

# The Materiality Of Color The Production Circulation And Application Of Dyes And Pigments 1400 1800 Histories Of Material Culture And Collecting 1700 1950 2012 11 30

RIGHT HERE, WE HAVE COUNTLESS BOOKS **THE MATERIALITY OF COLOR THE PRODUCTION CIRCULATION AND APPLICATION OF DYES AND PIGMENTS 1400 1800 HISTORIES OF MATERIAL CULTURE AND COLLECTING 1700 1950 2012 11 30** AND COLLECTIONS TO CHECK OUT. WE ADDITIONALLY PAY FOR VARIANT TYPES AND ALONG WITH TYPE OF THE BOOKS TO BROWSE. THE AGREEABLE BOOK, FICTION, HISTORY, NOVEL, SCIENTIFIC RESEARCH, AS SKILLFULLY AS VARIOUS SUPPLEMENTARY SORTS OF BOOKS ARE READILY STRAIGHTFORWARD HERE.

AS THIS **THE MATERIALITY OF COLOR THE PRODUCTION CIRCULATION AND APPLICATION OF DYES AND PIGMENTS 1400 1800 HISTORIES OF MATERIAL CULTURE AND COLLECTING 1700 1950 2012 11 30**, IT ENDS HAPPENING BEING ONE OF THE FAVORED BOOKS **THE MATERIALITY OF COLOR THE PRODUCTION CIRCULATION AND APPLICATION OF DYES AND PIGMENTS 1400 1800 HISTORIES OF MATERIAL CULTURE AND COLLECTING 1700 1950 2012 11 30** COLLECTIONS THAT WE HAVE. THIS IS WHY YOU REMAIN IN THE BEST WEBSITE TO SEE THE UNBELIEVABLE BOOK TO HAVE.

*AUTHORITY IN EUROPEAN BOOK CULTURE 1400-1600* - POLLIE BROMILOW  
2016-04-08

THROUGH ITS MANY AND VARIED MANIFESTATIONS, AUTHORITY HAS FREQUENTLY PLAYED A ROLE IN THE COMMUNICATION PROCESS IN BOTH MANUSCRIPT AND PRINT. THIS VOLUME EXPLORES HOW AUTHORITY, WHETHER RELIGIOUS, INTELLECTUAL, POLITICAL OR SOCIAL, HAS ENFORCED THE CIRCULATION OF CERTAIN TEXTS AND TEXT VERSIONS, OR ACTED TO PREVENT THE DISTRIBUTION OF BOOKS, PAMPHLETS AND OTHER PRINT MATTER. IT ALSO ANALYZES HOW READERS, WRITERS AND PRINTERS HAVE SOMETIMES REBELLED AGAINST THE CONSTRAINTS AND RESTRICTIONS OF AUTHORITY, PUBLISHING CONTROVERSIAL WORKS ANONYMOUSLY OR COUNTERFEITING AUTHORITATIVE TEXTS; AND HOW THE WRITTEN OR PRINTED WORD ITSELF HAS SOMETIMES BEEN PERCEIVED TO HAVE A KIND OF AUTHORITY, WHICH MIGHT HAVE HAD RAMIFICATIONS IN SOCIAL, POLITICAL OR RELIGIOUS SPHERES. CONTRIBUTORS LOOK AT THE EXPERIENCE OF VARIOUS EUROPEAN CULTURES—ENGLISH, FRENCH, GERMAN AND ITALIAN—TO ALLOW FOR COMPARATIVE STUDY OF A NUMBER OF QUESTIONS PERTINENT TO THE PERIOD. AMONG THE ISSUES EXPLORED ARE LOCAL AND REGIONAL FACTORS INFLUENCING BOOK PRODUCTION; THE INTERPLAY BETWEEN MANUSCRIPT AND PRINT CULTURE; THE SLIPPAGE BETWEEN AUTHORSHIP AND AUTHORITY; AND THE ROLE OF CIVIC AND RELIGIOUS AUTHORITY IN CULTURAL PRODUCTION. DELIBERATELY CONCEIVED TO FOSTER INTERDISCIPLINARY DIALOGUE BETWEEN THE HISTORY OF THE BOOK, AND LITERARY AND CULTURAL HISTORY, THIS VOLUME TAKES A PAN-EUROPEAN PERSPECTIVE TO EXPLORE THE WAYS IN WHICH AUTHORITY INFILTRATES AND IS IN TURN PROPAGATED OR UNDERMINED BY BOOK CULTURE.

*EARLY MODERN COLOR WORLDS* - 2016-09-07

MANY CHALLENGES HINDER THE HISTORICAL STUDY OF EARLY MODERN COLOR. THESE ESSAYS OFFER A WAY FORWARD THROUGH THE CATEGORY OF ‘COLOR WORLDS’—CONSTITUTED BY PRACTICES, CONCEPTS AND OBJECTS—AND EXAMINE THE EMERGENCE OF THE LANGUAGES AND OBJECTS USED TO COMMUNICATE BETWEEN THEM.

