

The Heart of the Question
The Writings And Paintings
of
**HOWARDENA
PINDELL**



Howardena Pindell, The Question, 1965, oil on canvas, 100 x 100 cm.

The Heart Of The Question The Writings Paintings Of Howardena Pindell

Uri McMillan



The Heart Of The Question The Writings Paintings Of Howardena Pindell:

The Heart of the Question Howardena Pindell, 1997 **Howardena Pindell** Sarah Louise Cowan, 2022-01-01 Exploring the art and life of this important American artist whose work bridged the gaps between abstraction feminism and Blackness Howardena Pindell Reclaiming Abstraction is a fascinating examination of the multifaceted career of artist activist curator and writer Howardena Pindell b 1943 It offers a fresh perspective on her abstract practice from the late 1960s through the early 1980s a period in which debates about Black Power feminism and modernist abstraction intersected in uniquely contentious yet generative ways Sarah Louise Cowan not only asserts Pindell s rightful place within the canon but also recenters dominant historical narratives to reveal the profound and overlooked roles that Black women artists have played in shaping modernist abstraction Pindell s career acts as a springboard for a broader study of how artists have responded during periods of heightened social activism and used abstraction to convey political urgency With works that drew on Ghanaian textiles administrative labor cosmetics and postminimalism Pindell deployed abstraction in deeply personal ways that resonated with collective African diasporic and women s practices In her groundbreaking analysis Cowan argues that such work advanced Black feminist modernisms diverse creative practices that unsettle racist and sexist logics **Weak Painting After Modernism** Craig Staff, 2023-09-01 This book examines the terms upon which painting in the United States sought to negotiate with the legacy of American formalist aesthetics and by extension the understanding of modernist painting it had become most readily associated with In so doing a separate set of possibilities for painting gradually began to emerge The salient debates and practices that collectively worked to establish such a response are approached through the philosopher Gianni Vattimo s idea of pensiero debole or so called weak thought To this end the proposed study both identifies and seeks to examine a type of weak painting which like Vattimo s idea took as its critical point of departure the exhaustion but not the vanishing of the project of modernism the belief in reason progress history the nation state etc Craig Staff explores particular instances wherein artists sought to extend the parameters of the object beyond what had been called into question namely the proclivity for modernist painting s strength to be understood as denoting amongst other things a perceived set of universal essences This book will be of interest to scholars working in art history fine art cultural studies critical theory curatorial studies and philosophy **Postmodernism and Video Art** Liz Kim, 2025-08-22 Liz Kim traces the theories and artistic practices that articulated American experimental video through its key works and events art critical discourse as well as the politics of its funding and distribution during the 1970s into the 1980s focusing on New York This is a historical examination of the relationship between experimental video and postmodernism in the context of the early New York video scene as a foundational crucible of ideas and practices Video grew out of both the acculturation of television as well as the resistance against its hegemonic forms as it enabled hybrid user generated content As such video became a testing ground for postmodern thought as it sat at the perfect nexus of mass media art and the politics of representation This

book historicizes the theories of video art through the shifts in representations of cultural identities and the changes within its critical and structural supports Through this process chapters uncover new roots of postmodernism through historical evidence widening the scope of the term and its concepts The book will be of interest to scholars working in art history film studies and media studies *EyeMinded* Kellie Jones,Imamu Amiri Baraka,2011-05-27 Selections of writing by the influential art critic and curator Kellie Jones reveal her role in bringing attention to the work of African American African Latin American and women artists **The Unforgettables** Charles C. Eldredge,2022-11-01 Eminent art historian Charles C Eldredge brings together top scholars to celebrate forgotten artists and create a more inclusive history of American art Why do some artists become canonical while others equally respected in their time fall into obscurity This question is central to *The Unforgettables* a vibrant collection of essays by leading experts on American art Each contributor presents a brief for an artist deserving of new or renewed attention including artists from the colonial era to recent years working in a wide variety of mediums Histories of American art have traditionally highlighted the work of a familiar roster of artists largely white and male The achievements of their peers notably women and artists of color have gone uncelebrated The essays in this volume provide a new and richer understanding of American art expanding the canon to include many worthy talents A number of these artists were acclaimed in their day others having missed that acclaim may achieve it now With contributions from major scholars and museum professionals *The Unforgettables* rescues and revises reputations as it enhances and enriches the history of American art **The Turn to Provisionality in Contemporary Art** Raphael Rubinstein,2023-01-12 In his influential essay *Provisional Painting* Raphael Rubinstein applied the term provisional to contemporary painters whose work looked intentionally casual dashed off tentative unfinished or self cancelling who appeared to have deliberately turned away from strong painting for something that seemed to constantly risk failure or inconsequence In this collection of essays Rubinstein expands the scope of his original article by surveying the historical and philosophical underpinnings of provisionality in recent visual art as well as examining the works of individual artists in detail He also engages crucial texts by Samuel Beckett and philosopher Gianni Vattimo Re examining several decades of painting practices Rubinstein argues that provisionality in all its many forms has been both a foundational element in the history of modern art and the encapsulation of an attitude that is profoundly contemporary **Embodied Avatars** Uri McMillan,2015-05-15 How black women have personified art expression identity and freedom through performance Winner 2016 William Sanders Scarborough Prize presented by the Modern Language Association for an outstanding scholarly study of African American literature or culture Winner 2016 Barnard Hewitt Award for Outstanding Research in Theatre History presented by the American Society for Theatre Research Winner 2016 Errol Hill Award for outstanding scholarship in African American theater drama and or performance studies presented by the American Society for Theatre Research Tracing a dynamic genealogy of performance from the nineteenth to the twenty first century Uri McMillan contends that black women artists

