

The Myth Of Primitivism

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[Primitivism and Identity in Latin America](#) - Erik Camayd-Freixas 2022-01-04

Although primitivism has received renewed attention in recent years, studies linking it with Latin America have been rare. This volume examines primitivism and its implications for contemporary debates on Latin American culture, literature, and arts, showing how Latin American subjects employ a Western construct to "return the gaze" of the outside world and redefine themselves in relation to modernity. Examining such subjects as Julio Cortázar and Frida Kahlo and such topics as folk art and cinema, the volume brings together for the first time the views of scholars who are currently engaging the task of cultural studies from the standpoint of primitivism. These varied contributions include analyses of Latin American art in relation to social issues, popular culture, and official cultural policy; essays in cultural criticism touching on ethnic identity, racial politics, women's issues, and conflictive modernity; and analytical studies of primitivism's impact on narrative theory and practice, film, theater, and poetry. This collection contributes offers a new perspective on a variety of significant debates in Latin American cultural studies and shows that the term primitive does not apply to these cultures as much as to our understanding of them. CONTENTS Paradise Subverted: The Invention of the Mexican Character / Roger Bartra Between Sade and the Savage: Octavio Paz's Aztecs / Amaryll Chanady Under the Shadow of God: Roots of Primitivism in Early Colonial Mexico / Delia Annunziata Cosentino Of Alebrijes and Ocumichos: Some Myths about Folk Art and Mexican Identity / Eli Bartra Primitive Borders: Cultural Identity and Ethnic Cleansing in the Dominican Republic / Fernando Valerio-Holguín Dialectics of Archaism and Modernity: Technique and Primitivism in Angel Rama's Transculturación narrativa en América Latina / José Eduardo González Narrative Primitivism: Theory and Practice in Latin America / Erik Camayd-Freixas Narrating the Other: Julio Cortázar's "Axolotl" as Ethnographic Allegory / R. Lane Kauffmann Jungle Fever: Primitivism in Environmentalism; Rómulo Gallegos's Canaima and the Romance of the Jungle / Jorge Marcone Primitivism and Cultural Production: Future's Memory; Native Peoples' Voices in Latin American Society / Ivete Lara Camargos Walty Primitive Bodies in Latin American Cinema: Nicolás Echevarría's Cabeza de Vaca / Luis Fernando Restrepo Subliminal Body: Shamanism, Ancient Theater, and Ethnodrama / Gabriel Weisz Primitivist Construction of Identity in the Work of Frida Kahlo / Wendy B. Faris Mi andina y dulce Rita: Women, Indigenism, and the Avant-Garde in César Vallejo / Tace Megan Hedrick

[The Neo-primitivist Turn](#) - Victor Li 2006-01-01

In recent years the concept of 'the primitive' has been the subject of strong criticism; it has been examined, unpacked, and shown to signify little more than a construction or projection necessary for establishing the modernity of the West. The term 'primitive' continues, however, to appear in contemporary critical and cultural discourse, begging the question: Why does primitivism keep reappearing even after it has been uncovered as a modern myth? In *The Neo-primitivist Turn*, Victor Li argues that this contentious term was never completely banished and that it has in fact reappeared under new theoretical guises. An idealized conception of 'the primitive,' he contends, has come to function as the ultimate sign of alterity. Li focuses on the works of theorists like Jean Baudrillard, Jean-François Lyotard, Marianna Torgovnick, Marshall Sahlins, and Jürgen Habermas in order to demonstrate that primitivism continues to be a powerful presence even in those works normally regarded as critical of the concept. Providing close readings of the ways in which the premodern or primitive is strategically deployed in contemporary critical writings, Li's interdisciplinary study is a timely and forceful intervention into current debates on the politics and ethics of

otherness, the problems of cultural relativism, and the vicissitudes of modernity.

[Experimental Ethnography](#) - Catherine Russell 1999

A sophisticated theoretical consideration of the related aesthetics and histories of ethnographic and experimental non-fiction films.