*THE MEDIEVAL MANUSCRIPT BOOK* - MICHAEL JOHNSTON 2015-08-10

THIS BOOK SITUATES THE MEDIEVAL MANUSCRIPT WITHIN ITS CULTURAL CONTEXTS, WITH CHAPTERS BY EXPERTS IN BIBLIOGRAPHICAL AND THEORETICAL APPROACHES TO MANUSCRIPT STUDY.

*NEW APPROACHES TO ANCIENT MATERIAL CULTURE IN THE GREEK & ROMAN WORLD* - CATHERINE COOPER 2020-11-16

THIS BOOK HIGHLIGHTS THE DIVERSITY OF CURRENT METHODOLOGIES IN CLASSICAL ARCHAEOLOGY. IT INCLUDES PAPERS ABOUT ARCHAEOLOGY AND ART HISTORY, MUSEUM OBJECTS AND FIELDWORK DATA, TEXTS AND MATERIAL CULTURE, ARCHAEOLOGICAL THEORY AND HISTORIOGRAPHY, AND TECHNICAL AND LITERARY ANALYSIS, ACROSS CLASSICAL ANTIQUITY.

*MATERIALITY AND THE STUDY OF RELIGION* - TIM HUTCHINGS 2016-12-01

MATERIAL CULTURE HAS EMERGED IN RECENT DECADES AS A SIGNIFICANT THEORETICAL CONCERN FOR THE STUDY OF RELIGION. THIS BOOK CONTRIBUTES TO AND EVALUATES THIS MATERIAL TURN, PRESENTING THIRTEEN CHAPTERS OF NEW EMPIRICAL RESEARCH AND THEORETICAL REFLECTION FROM SOME OF THE LEADING INTERNATIONAL SCHOLARS OF MATERIAL RELIGION. FOLLOWING A MODEL FOR MATERIAL ANALYSIS PROPOSED IN THE FIRST CHAPTER BY DAVID MORGAN, THE CONTRIBUTORS TRACE THE LIFE CYCLE OF RELIGIOUS MATERIALITY THROUGH THREE PHASES: THE PRODUCTION OF RELIGIOUS OBJECTS, THEIR CLASSIFICATION AS RELIGIOUS (OR NON-RELIGIOUS), AND THEIR CIRCULATION AND USE IN MATERIAL CULTURE. THE CHAPTERS IN THIS VOLUME CONSIDER HOW OBJECTS BECOME AND CEASE TO BE SACRED, HOW MATERIALITY CAN BE USED TO CONTEST ACCESS TO PUBLIC SPACE AND RESOURCES, AND HOW RELIGION IS EMBODIED AND PERFORMED BY INDIVIDUALS IN THEIR EVERYDAY LIVES. CONTRIBUTORS DISCUSS THE SIGNIFICANCE OF THE MATERIALITY OF RELIGION ACROSS DIFFERENT RELIGIOUS TRADITIONS AND DIVERSE GEOGRAPHICAL REGIONS, PAYING CLOSE ATTENTION TO GENDER, AGE, ETHNICITY, MEMORY AND POLITICS. THE VOLUME CLOSES WITH AN AFTERWORD BY MANUEL V[?] SQUEZ.

*A CULTURAL HISTORY OF COLOR IN THE RENAISSANCE* - SVEN DUPR[?] 2022-08-31

A CULTURAL HISTORY OF COLOR IN THE RENAISSANCE COVERS THE PERIOD 1400 TO 1650, A TIME OF CHANGE, CONFLICT, AND TRANSFORMATION. INNOVATIONS IN COLOR PRODUCTION TRANSFORMED THE MATERIAL WORLD OF THE RENAISSANCE, ESPECIALLY IN CERAMICS, CLOTH, AND PAINT. COLLECTORS ACROSS EUROPE PRIZED COLORFUL OBJECTS SUCH AS FEATHERS AND GEMSTONES AS MATERIAL ILLUSTRATIONS OF FOREIGN LANDS. THE ADVANCES IN TECHNOLOGY AND THE INCREASING GLOBAL CIRCULATION OF COLORS LED TO NEW COLOR TERMS ENRICHING LANGUAGE. COLOR SHAPES AN INDIVIDUAL’S EXPERIENCE OF THE WORLD AND ALSO HOW SOCIETY GIVES PARTICULAR SPACES, OBJECTS, AND MOMENTS MEANING. THE 6 VOLUME SET OF THE CULTURAL HISTORY OF COLOR EXAMINES HOW COLOR HAS BEEN CREATED, TRADED, USED, AND INTERPRETED OVER THE LAST 5000 YEARS. THE THEMES COVERED IN EACH VOLUME ARE COLOR PHILOSOPHY AND SCIENCE; COLOR TECHNOLOGY AND TRADE; POWER AND IDENTITY; RELIGION AND RITUAL; BODY AND CLOTHING; LANGUAGE AND PSYCHOLOGY; LITERATURE AND THE PERFORMING ARTS; ART; ARCHITECTURE

