

Monochrome Painting In Black And White

Few art critics in Western art history have ever had the broad-ranging impact over several decades of Donald Kuspit, a philosopher and psychoanalyst who from 1970 until the present has been a commanding figure on the international stage. A student of German thinker Theodor Adorno under whom he earned the first of his three doctorates, Kuspit introduced a new type of philosophical art criticism into the art world. He drew on both phenomenology and Critical Theory before he ten increasingly adopted psychoanalysis. Since Kuspit himself has always measured his own place in the history of art criticism by how rigorously he engages with competing approaches, this book is a searching survey of Kuspit’s role in triggering several historic shifts within art criticism, beginning with his now legendary 1974 article in Artforum, “A Phenomenological Approach to Artistic Intention.” Dense and demanding, yet deft and incisive, Kuspit’s multi-faceted art criticism has become world famous for reasons that artists, critics, art historians, and philosophers from at least ten different nations explain from various points of view. Divided into three parts and introduced by a lengthy introduction, the book features comments by recognized artists like Rudolf Baranik, Anselm Kiefer, and April Gornik, as well as critical commentaries by many scholars and critics from around the world on the richness of Kuspit’s insights into art.

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

In Mounting Frustration Susan E. Cahan uncovers the moment when the civil rights movement reached New York City’s elite art galleries. Focusing on three controversial exhibitions that integrated African American culture and art, Cahan shows how the art world’s racial politics is far more complicated than overcoming past exclusions.

A book on both studio and en plein air (French for “in the open air”) landscape painting focuses on simplification and massing, or simplifying nature’s complexity to look beneath for basic masses and shapes; color and metaphor; and composition and design, in a book with 230 illustrations from over 30 notable artists.

Blackness in Abstraction
Cultures of Colour
Reclaimed and Remade Furniture, Lighting and Interiors
Donald Kuspit’s Art Criticism
The Art of Japanese Ink Painting (Downloadable Material)

Japan Report

Picasso Black and White

WINNER OF THE COSTA FIRST NOVEL AWARD A NATIONAL BOOK FOUNDATION 5 UNDER 35 WINNER OF THE BRITISH BOOK AWARD FOR DEBUT FICTION
“Open Water is tender poetry, a love song to Black art and thought, an exploration of intimacy and vulnerability between two young artists learning to be soft with each other in a world that hardens against Black people.”—Yaa Gyasi, author of Homegoing
In a crowded London pub, two young people meet. Both are Black British, both won scholarships to private schools where they struggled to belong, both are now artists—he a photographer, she a dancer—and both are trying to make their mark in a world that by turns celebrates and rejects them. Tentatively, tenderly, they fall in love. But two people who seem destined to be together can still be torn apart by fear and violence, and over the course of a year they find their relationship tested by forces beyond their control. Narrated with deep intimacy, *Open Water* is at once an achingly beautiful love story and a potent insight into race and masculinity that asks what it means to be a person in a world that sees you only as a Black body, to be vulnerable when you are only respected for strength; to find safety in love, only to lose it. With gorgeous, soulful intensity, and blistering emotional intelligence, Caleb Azumah Nelson gives a profoundly sensitive portrait of romantic love in all its feverish waves and comforting beauty. This is one of the most essential debut novels of recent years, heralding the arrival of a stellar and prodigious young talent.

In this book, art historian Darby English explores the year 1971, when two exhibitions opened that brought modernist painting and sculpture into the burning heart of United States cultural politics: Contemporary Black Artists in America, at the Whitney Museum of American Art, and The DeLuxe Show, a racially integrated abstract art exhibition presented in a renovated movie theater in a Houston ghetto. 1971: A Year in the Life of Color looks at many black artists’ desire to gain freedom from overt racial representation, as well as their efforts—and those of their advocates—to further that aim through public exhibition. Amid calls to define a “black aesthetic,” these experiments with modernist art prioritized cultural interaction and instability. Contemporary Black Artists in America highlighted abstraction as a stance against normative approaches, while The DeLuxe Show positioned abstraction in a center of urban blight. The importance of these experiments, English argues, came partly from the color’s special status as a cultural symbol and partly from investigations of color already under way in late modern art and criticism. With their supporters, black modernists—among them Peter Bradley, Frederick Eversley, Alvin Loving, Raymond Saunders, and Alma Thomas—rose above the demand to represent or be represented, compromising nothing in their appeals for interracial collaboration and, above all, responding with optimism rather than cynicism to the surrounding culture’s preoccupation with color.