[Congressional Record](#) - United States. Congress 1964

[Antinomies of Art and Culture](#) - Okwui Enwezor 2008-12-26

In this landmark collection, world-renowned theorists, artists, critics, and curators explore new ways of conceiving the present and understanding art and culture in relation to it. They revisit from fresh perspectives key issues regarding modernity and postmodernity, including the relationship between art and broader social and political currents, as well as important questions about temporality and change. They also reflect on whether or not broad categories and terms such as modernity, postmodernity, globalization, and decolonization are still relevant or useful. Including twenty essays and seventy-seven images, *Antinomies of Art and Culture* is a wide-ranging yet incisive inquiry into how to understand, describe, and represent what it is to live in the contemporary moment. In the volume's introduction the theorist Terry Smith argues that predictions that postmodernity would emerge as a global successor to modernity have not materialized as anticipated. Smith suggests that the various situations of decolonized Africa, post-Soviet Europe, contemporary China, the conflicted Middle East, and an uncertain United States might be better characterized in terms of their "contemporaneity," a concept which captures the frictions of the present while denying the inevitability of all currently competing universalisms. Essays range from Antonio Negri's analysis of contemporaneity in light of the concept of multitude to Okwui Enwezor's argument that the entire world is now in a postcolonial constellation, and from Rosalind Krauss's defense of artistic modernism to Jonathan Hay's characterization of contemporary developments in terms of doubled and even para-modernities. The volume's centerpiece is a sequence of photographs from Zoe Leonard's Analogue project. Depicting used clothing, both as it is bundled for shipment in Brooklyn and as it is displayed for sale on the streets of Uganda, the sequence is part of a striking visual record of new cultural forms and economies emerging as others are left behind. Contributors: Monica Amor, Nancy Condee, Okwui Enwezor, Boris Groys, Jonathan Hay, Wu Hung, Geeta Kapur, Rosalind Krauss, Bruno Latour, Zoe Leonard, Lev Manovich, James Meyer, Gao Minglu, Helen Molesworth, Antonio Negri, Sylvester Okwunodu Ogbachie, Nikos Papastergiadis, Colin Richards, Suely Rolnik, Terry Smith, McKenzie Wark

[Encyclopedia of the Harlem Renaissance](#) - Cary D. Wintz 2012-12-06

From the music of Louis Armstrong to the portraits by Beauford Delaney, the writings of Langston Hughes to the debut of the musical *Show Boat*, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The *Encyclopedia of the Harlem Renaissance*, in two volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the *Encyclopedia of Harlem Renaissance* website.

[Time to Play](#) - Katarzyna Zimna 2014-12-09

Play art' or interactive art is becoming a central concept in the contemporary art world, disrupting the traditional role of passive observance usually assumed by audiences, allowing them active participation.

The work of 'play' artists - from Carsten Holler's 'Test Site' at the Tate Modern to Gabriel Orozco's 'Ping Pond Table' - must be touched, influenced and experienced; the gallery-goer is no longer a spectator but a co-creator. Time to Play explores the role of play as a central but neglected concept in aesthetics and a model for ground-breaking modern and postmodern experiments that have intended to blur the boundary between art and life. Moving freely between disciplines, Katarzyna Zimna links the theory and history of 20th and 21st century art with ideas developed within play, game and leisure studies, and the philosophical theories of Kant, Gadamer and Derrida, to critically engage with current discussion on the role of the artist, viewers, curators and their spaces of encounter. She combines a consideration of the philosophical implications of play with the examination of how it is actually used in modern and postmodern art - looking at Dada, Surrealism, Fluxus and Relational Aesthetics. Focusing mainly on process-based art, this bold book proposes a fresh approach - reaching beyond classical cultural theories of play.