AND INTERIORS; AND ARTEFACTS. AMY BUONO IS ASSISTANT PROFESSOR AT THE WILKINSON COLLEGE OF ARTS, HUMANITIES, AND SOCIAL SCIENCES AT CHAPMAN UNIVERSITY, USA. SVEN DUPR[?] IS PROFESSOR OF HISTORY OF ART, SCIENCE AND TECHNOLOGY AT UTRECHT UNIVERSITY AND THE UNIVERSITY OF AMSTERDAM, THE NETHERLANDS. VOLUME 3 IN THE CULTURAL HISTORY OF COLOR SET. GENERAL EDITORS: CAROLE P. BIGGAM AND KIRSTEN WOLF THE CULTURAL HISTORIES SERIES A CULTURAL HISTORY OF COLOR IS PART OF THE CULTURAL HISTORIES SERIES. TITLES ARE AVAILABLE AS HARDCOVER SETS FOR LIBRARIES NEEDING JUST ONE SUBJECT OR PREFERRING A TANGIBLE REFERENCE FOR THEIR SHELVES OR AS PART OF A FULLY-SEARCHABLE DIGITAL LIBRARY. THE DIGITAL PRODUCT IS AVAILABLE TO INSTITUTIONS BY ANNUAL SUBSCRIPTION OR ON PERPETUAL ACCESS VIA WWW.BLOOMSBURYCULTURALHISTORY.COM. INDIVIDUAL VOLUMES FOR ACADEMICS AND RESEARCHERS INTERESTED IN SPECIFIC HISTORICAL PERIODS ARE ALSO AVAILABLE IN PRINT OR DIGITALLY VIA WWW.BLOOMSBURYCOLLECTIONS.COM.

*COLORS IN FASHION* - JONATHAN FAIERS 2016-11-17

COLOR SPEAKS A POWERFUL CULTURAL LANGUAGE, CONVEYING POLITICAL, SEXUAL, AND ECONOMIC MESSAGES THAT, THROUGHOUT HISTORY, HAVE REVEALED HOW WE RELATE TO OURSELVES AND OUR WORLD. THIS GROUND-BREAKING COMPILATION IS THE FIRST TO INVESTIGATE HOW COLOR IN FASHIONABLE AND CEREMONIAL DRESS HAS PLAYED A SIGNIFICANT SOCIAL ROLE, INDICATING ACCEPTANCE AND EXCLUSION, CONVENTION AND SUBVERSION. FROM THE USE OF WHITE IN PIONEERING FEMINISM TO THE PENCHANT FOR BLACK IN POST-WAR FRANCE, AND FROM MYSTICAL SCARLET BROADCLOTH TO THE HORRORS OF ARSENIC-LADEN GREEN FASHION, THIS PUBLICATION DEMONSTRATES THAT COLOR IN DRESS IS AS MUTABLE, NUANCED, AND VARIED AS COLOR ITSELF. DIVIDED INTO FOUR THEMATIC PARTS – SOLIDARITY, POWER, INNOVATION, AND DESIRE – EACH SECTION HIGHLIGHTS THE OFTEN VIOLENT, EMOTIONAL HISTORIES OF COLOR IN DRESS ACROSS GEOGRAPHICAL, TEMPORAL AND CULTURAL BOUNDARIES. UNDERLYING TODAY’S RELAXED ATTITUDE TO COLOR LIES A CHROMATIC COMPLEXITY THAT SPEAKS OF WARS, MIGRATIONS AND ECONOMICS. WHILE ACKNOWLEDGING THE IMPORTANCE THAT TECHNOLOGY HAS PLAYED IN THE DEVELOPMENT OF NEW DYES, THE CHAPTERS EXPLORE COLOR AS A CATALYST FOR TECHNICAL INNOVATION THAT CONTINUES TO INSPIRE DESIGNERS, ARTISTS, AND PERFORMERS. BRINGING TOGETHER CUTTING-EDGE CONTRIBUTIONS FROM LEADING SCHOLARS, IT IS ESSENTIAL READING FOR ACADEMICS OF FASHION, TEXTILES, DESIGN, CULTURAL STUDIES AND ART HISTORY.

*EMPIRE OF THE SENSES* - 2017-11-01

EMPIRE OF THE SENSES INTRODUCES NEW APPROACHES TO THE HISTORY OF EUROPEAN IMPERIALISM IN THE AMERICAS BY QUESTIONING THE ROLE THAT THE FIVE SENSES PLAYED IN FRAMING THE CULTURAL ENCOUNTERS, COLONIAL KNOWLEDGE, AND POLITICAL RELATIONSHIPS THAT BUILT NEW WORLD EMPIRES.