Colour permeates contemporary visual and material culture and affects our senses beyond the superficial encounter by infiltrating our perceptions and memories and becoming deeply rooted in thought processes that categorise and divide along culturally constructed lines. Colour exists as well as psycho-physical phenomenon and acquires a multitude of meanings within differing historical and cultural contexts. The contributors examine how colour becomes imbued with specific symbolic and material meanings that link our constructions of race, gender, ideal bodies, the relationship of the self to technology and the built environment. By highlighting the relationship of colour across media and material culture, this volume reveals the complex interplay of cultural connotations, discursive practices and socio-psychological dynamics of colour in an international context.

The acclaimed portrait photographer presents a photographic study celebrating the contemporary Black male

Marshall Plan Modernism

Matisse in the Studio

Monochrome

Dialectical Conversations

The essential guide to the art of creating black & white images

Jennifer Packer

A Year in the Life of Color

This publication contains a survey of female abstract expressionist artists, revealing the richness and lasting influence of their work and the movement as a whole as well as highlighting the lack of critical attention they have received to date.

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled “Historical Painting: Techniques, Materials, and Studio Practice” at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangka. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

Picasso Black and White examines the artist’s lifelong exploration of a black-and-white leitmotif through paintings and a selection of sculptures and works on paper. Picasso continued the tradition of engaging the color black that had been employed throughout a centuries-long history of Spanish painting by fellow artists José de Ribera, Diego Velázquez, Francisco de Zurbarán, and Francisco de Goya. Moreover, he made highly effective use of isolated black, white, and gray hues in a nod to monochromatic grisaille painting and to drawing, line, and form. As in volume atests, the recurrent motif of black and white appears throughout Picasso’s oeuvre, including his blue and rose periods, his investigations into Cubism and Surrealism, his interpretations of historical subject studies for his celebrated painting Guernica, World War II, and an homage to old masters, as well as the powerful paintings of his last years. Featuring reproductions of more than 150 works, this book examines the extraordinary complexity and power of these expressive artworks, which purge color in order to highlight their formal structure. Including essays by leading Picasso scholars, this book is a unique and coherent perspective on one of the world’s most innovative and influential artists.

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The Complete Guide to Black & White Digital Photography

The Eysisis Not Hb

Works on Paper, 1957-1964

A playful and contemporary exploration of watercolor painting

Abstract Art

The timeless art of monochrome in the post-digital age

Sumi-e

Focusing on artwork by Lucio Fontana, Alberto Burri, and Piero Manzoni, Jaleh Mansoor demonstrates and reveals how abstract painting, especially the monochrome, broke with fascist-associated futurism and functioned as an index of social transition in postwar Italy. Mansoor refuses to read the singularly striking formal and procedural violence of Fontana’s slit canvasses, Burri’s burnt and exploded plastics, and Manzoni’s “achromes” as metaphors of traumatic memories of World War II. Rather, she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy. Reconfiguring the relationship between politics and aesthetics, Mansoor illuminates how the monochrome’s reemergence reflected Fontana, Burri, and Manzoni’s aesthetic and political critique of the Marshall Plan’s economic warfare and growing American hegemony. It also anticipated the struggles in Italy’s factories, classrooms, and streets that gave rise to Autonomia in the 1960s. Marshall Plan Modernism refuges our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle.

In this pocket-sized, portable guide, renowned photographer Michael Freeman addresses one of photography’s most popular—and challenging—areas: black and white. With advice on lighting, shooting, conversion, and post-production, this is know-how in the modern master’s bold paintings, drawings, and cut-outs, and influencing the development of his work in sculpture, Matisse’s objects formed a secret history hiding in plain sight. Works that span the artist’s entire career are presented here alongside the objects that inspired them, from Asian vases and African masks to intricate textiles from the Islamic world. With lush illustrations and archival images, Matisse in the Studio provides exceptional insights into the world of the artist at work.