Virginia Woolf's Portraits of Russian Writers - Darya Protopopova 2019-02-05

Virginia Woolf always stayed ahead of her time. Championing gender equality when women could not vote; publishing authors from Pakistan, France, Austria and other parts of the world, while nationalism in Britain was on the rise; and befriending outcasts and social pariahs. As such, what could have possibly interested her in the works of nineteenth-century Russian writers, austere and, at times, misogynistic thinkers preoccupied with peasants, priests, and paroxysms of the soul? This study explains the chronological and cultural paradox of how classic Russian fiction became crucial to Woolf's vision of British modernism. We follow Woolf as she begins to learn Russian, invents a character for a story by Dostoevsky, ponders over Sophia Tolstoy's suicide note, and proclaims Chekhov a truly 'modern' writer. The book also examines British modernists' fascination with Russian art, looking at parallels between Roger Fry's articles on Russian Post-Impressionists and Woolf's essays on Chekhov, Dostoevsky, Tolstoy, and Turgenev.

A Universal Spirituality in Primitivism - Carole Joyce Judy 1993

I conclude that the affinities may arise inevitably from human impulses that occur in all people and therefore in all cultures.

Jewish Primitivism - Samuel J. Spinner 2021-07-27

Around the beginning of the twentieth century, Jewish writers and artists across Europe began depicting fellow Jews as savages or "primitive" tribesmen. Primitivism—the European appreciation of and fascination with so-called "primitive," non-Western peoples who were also subjugated and denigrated—was a powerful artistic critique of the modern world and was adopted by Jewish writers and artists to explore the urgent questions surrounding their own identity and status in Europe as insiders and outsiders. Jewish primitivism found expression in a variety of forms in Yiddish, Hebrew, and German literature, photography, and graphic art, including in the work of figures such as Franz Kafka, Y.L. Peretz, S. An-sky, Uri Zvi Greenberg, Else Lasker-Schüler, and Moï Ver. In *Jewish Primitivism*, Samuel J. Spinner argues that these and other Jewish modernists developed a distinct primitivist aesthetic that, by locating the savage present within Europe, challenged the idea of the threatening savage other from outside Europe on which much primitivism relied: in Jewish primitivism, the savage is already there. This book offers a new assessment of modern Jewish art and literature and shows how Jewish primitivism troubles the boundary between observer and observed, cultured and "primitive," colonizer and colonized.

Speaking in Tongues and Dancing Diaspora - Mae G. Henderson 2014-05-07

The oral tradition has always played an important role in African American literature, ranging from works such as Zora Neale Hurston's *Their Eyes Were Watching God* to Toni Morrison's *Beloved*. These and countless other novels affirm the power of sonance and sound in the African American literary canon. Considering the wide swath of work in this powerful lineage -- in addition to its shared heritage with performance -- Mae G. Henderson deploys her trope of "speaking in tongues" to theorize the preeminence of voice and narration in black women's literary performance through her reconstruction of a fundamentally spiritual practice as a critical concept for reading black women's writing dialogically and intertextually. The first half of the book is devoted to influential works of fiction, as Henderson offers a series of spirited, attentive readings of works by Zora Neale Hurston, Alice Walker, Sherley Anne Williams, Toni Morrison, Gail Jones, and Nella Larsen. The second half shifts gears to consider the world of female African American performance, most notably in the figures of Josephine Baker and the video dancer. Drawing on the trope of

"dancing diaspora," Henderson proposes a model of theorizing based on "performing testimony" and "critical witnessing." Throughout the book, Henderson draws on a history of black women not only in the Pentecostal Holiness Church, but also within the traditions of classical, Christian, African, and black diasporic spirituality and performance. Ultimately, *Speaking in Tongues and Dancing Diaspora* provides a deeply felt reflection on race and gender and their effects within the discourses of speaker/listener and audience/performer.