*THE GLOBAL LIVES OF THINGS* - ANNE GERRITSEN 2015-11-19

THE GLOBAL LIVES OF THINGS CONSIDERS THE WAYS IN WHICH ‘THINGS’, RANGING FROM COMMODITIES TO WORKS OF ART AND PRECIOUS MATERIALS, PARTICIPATED IN THE SHAPING OF GLOBAL CONNECTIONS IN THE PERIOD 1400-1800. BY FOCUSING ON THE MATERIAL EXCHANGE BETWEEN ASIA, EUROPE, THE AMERICAS AND AUSTRALIA, THIS VOLUME TRACES THE MOVEMENTS OF OBJECTS THROUGH HUMAN NETWORKS OF COMMERCE, COLONIALISM AND CONSUMPTION. IT ARGUES THAT MATERIAL OBJECTS MEDIATED BETWEEN THE FORCES OF GLOBAL ECONOMIC EXCHANGE AND THE CONSTANTLY CHANGING IDENTITIES OF INDIVIDUALS, AS THEY WERE DRAWN INTO GLOBAL CIRCUITS. IT PROPOSES A RECONCEPTUALIZATION OF EARLY MODERN GLOBAL HISTORY IN THE LIGHT OF ITS MATERIAL CULTURE BY ASKING THE QUESTION: WHAT CAN WE LEARN ABOUT THE EARLY MODERN WORLD BY STUDYING ITS OBJECTS? THIS EXCITING NEW COLLECTION DRAWS TOGETHER THE LATEST SCHOLARSHIP IN THE STUDY OF MATERIAL CULTURE AND OFFERS STUDENTS A CRITIQUE AND EXPLANATION OF THE NOTION OF COMMODITY AND A REINTERPRETATION OF THE MEANING OF EXCHANGE. IT ENGAGES WITH THE CONCEPTS OF ‘PROTO-GLOBALIZATION’, ‘THE FIRST GLOBAL AGE’ AND ‘COMMODITIES/CONSUMPTION’. DIVIDED INTO THREE PARTS, THE VOLUME CONSIDERS IN PART ONE, OBJECTS OF GLOBAL KNOWLEDGE, IN PART TWO, OBJECTS OF GLOBAL CONNECTIONS, AND FINALLY, IN PART THREE, OBJECTS OF GLOBAL CONSUMPTION. THE COLLECTION CONCLUDES WITH AFTERWORDS FROM THREE OF THE LEADING HISTORIANS IN THE FIELD, MAXINE BERG, SURAIYA FAROQHI AND PAULA FINDLEN, WHO OFFER THEIR CRITICAL VIEW OF THE METHODOLOGIES AND THEMES CONSIDERED IN THE BOOK AND PLACE ITS ARGUMENTS WITHIN THE WIDER FIELD OF SCHOLARSHIP. EXTENSIVELY ILLUSTRATED, AND WITH CHAPTERS EXAMINING CASE STUDIES FROM NORTHERN EUROPE TO CHINA AND AUSTRALIA, THIS BOOK WILL BE ESSENTIAL READING FOR STUDENTS OF GLOBAL HISTORY.

*THE EYES OF THE SKIN* - JUHANI PALLASMAA 2012-05-14

FIRST PUBLISHED IN 1996, THE EYES OF THE SKIN HAS BECOME A CLASSIC OF ARCHITECTURAL THEORY. IT ASKS THE FAR-REACHING QUESTION WHY, WHEN THERE ARE FIVE SENSES, HAS ONE SINGLE SENSE – SIGHT – BECOME SO PREDOMINANT IN ARCHITECTURAL CULTURE AND DESIGN? WITH THE ASCENDANCY OF THE DIGITAL AND THE ALL-PERVASIVE USE OF THE IMAGE ELECTRONICALLY, IT IS A SUBJECT THAT HAS BECOME ALL THE MORE PRESSING AND TOPICAL SINCE THE FIRST EDITION’S PUBLICATION IN THE MID-1990S. JUHANI

PALLASMAA ARGUES THAT THE SUPPRESSION OF THE OTHER FOUR SENSORY REALMS HAS LED TO THE OVERALL IMPOVERISHMENT OF OUR BUILT ENVIRONMENT, OFTEN DIMINISHING THE EMPHASIS ON THE SPATIAL EXPERIENCE OF A BUILDING AND ARCHITECTURE'S ABILITY TO INSPIRE, ENGAGE AND BE WHOLLY LIFE ENHANCING. FOR EVERY STUDENT STUDYING PALLASMAA'S CLASSIC TEXT FOR THE FIRST TIME, *THE EYES OF THE SKIN* IS A REVELATION. IT COMPELLINGLY PROVIDES A TOTALLY FRESH INSIGHT INTO ARCHITECTURAL CULTURE. THIS THIRD EDITION MEETS READERS' DESIRE FOR A FURTHER UNDERSTANDING OF THE CONTEXT OF PALLASMAA'S THINKING BY PROVIDING A NEW ESSAY BY ARCHITECTURAL AUTHOR AND EDUCATOR PETER MACKEITH. THIS TEXT COMBINES BOTH A BIOGRAPHICAL PORTRAIT OF PALLASMAA AND AN OUTLINE OF HIS ARCHITECTURAL THINKING, ITS ORIGINS AND ITS RELATIONSHIP TO THE WIDER CONTEXT OF NORDIC AND EUROPEAN THOUGHT, PAST AND PRESENT. THE FOCUS OF THE ESSAY IS ON THE FUNDAMENTAL HUMANITY, INSIGHT AND SENSITIVITY OF PALLASMAA'S APPROACH TO ARCHITECTURE, BRINGING HIM CLOSER TO THE READER. THIS IS ILLUSTRATED BY PALLASMAA'S SKETCHES AND PHOTOGRAPHS OF HIS OWN WORK. THE NEW EDITION ALSO PROVIDES A FOREWORD BY THE INTERNATIONALLY RENOWNED ARCHITECT STEVEN HOLL AND A REVISED INTRODUCTION BY PALLASMAA HIMSELF.

