

Art And Identity In Dark Age Greece 1100 700 Bce

Drawing on a vast array of primary sources, an illustrated and extensively researched volume examines the emergence of anti-Semitic iconography in the Middle Ages that were inspired by and designed to provoke fear and hostility.

Contributors explore the complex relations among Pacific artists, patrons, collectors, and museums over time, as well as the different meanings given to art objects by each.

Examines the De Lisle hours of Margaret de Beauchamp, the De Bois hours (Dubois hours) of Hawisia de Bois, and the Neville of Hornby hours of Isabel de Byron.

This book examines how African American novels explore instances of racialization that are generated through discursive practices of whiteness in the interracial social encounters of everyday life. African American fictional representations of the city have political significance in that the "neo-urban" novel, a term that refers to those novels published in post-1990s, explores the possibility of a dialogic communication with the American society at large.

The Definitive Griffin Estate Edition

Pacific Art

The Medieval Origins of Anti-Jewish Iconography

The Double

Culture War

African Sculpture and Modernism across Continents

Multiple Cities, Multiple Subjectivities, and Discursive Practices of Whiteness in Everyday Urban Encounters

The author provides the ways in which children's knowledge of visual elements of art can be developed through simple but creative activities.

Why has identity become so central to judging art today? Why are some groups reluctant to defend free speech within culture? Has state support made artists poorer not richer? How does the movement for social justice influence cultural production? Why is Post-Modernism dominant in the art world? Why are consumers of comic books so bitterly divided? In *Culture War: Art, Identity Politics and Cultural Entryism* Alexander Adams examines a series of pressing issues in today's culture: censorship, Islamism, Feminism, identity politics, historical reparations and public arts policy. Through a series of linked essays, *Culture War* exposes connections between seemingly unrelated events and trends in high and popular cultures. From fine art to superhero comics, from political cartoons to museum policy, certain persistent ideas underpin the most contentious issues today. Adams draws on history, philosophy, politics and cultural criticism to explain the reasoning of creators, consumers and critics and to expose some uncomfortable truths.

Going beyond the 'blackness' of black art to examine the integrative and interdisciplinary practices of Kara Walker, Fred Wilson, Isaac Julien, Glenn Ligon, and William Pope.L—five contemporary black artists in whose work race plays anything but a defining role. Work by black artists today is almost uniformly understood in terms of its "blackness," with audiences often expecting or requiring it to "represent" the race. In *How to See a Work of Art in Total Darkness*, Darby English shows how severely such expectations limit the scope of our knowledge about this work and how different it looks when approached on its own terms. Refusing to grant racial blackness—his metaphorical "total darkness"—primacy over his subjects' other concerns and contexts, he brings to light problems and possibilities that arise when questions of artistic priority and freedom come into contact, or even conflict, with those of cultural obligation. English examines the integrative and interdisciplinary strategies of five contemporary artists—Kara Walker, Fred Wilson, Isaac Julien, Glenn Ligon, and William Pope.L—stressing the ways in which this work at once reflects and alters our view of its informing context: the advent of postmodernity in late twentieth-century American art and culture. The necessity for "black art" comes both from antiblack racism and resistances to it, from both segregation and efforts to imagine an autonomous domain of black culture. Yet to judge by the work of many contemporary practitioners, English writes, black art is increasingly less able—and black artists less willing—to maintain its standing as a realm apart. Through close examinations of Walker's controversial silhouettes' insubordinate reply to pictorial tradition, Wilson's and Julien's distinct approaches to institutional critique, Ligon's text paintings' struggle with modernisms, and Pope.L's vexing performance interventions, English grounds his contention that to understand this work is to displace race from its central location in our interpretation and to grant right of way to the work's historical, cultural, and aesthetic specificity.