A cutting-edge subject presents a radically new approach to the understanding of abstract art, in this richly illustrated and persuasive history.

Cooks, Waiters and Bellboys

Soutines Portraits

Black Like Me

Historical Painting Techniques, Materials, and Studio Practice

Feel Free

The Monochrome in Modern Art

Women of Abstract Expressionism

Decorating in black and white is perennially popular and eternally chic. Hilary Robertson demonstrates how, whether used alone or together, these contrasting shades can create dramatic effects at home, from the classic to the eclectic.

MonochromePainting in Black and WhiteNational Gallery London

"Friendship, loss and the everyday populate Packer's canvases, full of disquieting detail." -Adrian Searle, The Guardian Through a uniquely textural style of oil painting that evokes the fluidity of watercolors, Jennifer Packer recasts classical genres in a fresh political and contemporary light while keeping them rooted in a deeply personal context.

Combining observation, improvisation and memory, Packer's intimate portraits of friends and family members and flower paintings insist on the particularity of the Black lives she depicts. The title of this volume refers to an ecclesiastical description of the insatiable human quest for divine knowledge; with this in mind, Packer's work urges viewers to understand and appreciate the unique dimensions of Black lives beyond the physical. Richly illustrated, this volume includes texts by fellow painters Dona Nelson and Lynette Yiadom-Boakye, professors Rizvana Bradley and Christina Sharpe, and an interview between the artist and Serpentine Artistic Director Hans Ulrich Obrist.

American painter Jennifer Packer(born 1984) grew up in Philadelphia and received her MFA from Yale University in 2012. She was formerly the Artist-in-Residence at the Studio Museum in Harlem (2012-13) and a Visual Arts Fellow at the Fine Arts Work Center in Provincetown, MA (2014-16). She currently works as an assistant professor of painting at the Rhode Island School of Design. Packer is represented by Sikkema Jenkins & Co in New York City, where the artist lives.

The Landscape Painter's Workbook takes a modern approach to thetime-honored techniques and essential elements of landscape painting, from accomplished artist, veteran art instructor, and established author Mitchell Albala.

Essential Studies in Shape, Composition, and Color

A Global History

Monochrome Home

The Art of Creating Digital Monochrome

Upcyclist

Essays

The Landscape Painter's Workbook

Winner of the 2018 National Book Critics Circle Award for Criticism A New York Times Notable Book From Zadie Smith, one of the most beloved authors of her generation, a new collection of essays Since she burst spectacularly into view with her debut novel almost two decades ago, Zadie Smith has established herself not just as one of the world's preeminent fiction writers, but also a brilliant and singular essayist. She contributes regularly to The New Yorker and the New York Review of Books on a range of subjects, and each piece of hers is a literary event in its own right. Arranged into five sections--In the World, In the Audience, In the Gallery, On the Bookshelf, and Feel Free--this new collection poses questions we immediately recognize. What is The Social Network--and Facebook itself--really about? It's a cruel portrait of us: 500 million sentient people entrapped in the recent careless thoughts of a Harvard sophomore. Why do we love libraries? Well-run libraries are filled with people because what a good library cannot be easily found elsewhere: an indoor public space in which you do not have to buy anything in order to stay. What will we tell our granddaughters about our collective failure to address global warming? So I might say to her, look: the thing you have to appreciate is that we'd just been through a century of relativism and deconstruction, in which we were informed that most of our fondest-held principles were either uncertain or simple wishful thinking, and in many areas of our lives we had already been asked to accept that nothing is essential and everything changes--and this had taken the fight out of us somewhat. Gathering in one place for the first time previously unpublished work, as well as already classic essays, such as, "Joy," and, "Find Your Beach," Feel Free offers a survey of important recent events in culture and politics, as well as Smith's own life. Equally at home in the world of good books and bad politics, Brooklyn-born rappers and the work of Swiss novelists, she is by turns wry, heartfelt, indignant, and incisive--and never any less than perfect company. This is literary journalism at its zenith. Zadie Smith's new book, Grand Union, is on sale 10/8/2019.