**GODS IN THE BAZAAR** - Kajri Jain 2007-04-06

DIVA THEORETICALLY INFORMED CULTURAL STUDY OF THE DESIGN, PRODUCTION, AND CIRCULATION OF INDIAN CALENDAR ART./DIV

**LANGUAGE AND MATERIALITY** - Jillian R. Cavanaugh 2017-10-19

**LANGUAGE AND MATERIALITY** INTEGRATES LINGUISTIC ANTHROPOLOGICAL AND SOCIOLINGUISTIC SCHOLARSHIP ON A RANGE OF TOPICS: SEMIOTIC APPROACHES TO LANGUAGE, LANGUAGE COMMODIFICATION, SOUND, EMBODIMENT, MEDIATIZATION, AND AESTHETICS. EMPIRICALLY RIGOROUS, THE VOLUME ENGAGES SCHOLARS AND STUDENTS INTERESTED IN LANGUAGE, ITS USE, AND MEANINGS. IT CONSISTS OF THREE SECTIONS - 'TEXTS, OBJECTS, MEDIALITY', 'SOUND, AESTHETICS, EMBODIMENT', AND 'TIME, PLACE, CIRCULATION' - CONTAINING CHAPTERS AND SHORT COMMENTARIES, FRAMED BY A CURATED CONVERSATION ABOUT SEMIOTICS AND MATERIALITY IN ANTHROPOLOGY. EACH SECTION THEORIZES INTERSECTIONS, CONNECTIONS, AND RELATIONSHIPS BETWEEN LANGUAGE AND MATERIALITY ACROSS DIVERSE TOPICS AND ETHNOGRAPHIC CONTEXTS. THE VOLUME SHOWS THAT MATERIALITY MAY BE APPROACHED AS A FEATURE OF POLITICAL ECONOMY, SENSUAL EXPERIENCE, AESTHETICS, AND AFFECTIVE RELATIONSHIPS IN ITS RELATION TO LANGUAGE AS TALK, REGISTER, GENRE, IDEOLOGY, AND ACOUSTIC OBJECT. IT CONSISTS OF NEW PERSPECTIVES ON MATERIALITY AS A VITAL DIMENSION OF SOCIAL LIFE AND SIGNIFICATION IN GLOBAL CAPITALISM, CONNECTING INQUIRIES ON SUBJECTS AS DIVERSE AS FOOD, MEDIA, FONTS, AND MUSIC.

**THE POETICS AND POLITICS OF PLACE** - Zeynep P. Nankur 2011

"THIS BOOK ARISES FROM PAPERS PRESENTED AT THE SYMPOSIUM OTTOMAN ISTANBUL AND BRITISH ORIENTALISM HELD AT SUNA AND INAN KIRAC FOUNDATION, PERA MUSEUM, BETWEEN 27-28 NOVEMBER 2008"--T.P. verso.

**READ ME LIKE A BOOK** - Michael Joseph 2020-01-05

THE CATALOGUE FOR THE 30 YEAR RETROSPECTIVE EXHIBITION OF ROBBIN AMI SILVERBERG'S ARTIST BOOKS, HELD IN THE PRATT INSTITUTE LIBRARIES, BROOKLYN, NY, JAN 20 - APRIL 9, 2020.

**THE MATERIALITY OF COLOR** - Andrea Feeser 2012

THE PURPOSE OF THIS ESSAY COLLECTION IS TO RECOVER COLOR'S COMPLEX AND SOMETIMES MORALLY TROUBLING PAST. BY EMPHASIZING COLOR'S MATERIALITY, AND HOW IT WAS PRODUCED, EXCHANGED AND USED, CONTRIBUTORS DRAW ATTENTION TO THE DISJUNCTURE BETWEEN THE BEAUTY OF COLOR AND THE BLOOD, SWEAT, AND TEARS THAT WENT INTO ITS PRODUCTION, CIRCULATION AND APPLICATION AS WELL AS TO THE COMPLICATED AND VARIED SOCIAL MEANINGS ATTACHED TO COLOR WITHIN SPECIFIC HISTORICAL AND SOCIAL CONTEXTS.