Originally published in 2000. *Fashioning Identities* analyses some of the different ways in which identities were fashioned in and with art during the Renaissance, taken as meaning the period c.1300-1600. The notion of such a search for new identities, expressed in a variety of new themes, styles and genres, has been all-pervasive in the historical and critical literature dealing with the period, starting with Burckhardt, and it has been given a new impetus by contemporary scholarship using a variety of methodological approaches. The identities involved are those of patrons, for whom artistic patronage was a means of consolidating power, projecting ideologies, acquiring social prestige or building a suitable public persona; and artists, who developed a distinctive manner to fashion their artistic identity, or drew attention to aspects of their artistic personality either in self portraiture, or the style and placing of their signature, or by exploiting a variety of literary forms.

Multicentric Performance Art

The Romare Bearden Reader

Identity and Difference in Art Since 1900

The Black Art Renaissance

Elizabeth Catlett

Art and Identity in Dark Age Greece, 1100-700 BC

Art, Identity and Devotion in Fourteenth-century England

There are now many books on postcolonial theory, yet relatively few of them gather together sustained, dynamic and insightful analyses of visuality, art and art history outside of hegemonic Euro-American themes and concerns. *Global and Local Art Histories* explores what it means to have a global and local experience of art. The 15 essays published here suggest ways of interpreting works of art from a broad range of cultural perspectives, many of them transcultural. Here are voices contesting concepts of history and culture, evaluating and exploring global and local identities in a changing world. Because of the variety of different approaches and cultural perspectives that *Global and Local Art Histories* brings together, the book presents a unique opportunity to question what we mean by that dangerously globalising category: "the work of art" and "art history" exploring "g-local" approaches that challenge such falsely universalising rubrics.

The Fifth International Symposium of the Pacific Arts Association, titled "Art, Performance, and Society," called for papers in sessions dealing with "Production and Performance," "Social and Cultural Context," "The Record and the Remainder," and "The Mission of Museums." In all, some sixty papers were presented, twenty-four of which have been included in this book. The first two topics elicited several papers that explored the creative process, including the description and analysis of performance, and the taxonomy of objects used, the transmission of cultural knowledge, and the identity and work of individual artists. The second two topics provided the opportunity for papers on some significant early museum collectors and collections, various methods of documenting cultural material (such as photography), how cultural material has been and can be exhibited, and the role of museums and cultural centers in Pacific Island countries.

The *Romare Bearden Reader* brings together a collection of new essays and canonical writings by novelists, poets, historians, critics, and playwrights. The contributors, who include Toni Morrison, Ralph Ellison, August Wilson, Farah Jasmine Griffin, and Kobena Mercer, contextualize Bearden's life and career within the history of modern art, examine the influence of jazz and literature on his work, trace his impact on twentieth-century African American culture, and outline his art's political dimensions. Others focus on specific pieces, such as *A Black Odyssey*, or the ways in which Bearden used collage to understand African American identity. The *Reader* also includes Bearden's most important writings, which grant readers insight into his aesthetic values and practices and share his desire to tell what it means to be black in America. Put simply, *The Romare Bearden Reader* is an indispensable volume on one of the giants of twentieth-century American art. Contributors: Elizabeth Alexander, Romare Bearden, Mary Lee Corlett, Rachel DeLue, David C. Driskell, Brent Hayes Edwards, Ralph Ellison, Henri Ghent, Farah Jasmine Griffin, Harry Henderson, Kobena Mercer, Toni Morrison, Albert Murray, Robert G. O'Meally, Richard Powell, Richard Price, Sally Price, Myron Schwartzman, Robert Burns Stepto, Calvin Tomkins, John Edgar Wideman, August Wilson

Worsley analyses black cultural representations that appropriate anti-black stereotypes. Her examination furthers our understanding of the historical circumstances that are influencing contemporary representations of black subjects that are purposefully derogatory and documents the consequences of these images.