A stunning journey through the world's most dramatic and inspiring black architecture - now in a cool, compact new format! In this sleek, stylish and easy-to-use new size, Black: Architecture in Monochrome highlights the exquisite elegance of black in the built world through more than 150 structures. From ancient churches to contemporary skyscrapers, Black demonstrates how hues from ebony to onyx have been beloved by architects for centuries. Insightful texts paired with striking photography bring to life these captivating buildings including works by Mies van der Rohe, Philip Johnson, David Adjaye, Jean Nouvel, Peter Marino, and Steven Holl.

Chaim Soutine (1893-1943) produced some of the most powerful and expressive portraits of modern times. His ability to capture in paint the character, humanity and emotion of his sitters is the hallmark of Soutine's greatest work. The major exhibition at the Courtauld Gallery, London, focuses upon one of his most important series of portraits; his paintings of cooks, waiters and bellboys who sat for him in Paris and the South of France during the 1920s. These works helped to establish Soutine's reputation as a major avant-garde painter, seen by many as the twentieth century heir to van Gogh. This will be the firs tme that this outstanding group of masterpieces has ever been brought together and it will be the fir st exhibition of Soutine's work in London for over thirty year.00Exhibition: The Courtauld Gallery, London, United Kingdom (19.10.2017 - 21.01.2018).

The 1619 Project's lyrical picture book in verse chronicles the consequences of slavery and the history of Black resistance in the United States, thoughtfully rendered by Pulitzer Prize-winning journalist Nikole Hannah-Jones and Newbery honor-winning author Renée Watson. A young student receives a family tree assignment in school, but she can only trace back three generations. Grandma gathers the whole family, and the student learns that 400 years ago, in 1619, their ancestors were stolen and brought to America by white slave traders. But before that, they had a home, a land, a language. She learns how the people said to be born on the water survived. And the people planted dreams and hope, willed themselves to keep living, living. And the people learned new words for love for friend for family for joy for grow for home. With powerful verse and striking illustrations by Nikolas Smith, Born on the Water provides a pathway for readers of all ages to reflect on the origins of American identity.

Robert Ryman

Landscape Painting

Mounting Frustration

Afro-Atlantic Histories

Tansaekhwa and the Urgency of Method

The Simple Truth

Michael Freeman—our top digital photography author and a worldwide name—presents the most comprehensive book yet on black-and-white digital photography. Oversized, beautifully illustrated, and far-reaching in scope, this guide is destined to be a standard reference year to come. Freeman covers all aspects of black-and-white digital photography: its fine art tradition as well as its techniques. Learn how to see and expose in black and white, digitally convert color to monochrome, and develop a black-and-white digital workflow. Explore creative choices and how to interpret various subjects most skillfully in monochrome. Finally, get an expert’s advice on printing and displaying black-and-white photographs to best effect.

Pace Gallery is pleased to present Blackness in Abstraction, an exhibition curated by Adrienne Edwards tracing the persistent presence of the color black in art, with a particular emphasis on monochromes, from the 1940s to today. Featuring works by an international and intergenerational group of artists, the exhibition explores blackness as a highly evocative and animating force in various approaches to abstract art.—Pace website.

Upcycling goes upscale in this beautiful, elegant, and global collection that showcases what today’s designers are creating out of yesterday’s materials. Upcycling is the process of transforming seemingly low value items into something new. Filled with an enormous range of materials and objects, this unique book will inspire any designer or design-conscious consumer to incorporate upcycling into their creative practice or interior design projects.