**TRANSLATION AND TRAVELLING THEORY** - Dongchao Min 2016-07-15

RESEARCH HAS SHOWN THAT FEMINIST THEORY HAS FLOWED FAR MORE EASILY FROM NORTH TO SOUTH AND FROM WEST TO EAST, WHEREAS TRAVEL IN OTHER DIRECTIONS HAS PROVED ALMOST NON-EXISTENT. WHILE THE HEGEMONY OF US FEMINIST THEORY HAS BEEN CHALLENGED IN EUROPE, FOR EXAMPLE, THERE REMAIN MANY 'INVISIBLE' DISCURSIVE TRAJECTORIES THAT LINK THE DEVELOPMENT OF FEMINIST THEORIES AND MOVEMENTS ACROSS THE WORLD. THIS BOOK BRINGS TOGETHER AND ENGAGES WITH THEORIES OF GLOBALISATION, TRANSNATIONAL FEMINISM, TRAVELLING THEORY AND CULTURAL TRANSLATION, EXPLORING THE TRAVELLING ROUTES OF FEMINIST THEORY AND PRACTICE TO CHINA OVER RECENT DECADES. WITH ATTENTION TO THE CRUCIAL QUESTIONS OF WHY AND HOW KNOWLEDGE TRAVELS OR FAILS TO TRAVEL, THE FORMS THAT IT TAKES AND BY WHOM IT IS SENT, RECEIVED, UNDERSTOOD, TRANSLATED, OR EVEN REFUSED, THE AUTHOR EXAMINES THE DEVELOPMENT AND ACTIVITIES OF DIFFERENT GROUPS OF WOMEN AND WOMEN'S ORGANISATIONS IN CHINA, THUS DEVELOPING AN ALTERNATIVE FORM OF TRAVELLING THEORY. A STUDY OF THE CROSS-CULTURAL TRANSLATION OF KNOWLEDGE AND PRACTICES THAT OCCUR OR FAIL TO OCCUR WHEN DIFFERENT CULTURES INTERACT, AND THEIR IMPACT, THIS BOOK WILL APPEAL TO SCHOLARS OF GENDER STUDIES, SOCIOLOGY AND CULTURAL STUDIES WITH INTERESTS IN FEMINIST THOUGHT AND THE TRAVEL AND PRODUCTION OF KNOWLEDGE.

**THE POWER OF COLOR** - Marcia B. Hall 2019-01-01

THIS BEAUTIFULLY ILLUSTRATED VOLUME EXPLORES THE HISTORY OF COLOR ACROSS FIVE CENTURIES OF EUROPEAN PAINTING, UNFOLDING LAYERS OF ARTISTIC, CULTURAL, AND POLITICAL MEANING THROUGH A DEEP UNDERSTANDING OF TECHNIQUE.

**THE MATERIALITY OF COLOR** - Andrea Feeser 2017-06-14

ALTHOUGH MUCH HAS BEEN WRITTEN ON THE AESTHETIC VALUE OF COLOR, THERE ARE OTHER VALUES THAT ADHERE TO IT WITH ECONOMIC AND SOCIAL VALUES AMONG THEM. THROUGH CASE STUDIES OF PARTICULAR COLORS AND COLORED OBJECTS, THIS VOLUME DEMONSTRATES JUST HOW COMPLEX THE HISTORY OF COLOR IS BY FOCUSING ON THE DIVERSE SOCIAL AND CULTURAL MEANINGS OF COLOR; THE TROUBLE, PAIN, AND SUFFERING BEHIND THE PRODUCTION AND APPLICATION OF THESE COLORS; THE DIFFICULT TECHNICAL PROCESSES FOR MAKING AND APPLYING COLOR; AND THE INTRICACY OF COMMERCIAL EXCHANGES AND KNOWLEDGE TRANSFERS AS COMMODITIES AND TECHNIQUES MOVED FROM ONE REGION TO ANOTHER. BY EMPHASIZING COLOR'S MATERIALITY, THE WAY IN WHICH IT WAS PRODUCED, EXCHANGED, AND USED BY ARTISANS, ARTISTS, AND CRAFTSPERSONS, CONTRIBUTORS DRAW ATTENTION TO THE DISJUNCTURE BETWEEN THE BEAUTY OF COLOR AND THE BLOOD, SWEAT, AND TEARS THAT WENT INTO ITS PRODUCTION, CIRCULATION, AND