practiced a purposeful self objectification transforming themselves into art objects In doing so these artists raised new ways to ponder the Intersection of art performance and black female embodiment McMillan reframes the concept of the avatar in the service of black performance art describing black women performers skillful manipulation of synthetic selves and adroit projection of their performances into other representational mediums A bold rethinking of performance art Embodied Avatars analyzes daring performances of alterity staged by ancient negress Joice Heth and fugitive slave Ellen Craft seminal artists Adrian Piper and Howardena Pindell and contemporary visual and music artists Simone Leigh and Nicki Minaj Fusing performance studies with literary analysis and visual culture studies McMillan offers astute readings of performances staged in theatrical and quotidian locales from freak shows to the streets of 1970s New York in literary texts from artists writings to slave narratives and in visual and digital mediums including engravings photography and video art Throughout McMillan reveals how these performers manipulated the dimensions of objecthood black performance art and avatars in a powerful re scripting of their bodies while enacting artful forms of social misbehavior The Critical Lede interview with Uri McMillan

New Museum Theory and Practice Janet Marstine, 2008-04-15 *New Museum Theory and Practice* is an original collection of essays with a unique focus the contested politics and ideologies of museum exhibition Contains 12 original essays that contribute to the field while creating a collective whole for course use Discusses theory through vivid examples and historical overviews Offers guidance on how to put theory into practice Covers a range of museums around the world from art to history anthropology to music as well as historic houses cultural centres virtual sites and commercial displays that use the conventions of the museum Authors come from the UK Canada the US and Australia and from a variety of fields that inform cultural studies

Blacks and Whites Meeting in America Terry White, 2003-02-06 In *White Memory* which has been the dominant memory blacks are usually absent They just do not figure in the American story except as slaves as reminders of guilt And nobody likes to be reminded of guilt David K Shipler *A Country of Strangers Blacks and Whites in America* On September 14 2001 Kent State University's Ashtabula Campus sponsored its colloquium on race based on David K Shipler's *A Country of Strangers* by the Pulitzer Prize winning author of *Arab and Jew* This collection of 18 papers explores such topics as blacks and whites in the performing arts racial profiling racism in American baseball race work and wholeness musical style as a symbol of black cultural identity the early Newberry Library in Chicago the use of the body by artists to reveal the mind Southern white ministers at mid century building a diverse and respectful campus community organizational changes creating a new climate for racial equality the missing voice of the Spanish speaking in the black white dialogue the concept of equality of educational opportunity for African Americans and praises criticism and comments for *A Country of Strangers Blacks and Whites in America*

Modern Women: Women Artists at The Museum of Modern Art Alexandra Schwartz, 2010 This text examines the collection of feminist art in the Museum of Modern Art It features essays presenting a range of generational and cultural perspectives