A colossal, panoramic, much-needed appraisal of the visual cultures of Afro-Atlantic territories across six centuries Afro-Atlantic Histories brings together a selection of more than 400 works and documents by more than 200 artists from the 16th to the 21st centuries that express and analyze the ebbs and flows between Africa, the Americas, the Caribbean and Europe. The book is motivated by the desire and need to draw parallels, frictions and dialogues around the visual cultures of Afro-Atlantic territories—their experiences, creations, worshiping and philosophy. The so-called Black Atlantic, to use the term coined by Paul Gilroy, is geography lacking precise borders, a fluid space where African experiences invade and occupy other nations, territories and cultures. The plural and polyphonic quality of “histórias” is also of note; unlike the English “histories,” the word in Portuguese carries a double meaning that encompasses both fiction and nonfiction, personal, political, economic and cultural, as well as mythological narratives. The book features more than 400 works from Africa, the Americas and the Caribbean, as well as Europe, from the 16th to the 21st century. These are organized in eight thematic groupings: Maps and Margins; Emancipations; Everyday Lives; Rites and Rhythms; Routes and Trances; Portraits; Afro Atlantic Modernisms; Resistances and Activism. Artists include: Nina Chanel Abney, Emma Amos, Benny Andrews, Emanoel Araújo, Maria Auxiliadora, Romare Bearden, John Biggers, Paul Cézanne, Victoria Santa Cruz, Beauford Delaney, Aaron Douglas, Melvin Edwards, Ibrahim El-Salahi, Ben Enwonwu, Ellen Gallagher, Theodore Géricault, Barkley Hendricks, William Henry Jones, Lois Mailou Jones, Titus Kaphar, Wilfredo Lam, Norman Lewis, Ibrahim Mahama, Edna Manley, Archibald Motley, Abdias Nascimento, Gilberto de la Nuez, Toyin Ojih Odutola, Dalton Paula, Rosana Paulino, Howardena Pindell, Heitor dos Prazeres, Joshua Reynolds, Faith Ringgold, Gerard Sekoto, Alma Thomas, Hank Williams Thomas, Rubem Valentim, Kara Walker and Lynette Yiadom-Boakye.

Contemporary Korean Art

Perceptual Abstraction

Bridget Riley

Open Water

The 1619 Project: Born on the Water

Visual, Material, Textual

Black and White Photography Field Guide

The monochrome - a single colour of paint applied over the entirety of a canvas - remains one of the more contentious modernist artistic inventions. But whilst the manufacture of these ‘pictures of nothing’ was ostensibly straightforward, their subsequent theorisation has been anything but. More than a history, Monochrome: Darkness and Light in Contemporary Art is the first account of the monochrome’s lively role in contemporary art. Liberated from the burden of representation, the monochrome first stood for emancipation: an ideological and artistic impulse that characterised the avant-garde of the early twentieth century. Historically, the monochrome embodied the most extreme form of abstraction and pure materiality. Yet more recently, adaptations of the art form have focused on a broader range of cultural and interpretive contexts. Provocative, innovative and timely, this book argues that the latest artistic strategies go beyond stylistic concerns and instead seek to re-engage with ideas around authorship, process and the conditions of the visible as they are given and understood through both light and darkness. Discussing works by artists such as Katie Paterson, Hiroshi Sugimoto, Tom Friedman, Bruno Jakob, Sherrie Levine and Ceal Floyer, the book shows that the debates around an artwork’s form and its possibility for meaning that the monochrome first engendered remain very much alive in contemporary visual culture.

Bridget Riley: Perceptual Abstraction explores Bridget Riley’s longstanding relationship with the United States, beginning in 1965 with the inclusion of her works in the pivotal exhibition, The Responsive Eye, at the Museum of Modern Art in New York. Accompanying the exhibition catalogue are essays by Maryam Ohadi-Hamadani and Rachel Stratton, along with an original reflection by the artist.

In this Japanese ink painting book renowned Japanese master Shozo Sato offers his own personal reflection on the beautiful art of sumi-e painting. Sumi-e: The Art of Japanese Ink Painting provides step-by-step, photo-by-photo instructions to guide learners in the correct form, motions and techniques of Japanese sumi-e painting. Featuring gorgeous images and practical advice, it includes guided instructions for 35 different paintings. From waterfalls to bamboo, learners paint their way to understanding sumi-e a style of painting that is characteristically Asian and has been practiced for well over 1,000 years. Although it’s sometimes confused with calligraphy, as the tools used are the same, sumi-e instead tries to capture the essence of an object or scene in the fewest possible strokes. This all-in-one resource also provides a timeline of brush painting history, a glossary of terms, a guide to sources and an index—making it a tool to use and treasure, for amateurs and professionals alike. This sumi-e introduction is ideal for anyone with a love of Japanese art or the desire to learn to paint in a classic Asian style.