APPLICATION AS WELL AS TO THE COMPLICATED AND VARIED SOCIAL MEANINGS ATTACHED TO COLOR WITHIN SPECIFIC HISTORICAL AND SOCIAL CONTEXTS. THIS BOOK CAPTURES COLOR'S GLOBAL HISTORY WITH CHAPTERS ON INDIGO PLANTATIONS IN INDIA AND THE AMERICAN SOUTH, COCHINEAL PRODUCTION IN COLONIAL OAXACA, THE TASTE FOR BRIGHTLY COLORED CHINESE OBJECTS IN EUROPE, AND THE THRIVING TRADE IN VERMILION BETWEEN EUROPEANS AND NATIVE AMERICANS. TO UNDERScore THE COMPLEXITY OF THE TECHNICAL KNOWLEDGE BEHIND COLOR PRODUCTION, THERE ARE CHAPTERS ON THE 'DISCOVERY' OF PRUSSIAN BLUE, BRAZILIAN FEATHER TECHN?AND WALLPAPER PRODUCTION. TO SOUND THE DEPTHS OF COLOR'S CAPACITY FOR SOCIAL AND CULTURAL MEANING- MAKING, THERE ARE CHAPTERS THAT EXPLORE THE SIGNIFICANCE OF BLACK INK IN SHAKESPEARE'S SONNETS, RED THREADS IN WOMEN'S NEEDLEWORK SAMPLERS, BLUES IN MAYAN SACRED STATUARY, AND GREENS AND YELLOWS IN COLORED GLASS BRACELETS THAT WERE TRADED ACROSS THE ARABIAN DESERT IN THE LATE MIDDLE AGES. THE PURPOSE OF THIS BOOK IS TO RECOVER COLOR'S COMPLEX-AND SOMETIMES MORALLY TROUBLING-PAST, AND IN DOING SO, TO RESTORE A SENSE OF WONDER AND APPRECIATION FOR OUR COLORFUL WORLD. WITH ITS NUANCED AND COMPLEX DEPICTION OF HOW COLOR OPERATED WITHIN LOCAL CONTEXTS AND MOVED ACROSS THE GLOBE, THIS BOOK WILL APPEAL TO ART HISTORIANS, SOCIAL AND CULTURAL HISTORIANS, MUSEUM CURATORS, LITERARY SCHOLARS, RHETORIC SCHOLARS, AND HISTORIANS OF SCIENCE AND TECHNOLOGY.

**INESSENTIAL COLORS** - Basile Baudez 2021-12-21

THE FIRST COMPREHENSIVE ACCOUNT OF HOW AND WHY ARCHITECTS LEARNED TO COMMUNICATE THROUGH COLOR ARCHITECTURAL DRAWINGS OF THE ITALIAN RENAISSANCE WERE LARGELY DEVOID OF COLOR, BUT FROM THE SEVENTEENTH CENTURY THROUGH THE NINETEENTH, POLYCHROMY IN ARCHITECTURAL REPRESENTATION GREW AND FLOURISHED. BASILE BAUDEZ ARGUES THAT COLORS APPEARED ON PAPER WHEN ARCHITECTS ADAPTED THE PICTORIAL TOOLS OF IMITATION, CARTOGRAPHERS' NATURAL SIGNS, MILITARY ENGINEERS' CONVENTIONS, AND, FINALLY, PAINTERS' AFFECTIVE GOALS IN AN ATTEMPT TO COMMUNICATE WITH A BROAD PUBLIC. **INESSENTIAL COLORS** TRACES THE USE OF COLOR IN EUROPEAN ARCHITECTURAL DRAWINGS AND PRINTS, REVEALING HOW THIS PHENOMENON REFLECTED THE PROFESSIONAL ANXIETIES OF AN EMERGING PROFESSIONAL PRACTICE THAT WAS SIMULTANEOUSLY ART AND SCIENCE. TRAVERSING NATIONAL BORDERS, THE BOOK ADDRESSES COLOR AS A KEY PLAYER IN THE LONG HISTORY OF RIVALRY AND EXCHANGE BETWEEN EUROPEAN TRADITIONS IN ARCHITECTURAL REPRESENTATION AND PRACTICE. FEATURING A WEALTH OF PREVIOUSLY UNPUBLISHED DRAWINGS, **INESSENTIAL COLORS** CHALLENGES THE LONG-STANDING MISREADING OF ARCHITECTURAL DRAWINGS AS ILLUSTRATIONS RATHER THAN REPRESENTATIONS, POINTING INSTEAD TO THEIR INHERENT QUALITIES AS INDEPENDENT OBJECTS WHOSE BEAUTY PAVED THE WAY FOR THE VISUAL SYSTEM ARCHITECTS USE TODAY.

**VISUAL PROPAGANDA, EXHIBITIONS, AND THE SPANISH CIVIL WAR** - Dr Miriam Basilio 2014-01-17

**VISUAL PROPAGANDA, EXHIBITIONS, AND THE SPANISH CIVIL WAR** IS A HISTORY OF ART DURING WARTIME THAT ANALYZES IMAGES IN VARIOUS MEDIA THAT CIRCULATED WIDELY AND WERE ENCOUNTERED DAILY BY SPANIARDS ON CITY WALLS, IN PRINT, AND IN EXHIBITIONS. THE BOOK DRAWS ON EXTENSIVE ARCHIVAL RESEARCH, BRINGS TO LIGHT UNPUBLISHED DOCUMENTS, AND EXAMINES VISUAL PROPAGANDA, EXHIBITIONS, AND TEXTS UNAVAILABLE IN ENGLISH. IT ENGAGES WITH QUESTIONS OF NATIONAL SELF-DEFINITION AND HISTORICAL MEMORY AT THEIR INTERSECTIONS WITH THE FINE ARTS, VISUAL CULTURE, EXHIBITION HISTORY, TOURISM, AND PROPAGANDA DURING THE SPANISH CIVIL WAR AND IMMEDIATE POST-WAR PERIOD, AS WELL AS CONTEMPORARY RESPONSES TO THE CONTESTED LEGACY OF THE SPANISH CIVIL WAR. IT WILL BE OF INTEREST TO SCHOLARS IN ART HISTORY, VISUAL AND CULTURAL HISTORY, HISTORY, AND MUSEUM STUDIES.