Primitivism and Identity in Latin America - Erik Camayd-Freixas 2022-01-11

Although primitivism has received renewed attention in recent years, studies linking it with Latin America have been rare. This volume examines primitivism and its implications for contemporary debates on Latin American culture, literature, and arts, showing how Latin American subjects employ a Western construct to "return the gaze" of the outside world and redefine themselves in relation to modernity. Examining such subjects as Julio Cortázar and Frida Kahlo and such topics as folk art and cinema, the volume brings together for the first time the views of scholars who are currently engaging the task of cultural studies from the standpoint of primitivism. These varied contributions include analyses of Latin American art in relation to social issues, popular culture, and official cultural policy; essays in cultural criticism touching on ethnic identity, racial politics, women's issues, and conflictive modernity; and analytical studies of primitivism's impact on narrative theory and practice, film, theater, and poetry. This collection contributes offers a new perspective on a variety of significant debates in Latin American cultural studies and shows that the term primitive does not apply to these cultures as much as to our understanding of them. CONTENTS Paradise Subverted: The Invention of the Mexican Character / Roger Bartra Between Sade and the Savage: Octavio Paz's Aztecs / Amaryll Chanady Under the Shadow of God: Roots of Primitivism in Early Colonial Mexico / Delia Annunziata Cosentino Of Alebrijes and Ocumichos: Some Myths about Folk Art and Mexican Identity / Eli Bartra Primitive Borders: Cultural Identity and Ethnic Cleansing in the Dominican Republic / Fernando Valerio-Holguín Dialectics of Archaism and Modernity: Technique and Primitivism in Angel Rama's Transculturación narrativa en América Latina / José Eduardo González Narrative Primitivism: Theory and Practice in Latin America / Erik Camayd-Freixas Narrating the Other: Julio Cortázar's "Axolotl" as Ethnographic Allegory / R. Lane Kauffmann Jungle Fever: Primitivism in Environmentalism; Rómulo Gallegos's Canaima and the Romance of the Jungle / Jorge Marcone Primitivism and Cultural Production: Future's Memory; Native Peoples' Voices in Latin American Society / Ivete Lara Camargos Walty Primitive Bodies in Latin American Cinema: Nicolás Echevarría's Cabeza de Vaca / Luis Fernando Restrepo Subliminal Body: Shamanism, Ancient Theater, and Ethnodrama / Gabriel Weisz Primitivist Construction of Identity in the Work of Frida Kahlo / Wendy B. Faris Mi andina y dulce Rita: Women, Indigenism, and the Avant-Garde in César Vallejo / Tace Megan Hedrick

Creativity in Transition - Maruška Svašek 2016-07-01

In an era of intensifying globalization and transnational connectivity, the dynamics of cultural production and the very notion of creativity are in transition. Exploring creative practices in various settings, the book does not only call attention to the spread of modernist discourses of creativity, from the colonial era to the current obsession with 'innovation' in neo-liberal capitalist cultural politics, but also to the less visible practices of copying, recycling and reproduction that occur as part and parcel of creative improvisation.

Savage Mind to Savage Machine - Ginger Nolan 2021-06-29

An examination of how concepts of "the savage" facilitated technological approaches to modernist design. Attempting to derive aesthetic systems from natural structures of human cognition, designers looked toward the "savage mind"—a way of thinking they associated with a racialized subaltern. In *Savage Mind to Savage Machine*, Ginger Nolan uncovers an enduring relationship between "the savage" and the development of technology and its wide-ranging impact on society, including in the fields of architecture and urbanism, the industrial arts, and digital design. Nolan focuses on the relationship between the applied arts and the structuralist social sciences, proposing that the late-nineteenth-century rise of Freudian psychology, ethnology, and structuralist linguistics offered innovations and new opportunities in studying human cognition. She looks at institutions ranging from the Public Industrial Arts School of Philadelphia and the Weimar Bauhaus to the MIT Media Lab and the Centre Mondial Informatique, revealing a persistent theme of twentieth-century design: to supplant language with more subliminal, aesthetic modes

of communication, thereby inculcating a deep intimacy between human habit and new technologies of production, communication, and consumption. This book's ultimate critique is of the development of the ergonomics of the spirit—the design of the human cognitive apparatus in relation to new aesthetic technologies. Nolan sees these ergonomics as a means of depoliticizing societies through aesthetic technologies intended to seamlessly integrate humans into the programs of capitalist modernity. Revising key modernist design narratives, *Savage Mind to Savage Machine* provides a deep historical foundation for understanding our contemporary world.