The Journal of the Pacific Arts Association

In Other Los Angeleses

African American Comic Art and Political Belonging

Fashioning Identities in Renaissance Art

Three Women and Their Books of Hours

Global and Local Art Histories

A groundbreaking examination of the "double" in modern and contemporary art From ancient mythology to contemporary cinema, the motif of the double—which repeats, duplicates, mirrors, inverts, splits, and reenacts—has captured our imaginations, both attracting and repelling us. *The Double* examines this essential concept through the lens of art, from modernism to contemporary practice—from the paired paintings of Henri Matisse and Arshile Gorky, to the double line works of Piet Mondrian and Marlow Moss, to Eva Hesse's *One More Than One*, Lorna Simpson's *Two Necklines*, Roni Horn's *Pair Objects*, and Rashid Johnson's *The New Negro Escapist Social and Athletic Club (Emmett)*. James Meyer's survey text explores four modes of doubling: *Seeing Double* through repetition; *Reversal*, the inversion or mirroring of an image or form; *Dilemma*, the staging of an absurd or impossible choice; and the *Divided and Doubled Self* (split and shadowed selves, personae, fraternal doubles, and pairs). Thought-provoking essays by leading scholars Julia Bryan-Wilson, Tom Gunning, W.J.T. Mitchell, Hillel Schwartz, Shawn Michelle Smith, and Andrew Solomon discuss a host of topics, including the ontology and ethics of the double, the double and psychoanalysis, double consciousness, the *doppelgänger* in silent cinema, and the queer double. Richly illustrated throughout, *The Double* is a multifaceted exploration of an enduring theme in art, from painting and sculpture to photography, film, video, and performance. Published in association with the National Gallery of Art, Washington, DC Exhibition Schedule National Gallery of Art, Washington, DC July 10–October 31, 2022

Autobiography_Karen Milder's second written and illustrated creative book, is expressing and taking ownership of her course of action, to her inner personal conflict within. Throughout the book she shares her travels on her dirt track, road and freeway within Australia to gaining confidence to finding her shadow self.

The first comparative history of African American and Black British artists, artworks, and art movements, Stick to the Skin traces the lives and works of over fifty painters, photographers, sculptors, and mixed-media, assemblage, installation, video, and performance artists working in the United States and Britain from 1965 to 2015. The artists featured in this book cut to the heart of hidden histories, untold narratives, and missing memories to tell stories that "stick to the skin" and arrive at a new "Black lexicon of liberation." Informed by extensive research and invaluable oral testimonies, Celeste-Marie Bernier's remarkable text forcibly asserts the originality and importance of Black artists' work and emphasizes the need to understand Black art as a distinctive category of cultural production. She launches an important intervention into European histories of modern and

contemporary art and visual culture as well as into debates within African American studies, African diasporic studies, and Black British studies. Among the artists included are Benny Andrews, Bessie Harvey, Lubaina Himid, Claudette Johnson, Noah Purifoy, Faith Ringgold, Betye Saar, Joyce J. Scott, Maud Sulter, and Barbara Walker.

This American classic has been corrected from the original manuscripts and indexed, featuring historic photographs and an extensive biographical afterword.

Book 2 Hope Within Conflict

Art and Human Development

Geography

Contemporary Strategies for Working with Individuals and Families

The Racial Other in Early Modern Art

Race, Gender, and Identity in American Equine Art

Art, Race, Exile

Reveals Catlett's commitment to social and political issues. All of the fifteen linoleum prints are beautifully reproduced and address the harsh reality of Black women's labor.

"Will be a 'must read' for anyone studying performance art or the art and culture of Southern California. Cheng is a brilliant and original thinker and writes with a lively, engaged and engaging poetic style through which she attempts to enact the very passion and performativity that she explores in her objects of study."—Amelia Jones, author of Body Art/Performing the Subject "Dazzling on many levels, a major contribution not only to performance art scholarship but more generally to contemporary American art, feminist, and cultural studies. In Other Los Angeles is going to transform performance studies because of the richness of Cheng's facts and scholarship and the equal richness of her theoretical frameworks and references."—Moira Roth, author of Difference Indifference