The monochrome—a single-color work of art—is highly ambiguous. For some it epitomizes purity and is art reduced to its essence. For others it is just a stunt, the proverbial emperor ’s new clothes. Why are monochrome works both so admired and such an easy target of scorn? Why does a monochrome look so simple and yet is so challenging to comprehend? And what is it that drives artists to create such works? In this illuminating book, Simon Morley unpacks the meanings of the monochrome as it has developed internationally over the twentieth century to today. In doing so, he also explores how artists have understood what they make, how critics variously interpret it, and how art is encountered by viewers.

Your Colour Memory

Black & White Photography

Olafur Eliasson

Essential Concepts and Techniques For Plein Air and Studio Practice

Modern Watercolor

Painting in Black and White

The Definitive Griffin Estate Edition

Beautifully illustrated and far-reaching in scope, this guide is destined to be a standard reference for years to come. Alongside the work of author Michael Freeman, you’ll find the classic photography of renowned black and white photographers such as Ansel Adams, Ian Berry, Bill Brandt, Edward Curtis, Brett Weston and Edward Weston. Freeman covers all aspects of black-and-white digital photography: the fine art tradition as well as the techniques. Learn how to see and expose in black and white, digitally convert colour to monochrome and develop a black and white digital workflow using the latest software.

Essay by Peter Blum.

Painting "without color" has long held a fascination for artists. In this striking and original book, the authors explore how and why artists from the 15th century to the present have chosen to paint in black, white, and shades of gray. Sometimes artists used trompe l'oeil monochromatic effects to represent other media, such as sculpture, prints, or photography; others have consciously limited their palette as a means of re-focusing the viewer's attention, while contemporary artists such as Gerhard Richter and Bridget Riley have often found inspiration in pushing black and white to its limits, and in new directions. The authors trace the history of this art form, from the symbolism of sacred images in medieval church ritual - epitomized in Netherlandish painting from the 15th century onwards by Hans Memling and Jan van Eyck - to the modern era and the work of artists such as Josef Albers and Ellsworth Kelly.

A crucial artistic movement of twentieth-century Korea, Tansaekhwa (monochromatic painting) also became one of its most famous and successful. In this full-color, richly illustrated account—the first of its kind in English—Joan Kee provides a fresh interpretation of the movement's emergence and meaning that sheds new light on the history of abstraction, twentieth-century Asian art, and contemporary art in general.

Darkness and Light in Contemporary Art

The Art Museum in the Age of Black Power

Black & White Photography Field Guide

Black Book

1971

Preprints of a Symposium, University of Leiden, the Netherlands, 26–29 June 1995

Architecture in Monochrome, mini format

From beautifully dynamic leaves, flowers, and trees to simple geometric shapes and patterns, Modern Watercolor provides a colorful and fun approach to working with watercolor. It’s time to get your feet wet with watercolors! This dynamic and inspirational guide will set you down a path of exploration as you learn to play with watercolors. Learn to use basic techniques and principles to create beautiful, expressive works of art. With Modern Watercolor, discover how to paint in watercolor by harnessing the medium’s unique transparent qualities to create stunning works of art, stationery, gifts, and more. From selecting your first watercolor paints to learning to blend colors into a unique palette, we are here to guide you as you begin your journey. By the end, your paintings will be cohesive and rich. The easy-to-follow lessons explore using watercolor on different surfaces, how to create basic shapes using fun techniques, and how to create myriad gorgeous effects that can be achieved with different brushes and strokes. You can even learn how to add layers of dimension and texture, as well as how to work with resist techniques to create pretty patterns and gorgeous backgrounds. Whether you’re an experienced artist seeking a playful escape or a beginner who has never held a paintbrush, there’s something for everyone in Modern Watercolor.

There’s a whole new world of possibility waiting within each and every digital image you capture, and in this comprehensive field guide, you’ll get straight-to-the-point tips and techniques for black-and-white conversions, written by acclaimed photographer and author Michael Freeman. Begin by exploring the illustrious history and tradition of black-and-white photography, to better understand its unique aesthetics so you can aptly apply them to your own creative work. Then study the particular advantages that digital photography brings to the equation ? from how the technology works, to the best and most up-to-date post-production software, and all the specialised techniques and processes in between. Finally, learn to think in black and white by considering the numerous interpretations that each scene presents, and set about achieving your precise creative vision

with skill and competency.

Italian Postwar Abstraction and the Beginnings of Autonomia

English Masters of Black-and-White: Phil May

Black