[Primitivism and Related Ideas in the Middle Ages](#) - George Boas 1997-07-24

The Noble Savage, earthly paradise, the original condition of human beings, cynicism, Christianity . . . "All of us men were born in the first man without vice, and all of us lost the innocence of our nature by the sin of the same man. Thence our inherited mortality, thence the manifold corruptions of body and mind, thence ignorance, distress, useless cares, illicit lusts, sacrilegious errors, empty fear, harmful love, unwarranted joys, punishable counsels, and a number of miseries no smaller than that of our crimes."—St. Prosper of Aquitania, quoted in *Primitivism and Related Ideas in the Middle Ages* This volume of essays, written by George Boas in collaboration with Arthur O. Lovejoy, was originally intended to be the second in a series of four documenting the history of primitivism and related ideas about goodness in the world. Covering the Middle Ages, these essays underscore the continuity between pagan and Christian cultures with respect to concepts of primitivism and examine the latter period's modifications of a group of favorite classical themes. They demonstrate the growth of primitivism and anti-primitivism from the first through the thirteenth centuries and include a discussion of such subjects as the Noble Savage, earthly paradise, the original condition of human beings, and cynicism and Christianity. They also, as Boas suggests in his preface, "drive the piles for a bridge between the Renaissance and Classical Antiquity, although the superstructure itself remains to be constructed."

Res - Francesco Pellizzi 2012-01-09

RES 59/60 includes "The making of architectural types" by Joseph Rykwert; "Traces of the sun and Inka kinetics" by Tom Cummins and Bruce Mannheim; "Inka water management and display fountains" by Carolyn Dean; "Guaman Poma's pictures of huacas" by Lisa Trever; "Peruvian nature up close" by Daniela Bleichmar; and other papers.

Challenging Racism in the Arts - Carol Tator 1998-01-01

Contending that cultural production gives voice to racism, the authors--anthropologists Carol Tator and Frances Henry and attorney Winston Mattis--here examine how six controversial Canadian cultural events have given rise to a newly empowered radical or critical multiculturalism.

[The Myth of Primitivism in the Swedish Novel, 1930-1935](#) - Sarah Alice Stevenson 1978

Primitivism - Michael Bell 2017-07-06

First published in 1972, this book examines the subject of primitivism through the study of the work of a number of major writers, including D. H. Lawrence, Herman Melville, Joseph Conrad, T. S. Eliot and James Joyce. It looks at the variety of definitions and uses of primitivism and how the idea has changed over time as well as with each writer. In doing so, it is argued that primitivism denotes, or arises from, a sense of crisis in civilization and it is born of the interplay between the civilized self and the desire to reject or transform it. This book will be of interest to those studying modern literature.

Handbook of Material Culture - Chris Tilley 2006-01-05

The study of material culture is concerned with the relationship between persons and things in the past and in the present, in urban and industrialized and in small-scale societies across the globe. The *Handbook of Material Culture* provides a critical survey of the theories, concepts, intellectual debates, substantive domains and traditions of study characterizing the analysis of things. It is cutting-edge: rather than simply reviewing the field as it currently exists. It also attempts to chart the future: the manner in which material culture studies may be extended and developed. The *Handbook of Material Culture* is divided into five sections. • Section I maps material culture studies as a theoretical and conceptual field. • Section II examines the relationship between material forms, the human body and the senses. • Section III focuses on subject-object relations. • Section IV considers things in terms of processes and transformations in terms of

production, exchange and consumption, performance and the significance of things over the long-term. • Section V considers the contemporary politics and poetics of displaying, representing and conserving material and the manner in which this impacts on notions of heritage, tradition and identity. The *Handbook* charts an interdisciplinary field of studies that makes a unique and fundamental contribution to an understanding of what it means to be human. It will be of interest to all who work in the social and historical sciences, from anthropologists and archaeologists to human geographers to scholars working in heritage, design and cultural studies.