Difference exists; otherness is constructed. This book asks how important Western artists, from Giotto to Titian and Caravaggio, and from Bosch to Dürer and Rembrandt, shaped the imaging of non-Western individuals in early modern art. Victor I. Stoichita's nuanced and detailed study examines images of racial otherness during a time of new encounters of the West with different cultures and peoples, such as those with dark skins: Muslims and Jews. Featuring a host of informative illustrations and crossing the disciplines of art history, anthropology, and postcolonial studies, Darker Shades also reconsiders the Western canon's most essential facets: perspective, pictorial narrative, composition, bodily proportion, beauty, color, harmony, and lighting. What room was there for the "Other," Stoichita would have us ask, in such a crystalline, unchanging paradigm?

Dark Victorians illuminates the cross-cultural influences between white Britons and black Americans during the Victorian age. In carefully analyzing literature and travel narratives by Ida B. Wells, Harriet Martineau, Charles Dickens, Frederick Douglass, Thomas Carlyle, W.E.B. Du Bois, and others, Vanessa D. Dickerson reveals the profound political, racial, and rhetorical exchanges between the groups. From the nineteenth-century black nationalist David Walker, who urged emigrating African Americans to turn to England, to the twentieth-century writer Maya Angelou, who recalls how those she knew in her childhood aspired to Victorian ideas of conduct, black Americans have consistently embraced Victorian England. At a time when scholars of black studies are exploring the relations between diasporic blacks, and postcolonialists are taking imperialism to task, Dickerson considers how Britons negotiated their support of African Americans with the controlling policies they used to govern a growing empire of often dark-skinned peoples, and how philanthropic and abolitionist Victorian discourses influenced black identity, prejudice, and racism in America.

Understanding Art

The Art of Contact

Exhibition , Los Angeles County Museum of Art, the High Museum of Art, Atlanta, Museum of Fine Arts, Dallas, the Brooklyn Museum

How to See a Work of Art in Total Darkness

Library of Congress Subject Headings

Entangled Bodies: Art, Identity and Intercorporeality

Art and Performance in Oceania

"Center for the Arts Gallery, Towson University, February 10-April 1, 2017"--Cover.

From the Windrush immigration of the 1950s to contemporary multicultural Britain, Black British Culture and Society examines the Afro-Caribbean diaspora in post-war Britain.

The first millennium saw a rich and distinctive artistic tradition form in Europe. While books had long been central to the Christian religious tradition, education, and culture, they now became an important artistic medium, sometimes decorated with brilliant colours and precious metals. Lawrence Nees explores issues of artist patronage, craftsmanship, holy men and women, monasteries, secular courts, and the expressive and educational roles of artistic creation. He discusses early Christian art within the late Roman tradition, and the arts of the newly established kingdoms of northern Europe not as opposites, but as different aspects of a larger historical situation. This approach reveals the onset of an exciting new visual relationship between the church and the populace throughout medieval Europe, restoring a previously marginalized subject to a central status in our artistic

and cultural heritage.

"Geography, a tapestry of journal entries, choreographic scores, drawings, and photographs, leads us through the creation of an evening-long dance, "Geography," a collaboration about being American, African, brown, black, blue black, male, and artist. This dance piece was a major departure for Ralph Lemon. In it everything is at stake - his identity, his politics, his art, his very way of moving. In order to create it, he traveled to Africa in search of dancers and a new relationship to the stage." "The intimate, keenly observed passages in this artist's journal give us extraordinary insights on the process of dance-making - from the discovery of specific movements to the sometimes uneasy relationships between the dancers. At every juncture the collaboration posed difficult questions about representing African dance and culture within the context of modern America's post-slave heritage. The book beautifully documents Lemon's ability to negotiate different dance traditions without either erasing or cementing them."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Early Medieval Art

Black Like Me

The Image of the Black in Western Art

Black British Culture and Society

The Contemporary African American Novel

Audience, Agency and Identity in Black Popular Culture

The Content of Our Caricature

"The creative arts therapies, which include art, dance/movement, drama music, poetry and psychodrama as part of the healing process are successful approaches in working with clients whose lives are touched by adoption and foster care. The book reflects the ways in which therapies can be applied to different adoption and foster care settings, and represents the spectrum of ideas in current practice."