Who We Be Jeff Chang, 2024-06-04 *Race* A four letter word The greatest

social divide in American life a half century ago and today During that time the U S has seen the most dramatic demographic and cultural shifts in its history what can be called the colorization of America But the same nation that elected its first Black president on a wave of hope another four letter word is still plunged into endless culture wars How do Americans see race now How has that changed and not changed over the half century After eras framed by words like multicultural and post racial do we see each other any more clearly Who We Be remixes comic strips and contemporary art campus protests and corporate marketing campaigns Martin Luther King Jr and Trayvon Martin into a powerful unusual and timely cultural history of the idea of racial progress In this follow up to the award winning classic Can t Stop Won t Stop A History of the Hip Hop Generation Jeff Chang brings fresh energy style and sweep to the essential American story Wrong Is Not My Name Erica N. Cardwell,2024-03-12 A dazzling hybrid of personal memoir and criticism considering the work of Black visual artists as a means to explore loss legacy and the reclamation of life through art At the age of twenty one Erica Cardwell finds herself in New York City reeling from the loss of her mother and numb to the world around her She turns inward instead reading books and composing poetry eventually falling into the work of artists such as Blondell Cummings Lorna Simpson Lorraine O Grady and Kara Walker Through them she communes with her mother s spirit and legacy and finds new ways to interrogate her writing and identity Wrong Is Not My Name weaves together autobiography criticism and theory and considers how Black women create alternative queer and hysterical lives through visual culture and performance In poetic interdisciplinary essays combining analytical and lyrical stream of consciousness Cardwell examines archetypes such as the lascivious Jezebel the caretaking Mammy and the elusive Sapphire to formulate new and inventive ways to write about art Pioneering and inquisitive Wrong Is Not My Name celebrates Black womanhood and illuminates the ways in which art and storytelling reside at the core of being human **Risk Work** Faye Raquel Gleisser,2023-10-17 How artists in the US starting in the 1960s came to use guerrilla tactics in performance and conceptual art maneuvering policing racism and surveillance As US news covered anticolonialist resistance abroad and urban rebellions at home and as politicians mobilized the perceived threat of guerrilla warfare to justify increased police presence nationwide artists across the country began adopting guerrilla tactics in performance and conceptual art Risk Work tells the story of how artists experimentation with physical and psychological interference from the late 1960s through the late 1980s reveals the complex and enduring relationship between contemporary art state power and policing Focusing on instances of arrest or potential arrest in art by Chris Burden Adrian Piper Jean Toche Tehching Hsieh Pope L the Guerrilla Girls Asco and PESTS Faye Raquel Gleisser analyzes the gendered sexualized and racial politics of risk taking that are overlooked in prevailing white centered narratives of American art Drawing on art history and sociology as well as performance prison and Black studies Gleisser argues that artists anticipation of state sanctioned violence invokes the concept of punitive literacy a collectively formed understanding of how to protect oneself and others in a carceral society *Double Consciousness* Franklin Sirmans,2005 Adkins Terry Arceneaux Edgar

Biggers Sanford Booker Chakaia Coleman Beth Gaines Charles Gallagher Ellen Goldkrand Howard Green Ren e Hammons David Harris Lyle Ashton Hassinger Maren Jafa Arthur Jones Jennie c Lawrence Annette Lewis Cathleen Ligon Glenn Long Bert L Jr McGee David Miller Paul D Nengudi Senga Olivier Karyn Pendleton Adam Pindell Howardena Piper Adrian Pope L William Pruitt Rob Simmons Gary Simpson Lorna Tisdale Danny Ward Nari Wilson Fred **Adrian Piper** John P.

Bowles,2011-02-14 This in depth analysis of Adrian Pipers art locates her groundbreaking work at the nexus of Conceptual and feminist art of the late 1960s and 1970s Mounting Frustration Susan E. Cahan,2016-01-28 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 **Index to Black Periodicals** ,1997 *Delirious* Kelly Baum,Lucy Bradnock,Tina Rivers Ryan,2017-09-12 Can postwar art be understood as an exercise in calculated insanity Taking this provocative question as its basis this book explores the art and history of delirium from 1950 to 1980 an era shaped by the brutality of World War II and the rapid expansion of industrial capitalism Skepticism of science and technology along with fear of its capability to promote mass destruction developed into a distrust of rationalism which profoundly influenced the art of the times Delirious features work by more than sixty artists from Europe Latin America and the United States including Dara Birnbaum Le n Ferrari Gego Bruce Nauman Howardena Pindell Peter Saul and Nancy Spero Experimenting with irrational subject matter and techniques these artists forged new strategies that directly responded to such unbalanced times Disturbing and challenging the works in this book in multiple media and often counterintuitively incorporating highly ordered and systematic structures upend traditional notions of aesthetic harmony Three wide ranging essays and a richly illustrated plates section investigate the degree to which delirious times demand delirious art inviting readers to think crazy p p1 margin 0 0px 0 0px 0 0px 0 0px font 14 0px Verdana Index to Black Periodicals 1997 G K Hall,G. K. Hall and Co. Staff,1998-09

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