Primitivism - Michael Bell 1972

[Primitivism and Twentieth-Century Art](#) - Jack Flam 2003-03-27

"This is a much needed, important collection—a goldmine of sources for scholars and students. The texts articulate the key Primitivist aesthetic discourses of the period, offering crucial insight into the complex and always changing nexus between culture, politics, and representation. Because of the breadth of the materials covered and the controversies they raise, this anthology is one of the all too rare volumes that not only will provide reference materials for years to come but also will feature centrally in classroom discussions."—Suzanne Preston Blier, author of *African Vodun: Art, Psychology, and Power* "For almost a century art historians have fretted about the notion of primitivism in the arts. This comprehensive—in both senses of the word—anthology is a peerless source of the history of responses to works categorized as 'primitive.' In its range, the book touches upon all the troubling questions—formal, anthropological, political, historical—that have bedeviled the study of the arts of Oceania, Africa, and North and South America, and provides the grounds, at last, for intelligent pursuit of keener distinctions. I regard this book as a superb contribution to the study of Modern art; in fact, indispensable."—Dore Ashton, author of *Noguchi East and West* "An extraordinarily useful and complete collection of primary documents, many translated for the first time into English, and almost all unlikely to be encountered elsewhere without serious effort. Its five sections, each with a lively and scholarly introduction, reveal the diverse views of artists and writers on primitive art from Matisse, Picasso, and Fry to many far less known and sometimes surprising figures. The book also uncovers the politics and aesthetics of the major museum exhibitions that gained acceptance for art that had been both reviled and mythologized. Recent texts included are all germane. This book will be invaluable for any college course on the topic."—Shelly Errington, author of *The Death of Authentic Primitive Art and Other Tales of Progress* "An exceptionally valuable anthology of seventy documents—most heretofore unavailable in English—on the ongoing controversies surrounding Primitivism and Modern art. Insightfully chosen and annotated, the collection is brilliantly introduced by Jack Flam's essay on the historical progression, contexts, and cultural complexities of more than one hundred years' ideas about Primitivism. Rich, timely, illuminating."—Herbert M. Cole, author of *Icons: Ideals and Power in the Art of Africa*

[Surrealism, Cinema, and the Search for a New Myth](#) - Kristoffer Noheden 2017-06-28

This book examines post-war surrealist cinema in relation to surrealism's change in direction towards myth and magic following World War II. Intermedial and interdisciplinary, the book unites cinema studies with art history and the study of Western esotericism, closely engaging with a wide range of primary sources, including surrealist journals, art, exhibitions, and writings. Kristoffer Noheden looks to the Danish surrealist artist Wilhelm Freddie's forays into the experimental short film, the French poet Benjamin Péret's contribution to the documentary film *L'Invention du monde*, the Argentinean-born filmmaker Nelly Kaplan's feature films, and the Czech animator Jan Svankmajer's work in short and feature films. The book traces a continuous engagement with myth and magic throughout these films, uncovering a previously unknown strain of occult imagery in surrealist cinema. It broadens the scope of the study of not only surrealist cinema, but of surrealism across the art forms. *Surrealism, Cinema, and the Search for a New Myth* will appeal to film scholars, art historians, and those interested in the impact of occultism on modern culture, film, and the arts.

The Making of the Primitive Baptists - James R. Mathis 2004

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

The Josephine Baker Critical Reader - Mae G. Henderson 2017-06-07

Star of stage and screen, cultural ambassador, civil rights and political activist--Josephine Baker was defined by the various public roles that made her 50-year career an exemplar of postmodern identity. Her legacy continues to influence modern culture more than 40 years after her death. This new collection of essays interprets Baker's life in the context of modernism, feminism, race, gender and sexuality. The contributors focus on various aspects of her life and career, including her performances and public reception, civil rights efforts, the architecture of her unbuilt house, and her modern-day "afterlife."