Art and Identity in Dark Age Greece, 1100-700 BCCambridge University Press

"Susan Langdon is associate professor of Greek art and archaeology at the University of Missouri."--BOOK JACKET.

This interdisciplinary volume explores art, its development, and its role in the construction of knowledge. Presenting theory and research on artistic development as a cultural and creative endeavor, contributors examine the origins of human art during the Paleolithic cultural revolution, as part of a modern cultural transformation, in the growth of a creative artist, and in developing children. Target chapters expressing the disciplinary perspectives of psychology, archaeology, communications, education, and the performing arts are followed by commentaries from internationally acclaimed scholars of human development. Part 1 explores how cultures harness and exploit the arts to give expression to values, social practices, and traditions. This section traces the emergence of new art forms that arose during social unrest, including the symbolization of spiritual beliefs expressed on the walls of Paleolithic caves, and the racial identity and cultural values expressed in the media of the hip-hop generation. Part 2 examines the journeys of a composer and a group of students to highlight the process of becoming an artist and the role education plays in its development. The book concludes with a focus on the development of aesthetic appreciation and artistic activity in childhood and adolescence, including, for example, how a child's developing theory of mind affects appreciation for the arts, and how developing empathy and emotional regulation contribute to the cognitive and affective underpinnings of acting in adolescence. As a whole contributors explore the developmental, sociocultural, and evolutionary processes that make the creation and experience of art possible. Intended for researchers and advanced students in both human development and the arts, this book will also serve as a textbook for advanced courses on psychology and the arts and/or special topics courses in cognitive and/or human development.

A Text Reader

A Long Embrace

In the Image of the People

Hate & Dark

The Dark-Light Principle of Design

Pacific Arts

Dark Victorians

"A pioneering work in the field of art history, The Image of the Black in Western Art is a comprehensive series of ten books which offers a lavishly illustrated history of the representations of people of African descent from antiquity to the present. Each book includes a series of essays by some of the most distinguished names in art history. Ranging from images of Pharaohs created by unknown hands almost 3,500 years ago to the works of the great masters of European and American art such as Bosch, Dürer, Mantegna, Rembrandt, Rubens, Watteau, Hogarth, Copley, and Goya to stunning new media creations by contemporary black artists, these books are generously illustrated with beautiful, moving, and often little-known images of black people. Black figures--queens and slaves, saints and soldiers, priests and prisoners, dancers and athletes, children and gods--are central to the visual imagination of Western civilization. Written in accessible language, the extensive and insightful commentaries on the illustrations by distinguished art historians make this series invaluable for the general reader and the specialist alike."--Résumé de l'éditeur.

From ballet to burlesque, from the frontier jig to the jitterbug, Americans have always loved watching dance, whether in grand ballrooms, on Mississippi riverboats, or in the streets. Dance and American Art is an innovative look at the elusive, evocative nature of dance and the American visual artists who captured it through their paintings, sculpture, photography, and prints from the early nineteenth century through the mid-twentieth

century. The scores of artists discussed include many icons of American art: Winslow Homer, George Caleb Bingham, Mary Cassatt, James McNeill Whistler, Alexander Calder, Joseph Cornell, Edward Steichen, David Smith, and others. As a subject for visual artists, dance has given new meaning to America's perennial myths, cherished identities, and most powerful dreams. Their portrayals of dance and dancers, from the anonymous to the famous—Anna Pavlova, Isadora Duncan, Loïe Fuller, Josephine Baker, Martha Graham—have testified to the enduring importance of spatial organization, physical pattern, and rhythmic motion in creating aesthetic form. Through extensive research, sparkling prose, and beautiful color reproductions, art historian Sharyn R. Udall draws attention to the ways that artists' portrayals of dance have defined the visual character of the modern world and have embodied culturally specific ideas about order and meaning, about the human body, and about the diverse fusions that comprise American culture.

