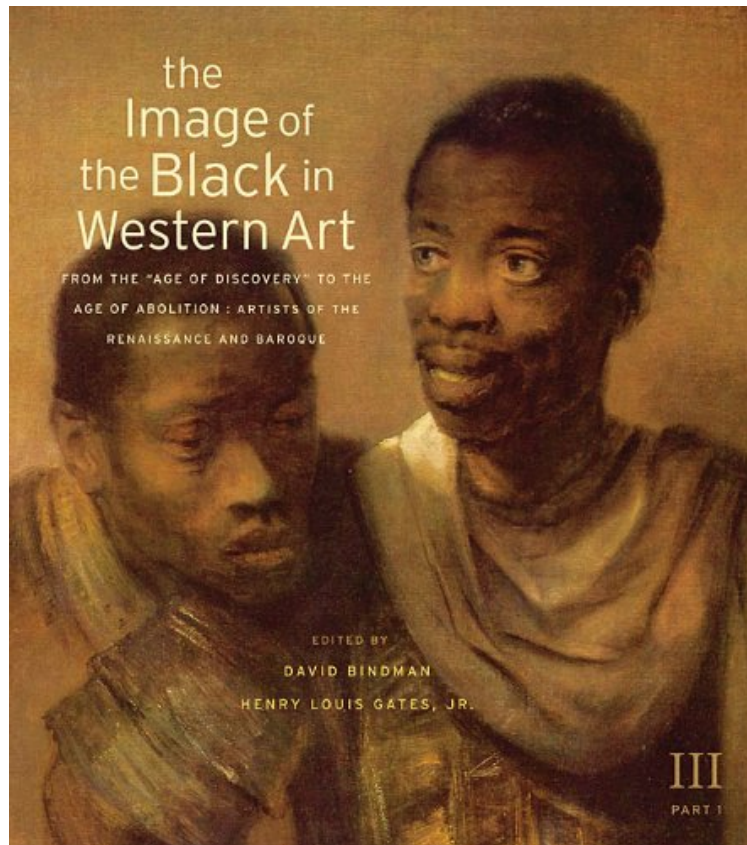


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## The Image of the Black in Western Art, Volume III: From the "Age of Discovery" to the Age of Abolition, Part 1: Artists of the Renaissance and Baroque

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0 of 0 people found the following review helpful. loved it.By joanne caputoIn depth and erudite without being stuffy. Helped me in my very last Art History class. I am an Art History Major and will finish my degree shortly; loved it.

In the 1960s, art patron Dominique de Menil founded an image archive showing the ways that people of African descent have been represented in Western art. Highlights from her collection appeared in three large-format volumes that quickly became collectors items. A half-century later, Harvard University Press and the Du Bois Institute are

proud to publish a complete set of ten sumptuous books, including new editions of the original volumes and two additional ones. The much-awaited *Artists of the Renaissance and Baroque* has been written by an international team of distinguished scholars, and covers the sixteenth and seventeenth centuries. The rise of slavery and the presence of black people in Europe irrevocably affected the works of the best artists of the time. Essays on the black Magus and the image of the black in Italy, Spain, and Britain, with detailed studies of Rembrandt and *Heliodorus Aethiopicus*, all presented with superb color plates, make this new volume a worthy addition to this classic series.

A fascinating story of the changing image of Africa's people in Western art. The images are simply extraordinary and the scholarship inspiring. Anyone who cares about Western art or about Africa and her diaspora ought to know these magnificent volumes. (Kwame Anthony Appiah) In addition to being an indispensable guide to the evolving meanings of racial difference, these dazzling volumes filled with extraordinary images and rich arguments contribute to an alternative history of the Western world. An invaluable gift for both specialists and general readers. (Paul Gilroy, author of *The Black Atlantic: Modernity and Double Consciousness*) One of the most thorough collections depicting the African-American in works of art... The books build on the research and photo project started by art patron Dominique de Menil in the 1960s, which grew out of a frustration with segregation. The collection was then transferred and continued to grow at the W.E.B. Du Bois Institute at Harvard University. De Menil's original volumes have been updated by David Bindman and Henry Louis Gates Jr. and now include more detailed descriptions and provide a larger context of the artwork that spans more than 5,000 years, including the Roman Empire to present-day pieces, filling in tremendous gaps in de Menil's collection, according to some art historians. The images, printed in full-color on high-quality pages, are available for the masses to see and understand how African-Americans not only fit into the various societies of the Western world, but how those relationships evolved throughout the ages. (Kirkus 2010-09-15) The volumes so far are a treasury of paintings and sculptures of people down the ages, taking in many strands of ritual, classicism, artlessness and humanity. (William Weaver *Spectator* 2010-12-18) Harvard is known to be reluctant to publish art books but if this is anything to go by, it should do so more often. (Jaynie Anderson *Australian Literary* 2011-02-02) This volume is breathtaking in its scope and scholarship. (K. Mason *Choice* 2011-10-01) Monumental and groundbreaking volumes... [with] beautifully reproduced and thought-provoking images A vast array of different "Images of the Black" appear in these volumes, from statues of black saints such as St. Maurice or St. Benedict the Moor, to portraits of notable African ambassadors and kings, poets and musicians, or drawings of literary characters such as Shakespeare's Othello, Aphra Behn's Oroonoko, or Yarico from George Colman's *Inkle and Yarico*... Africans have been painted and sculpted by some of the most eminent artists in the Western tradition, including Titian, Tiepolo, Rubens, Rembrandt, Van Dyck, Reynolds, Hogarth, Watteau and Gainsborough. More importantly, they have not been caricatured, but sensitively portrayed by these masters, their humanity captured on canvas for all to see... In placing such a vast variety of different images together, both positive and negative, these volumes show that the "Image of the Black" was not at all homogenous but rather reflected the wide range of the Western response to the "other." ... Seen through the prism of "Western Art," these "Images of the Black" often tell us more about the Europeans and their agendas than the Africans they portray. Nonetheless, the cumulative effect of the images is to demonstrate a continuous black presence in the Western imagination and experience This series will pose new questions to scholars of art, history and literature and provoke us all to reconsider the role of "the Black" in Western civilization. (Miranda Kaufmann *Times Literary Supplement* 2012-03-23) About the Author David Bindman is Emeritus Professor of the History of Art at University College London. Henry Louis Gates, Jr., is Alphonse Fletcher University Professor and the Director of the W. E. B. Du Bois Research Institute at the Hutchins Center for African and African American Research, Harvard University.