Contradictory Woolf - Derek Ryan 2012-06-01

Edited collection from acclaimed contemporary Woolf scholars, exploring the theme of contradiction in Virginia Woolf's writing.

Celticism - Terence Brown 1996

From the contents: Ossian, Hermann and the Jew's harp: images of Celtic languages from 1600 to 1800 (Daniel Droixhe).- Celtic in linguistic taxonomy in the nineteenth century (Hildegard L.C. Tristram).- The Celt in archaeology (Timothy Champion).- The invention of Celtic nature poetry (Patrick Sims-Williams).- Modern Celtic Christianity (Donald E. Meek).- Celticism and the annulment of history (George Watson).

Thinking about Exhibitions - Reesa Greenberg 1996

"Presents a multidisciplinary anthology of writings on current exhibition practice by curators, critics, artists, sociologists and historians from North America, Europe and Australia. It marks out the emergence of new discourses surrounding the exhibition and illustrates the urgency of the debates centred in and fostered by exhibitions today. Texts have been grouped ... in sections which focus on the history of the exhibition, forms of staging and spectacle, and questions of curatorship, spectatorship and narrative. These writings ... investigate exhibitions in settings outside of the traditional gallery as well as innovative work in extending cultural debates within the museum ... fully illustrated with over ninety black-and-white photographs and includes a bibliography on the subject of art exhibitions"--Page i.

French Primitivism and the Ends of Empire, 1945-1975 - Daniel J. Sherman 2011-11-15

For over a century, the idea of primitivism has motivated artistic modernism. Focusing on the three decades after World War II, known in France as "les trentes glorieuses" despite the loss of most of the country's colonial empire, this probing and expansive book argues that primitivism played a key role in a French society marked by both economic growth and political turmoil. In a series of chapters that consider significant aspects of French culture—including the creation of new museums of French folklore and of African and Oceanic arts and the development of tourism against the backdrop of nuclear testing in French Polynesia—Daniel J. Sherman shows how primitivism, a collective fantasy born of the colonial encounter, proved adaptable to a postcolonial, inward-looking age of mass consumption. Following the likes of Claude Lévi-Strauss, Andrée Putman, and Jean Dubuffet through decorating magazines, museum galleries, and Tahiti's pristine lagoons, this interdisciplinary study provides a new perspective on primitivism as a cultural phenomenon and offers fresh insights into the eccentric edges of contemporary French history.

Primitivist Modernism - Assistant Professor of American Studies Sieglinde Lemke 1998

Insisting on modernism's two-way cultural flow, Lemke demonstrates not only that white modernism owes much of its symbolic capital to the black Other, but that black modernism built itself in part on white Euro-American models. Through readings of individual texts and images (fifteen examples of which are reproduced in this volume), Lemke reforms our understanding of modernism. She shows us that transatlantic modernism in both its high and popular modes was significantly more diverse than commonly supposed. Students and scholars of modernism, African American studies, and cultural studies, and those with interests in twentieth-century art, dance, music, or literature, will find this book rewarding.

Decentring the Avant-Garde - Per Bäckström 2014-01-15

Decentring the Avant-Garde presents a collection of articles dealing with the topography of the avant-garde. The focus is on different responses to avant-garde aesthetics in regions traditionally depicted as cultural, geographical and linguistic peripheries. Avant-garde activities in the periphery have to date mostly been described in terms of a passive reception of new artistic trends and currents originating in cultural centres such as Paris or Berlin. Contesting this traditional view, Decentring the Avant-Garde highlights the importance of analysing the avant-garde in the periphery in terms of an active appropriation of avant-garde aesthetics within different cultural, ideological and historical settings. A broad collection of case studies

discusses the activities of movements and artists in various regions in Europe and beyond. The result is a new topographical model of the international avant-garde and its cultural practices.