The proem to Herodotus's history of the Greek-Persian wars relates the long-standing conflict between Europe and Asia from the points of view of the Greeks' chief antagonists, the Persians and Phoenicians. However humorous or fantastical these accounts may be, their stories, as voiced by a Greek, reveal a great deal about the perceived differences between Greeks and others. The conflict is framed in political, not absolute, terms correlative to historical events, not in terms of innate qualities of the participants. Becky Martin reconsiders works of art produced by, or thought to be produced by, Greeks and Phoenicians during the first millennium B.C., when they were in prolonged contact with one another. Although primordial narratives that emphasize an essential quality of Greek and Phoenician identities have been critiqued for decades, Martin contends that the study of ancient history has not yet effectively challenged the idea of the inevitability of the political and cultural triumph of Greece. She aims to show how the methods used to study ancient history shape perceptions of it and argues that art is especially positioned to revise conventional accountings of the history of Greek-Phoenician interaction. Examining Athenian and Tyrian coins, kouros statues and wall mosaics, as well as the familiar Alexander Sarcophagus and the sculpture known as the "Slipper Slapper," Martin questions what constituted "Greek" and "Phoenician" art and, by extension, Greek and Phoenician identity.

Traces the history of racial caricature and the ways that Black cartoonists have turned this visual grammar on its head Revealing the long aesthetic tradition of African American cartoonists who have made use of racist caricature as a black diasporic art practice, Rebecca Wanzo demonstrates how these artists have resisted histories of visual imperialism and their legacies. Moving beyond binaries of positive and negative representation, many black cartoonists have used caricatures to criticize constructions of ideal citizenship in the United States, as well as the alienation of African Americans from such imaginaries. The Content of Our Caricature urges readers to recognize how the wide circulation of comic and cartoon art contributes to a common language of both national belonging and exclusion in the United States. Historically, white artists have rendered white caricatures as virtuous representations of American identity, while their caricatures of African Americans are excluded from these kinds of idealized discourses. Employing a rich illustration program of color and black-and-white reproductions, Wanzo explores the works of artists such as Sam Milai, Larry Fuller, Richard "Grass" Green, Brumsic Brandon Jr., Jennifer Cruté, Aaron McGruder, Kyle Baker, Ollie Harrington, and George Herriman, all of whom negotiate and navigate this troublesome history of caricature. The Content of Our Caricature arrives at a gateway to understanding how a visual grammar of citizenship, and hence American identity itself, has been constructed.

Dark Mirror

Art, Identity Politics and Cultural Entryism

A Guide for Teachers

Stick to the Skin

Dance and American Art

Susan Langdon, *Art and identity in dark age Greece, 1100-700 BC*, Cambridge, Cambridge University press, 2008

Black Art: A Cultural History (Third) (World of Art)

Reading African art's impact on modernism as an international phenomenon, The "Black Art" Renaissance tracks a series of twentieth-century engagements with canonical African sculpture by European, African American, and sub-Saharan African artists and theorists. Notwithstanding its occurrence during the benighted colonial period, the Paris avant-garde "discovery" of African sculpture—known then as art nègre, or "black art"—eventually came to affect nascent Afro-modernisms, whose artists and critics commandeered visual and rhetorical uses of the same sculptural canon and the same term. Within this trajectory, "black art" evolved as a framework for asserting control over appropriative practices introduced by Europeans, and it helped forge alliances by redefining concepts of humanism, race, and civilization. From the Fauves and Picasso to the Harlem Renaissance, and from the work of South African artist Ernest Mancoba to the imagery of Negritude and the École de Dakar, African sculpture's influence proved transcontinental in scope and significance. Through this extensively researched study, Joshua I. Cohen argues that art history's alleged centers and margins must be conceived as interconnected and

mutually informing. The “Black Art” Renaissance reveals just how much modern art has owed to African art on a global scale.