The Myth of Primitivism - Susan Hiller 2006-05-23

This book explores the fusion of myth, history and geography which leads to ideas of primitivism, and looks at their construction, interpretation and consumption in Western culture. Contextualized by Susan Hiller's introductions to each section, discussions range from the origins of cultural colonialism to eurocentric ideas of primitive societies, including the use of primitive culture in constructing national identities, and the appropriation of primitivist imagery in modernist art. The result is a controversial critique of art theory, practice and politics, and a major enquiry into the history of primitivism and its implications for contemporary culture.

The Explicit Body in Performance - Rebecca Schneider 1997

Auth : Yale University & Dartmouth College.

The Neo-primitivist Turn - Victor Li 2006

In recent years the concept of 'the primitive' has been the subject of strong criticism; it has been examined, unpacked, and shown to signify little more than a construction or projection necessary for establishing the modernity of the West. The term 'primitive' continues, however, to appear in contemporary critical and cultural discourse, begging the question: Why does primitivism keep reappearing even after it has been uncovered as a modern myth? In *The Neo-primitivist Turn*, Victor Li argues that this contentious term was never completely banished and that it has in fact reappeared under new theoretical guises. An idealized conception of 'the primitive,' he contends, has come to function as the ultimate sign of alterity. Li focuses on the works of theorists like Jean Baudrillard, Jean-François Lyotard, Marianna Torgovnick, Marshall Sahlins, and Jürgen Habermas in order to demonstrate that primitivism continues to be a powerful presence even in those works normally regarded as critical of the concept. Providing close readings of the ways in which the premodern or primitive is strategically deployed in contemporary critical writings, Li's interdisciplinary study is a timely and forceful intervention into current debates on the politics and ethics of otherness, the problems of cultural relativism, and the vicissitudes of modernity.

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Capacity - Thomas McEvilley 2016-04-08

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Beyond Primitivism - Jacob Kęhinde Olupona 2004

At a time when local traditions across the world are forcibly colliding with global culture, *Beyond Primitivism* explores the future of indigenous religions as they encounter modernity and globalisation.

The Myth of Primitivism - Susan Hiller 2016-03-30

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Critical Terms for Art History, Second Edition - Robert S. Nelson 2010-03-15

"Art" has always been contested terrain, whether the object in question is a medieval tapestry or Duchamp's Fountain. But questions about the categories of "art" and "art history" acquired increased urgency during the 1970s, when new developments in critical theory and other intellectual projects

dramatically transformed the discipline. The first edition of *Critical Terms for Art History* both mapped and contributed to those transformations, offering a spirited reassessment of the field's methods and terminology. Art history as a field has kept pace with debates over globalization and other social and political issues in recent years, making a second edition of this book not just timely, but crucial. Like its predecessor, this new edition consists of essays that cover a wide variety of "loaded" terms in the history of art, from sign to meaning, ritual to commodity. Each essay explains and comments on a single term, discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art. For example, Richard Shiff discusses "Originality" in Vija Celmins's *To Fix the Image in Memory*, a work made of eleven pairs of stones, each consisting of one "original" stone and one painted bronze replica. In addition to the twenty-two original essays, this edition includes nine new

ones—performance, style, memory/monument, body, beauty, ugliness, identity, visual culture/visual studies, and social history of art—as well as new introductory material. All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars. Contributors: Mark Antliff, Nina Athanassoglou-Kallmyer, Stephen Bann, Homi K. Bhabha, Suzanne Preston Blier, Michael Camille, David Carrier, Craig Clunas, Whitney Davis, Jas Elsner, Ivan Gaskell, Ann Gibson, Charles Harrison, James D. Herbert, Amelia Jones, Wolfgang Kemp, Joseph Leo Koerner, Patricia Leighten, Paul Mattick Jr., Richard Meyer, W. J. T. Mitchell, Robert S. Nelson, Margaret Olin, William Pietz, Alex Potts, Donald Preziosi, Lisbet Rausing, Richard Shiff, Terry Smith, Kristine Stiles, David Summers, Paul Wood, James E. Young
Field Notes on the Visual Arts - Karen Lang 2019-07-15