This groundbreaking study explores the visual representations of Black culture across the globe throughout the twentieth century and into the twenty-first. The African diaspora—a direct result of the transatlantic slave trade and Western colonialism—has generated a wide array of artistic achievements, from blues and reggae to the paintings of the pioneering American artist Henry Ossawa Tanner and the music videos of Solange. This study concentrates on how these works, often created during times of major social upheaval and transformation, use Black culture both as a subject and as context. From musings on “the souls of black folk” in late-nineteenth-century art to questions of racial and cultural identities in performance, media, and computer-assisted arts in the twenty-first century, this book examines the philosophical and social forces that have shaped Black presence in modern and contemporary visual culture. Renowned art historian Richard J. Powell presents Black art drawn from across the African diaspora, with examples from the Americas, the Caribbean, and Europe. *Black Art* features artworks executed in a broad range of media, including film, photography, performance art, conceptual art, advertising, and sculpture. Now updated and expanded, this new edition helps to better understand how the first two decades of the twenty-first century have been a transformative moment in which previous assumptions about race and identity have been irrevocably altered, with art providing a useful lens through which to think about these compelling issues.

Guiding principle of Eastern art and design, focusing on the interaction between positive and negative space, demonstrated in six problems of progressive difficulty. Solutions will fascinate artists and designers. 101 illustrations.

This book traces an evolution of equine and equestrian art in the United States over the last two centuries to counter conventional understandings of subjects that are deeply enmeshed in the traditions of elite English and European culture. In focusing on the construction of identity in painting and photography—of Blacks, women, and the animals themselves involved in horseracing, rodeo, and horse show competition—it illuminates the strategic and varying roles visual artists have played in producing cultural understandings of human-animal relationships. As the first book to offer a history of American equine and equestrian imagery, it shrinks the chasm of literature on the subject and illustrates the significance of the genre to the history of American art. This book further connects American equine and equestrian art to historical, theoretical, and philosophical analyses of animals and attests to how the horse endures as a vital, meaningful subject within the art world as well as culture at large. This book will be of interest to scholars in art history, American art, gender studies, race and ethnic studies, and animal studies.

Two Centuries of Black American Art

Comparative Approaches to Greek and Phoenician Art

Creative Arts Therapies Approaches in Adoption and Foster Care

Notan

1832 to the Present

Darker Shades

African American and Black British Art, 1965-2015

Organ transplantation is a medical innovation that has offered the potential to enhance and save lives since the first successful procedure in the 1950s. Subsequent developments in scientific knowledge and advances in surgical techniques have allowed for more efficient and refined procurement, minimal surgical complications, and increased success rate. However, procedures such as organ transplantation raise questions about the nature of our relationship with our own bodies; about our embodiment and personal and corporeal identity. This book is comprised of academic essays, personal reflections, and creative writing from researchers and artists involved in an ongoing collaborative art-science project about the experience and culture of heart transplantation. The writings and reflections included discuss embodiment, what it means to inhabit a body and define oneself in relation to it, including struggles with identity formation; set in both clinical and private spaces. The uniqueness of this volume consists in the authors’ aim of connecting the specific experience of heart transplantation to the more widely shared experience of relating to the world and one another through the body’s physical, perceived, and imagined boundaries. Such boundaries and the commonly held beliefs in personal autonomy that are associated with them are a subject of ongoing philosophical and scientific debate. What’s more, the resources of art and culture, including popular culture, literature, historical and contemporary art, are extremely useful in revising our views of what it means for the body’s boundaries to be philosophically ‘leaky.’ Following the discussion initiated by contributor Margrit Shildrick, this book contributes to the field of inquiry of the phenomenon of embodiment and inter-corporeality, the growing body of literature emerging from collaborative art-science research projects, and the wider area of disability studies. This book will be of particular interest to those with personal, scholarly, and creative interests in the experience of transplantation, or illness in general.

Persistence, Change, and Meaning

Dark Humor: Joyce J. Scott & Peter Williams