**THE MATERIALITY OF COLOR** - Andrea Feeser 2017-07-05

ALTHOUGH MUCH HAS BEEN WRITTEN ON THE AESTHETIC VALUE OF COLOR, THERE ARE OTHER VALUES THAT ADHERE TO IT WITH ECONOMIC AND SOCIAL VALUES AMONG THEM. THROUGH CASE STUDIES OF PARTICULAR COLORS AND COLORED OBJECTS, THIS VOLUME DEMONSTRATES JUST HOW COMPLEX THE HISTORY OF COLOR IS BY FOCUSING ON THE DIVERSE SOCIAL AND CULTURAL MEANINGS OF COLOR; THE TROUBLE, PAIN, AND SUFFERING BEHIND THE PRODUCTION AND APPLICATION OF THESE COLORS; THE DIFFICULT TECHNICAL PROCESSES FOR MAKING AND APPLYING COLOR; AND THE INTRICACY OF COMMERCIAL EXCHANGES AND KNOWLEDGE TRANSFERS AS COMMODITIES AND TECHNIQUES MOVED FROM ONE REGION TO ANOTHER. BY EMPHASIZING COLOR'S MATERIALITY, THE WAY IN WHICH IT WAS PRODUCED, EXCHANGED, AND USED BY ARTISANS, ARTISTS, AND CRAFTSPERSONS, CONTRIBUTORS DRAW ATTENTION TO THE DISJUNCTURE BETWEEN THE BEAUTY OF COLOR AND THE BLOOD, SWEAT, AND TEARS THAT WENT INTO ITS PRODUCTION, CIRCULATION, AND APPLICATION AS WELL AS TO THE COMPLICATED AND VARIED SOCIAL MEANINGS ATTACHED TO COLOR WITHIN SPECIFIC HISTORICAL AND SOCIAL CONTEXTS. THIS BOOK CAPTURES COLOR'S GLOBAL HISTORY WITH CHAPTERS ON INDIGO PLANTATIONS IN INDIA AND THE AMERICAN SOUTH, COCHINEAL PRODUCTION IN COLONIAL OAXACA, THE TASTE FOR BRIGHTLY COLORED CHINESE OBJECTS IN EUROPE, AND THE THRIVING TRADE IN VERMILION BETWEEN EUROPEANS AND NATIVE AMERICANS. TO UNDERScore THE COMPLEXITY OF THE TECHNICAL KNOWLEDGE BEHIND COLOR PRODUCTION, THERE ARE CHAPTERS ON THE 'DISCOVERY' OF PRUSSIAN BLUE, BRAZILIAN FEATHER TECHN?AND WALLPAPER PRODUCTION. TO SOUND THE DEPTHS OF COLOR'S CAPACITY FOR SOCIAL AND CULTURAL MEANING- MAKING, THERE ARE CHAPTERS THAT EXPLORE THE SIGNIFICANCE OF BLACK INK IN SHAKESPEARE'S SONNETS, RED THREADS IN WOMEN'S NEEDLEWORK SAMPLERS, BLUES IN MAYAN SACRED STATUARY, AND GREENS AND YELLOWS IN COLORED GLASS BRACELETS THAT WERE TRADED ACROSS THE ARABIAN DESERT IN THE LATE MIDDLE AGES. THE PURPOSE OF THIS BOOK IS TO RECOVER COLOR'S COMPLEX-AND SOMETIMES MORALLY TROUBLING-PAST, AND IN DOING SO,

**BOOKS ON COLOUR 1495-2015: HISTORY AND BIBLIOGRAPHY** - Roy Osborne 2015-10-25

UPDATED TO 2020, **BOOKS ON COLOUR 1495-2015** OFFERS QUICK AND EASY REFERENCE TO 2,500 AUTHORS AND EDITORS AND OVER 3,000 TITLES PUBLISHED BY THEM. FOLLOWING A CONCISE HISTORICAL SURVEY OF COLOUR LITERATURE, AUTHORS ARE LISTED IN AN A-Z DIRECTORY, TOGETHER WITH TITLES, DATES AND PLACES OF PUBLICATION, AND TRANSLATIONS FOR NON-ENGLISH TITLES. BIOGRAPHICAL REFERENCES ARE INCLUDED WHERE KNOWN. CHRONOLOGICAL INDEXES OF AUTHORS PRECEDE THE BIBLIOGRAPHICAL LISTING AND ALPHABETICAL INDEXES OF AUTHORS FOLLOW IT. PUBLICATIONS ARE CATEGORISED UNDER

27 GENERAL HEADINGS: ARCHITECTURE, CHEMISTRY, CLASSIFICATION, COLORANTS, COMPUTING & TELEVISION, DECORATION, DESIGN, DRESS & COSMETICS, DYEING, FLORA & FAUNA, FOOD, GLASS, HISTORY, LIGHTING, METROLOGY, MUSIC, OPTICS, PAINTING, PERCEPTION, PHILOSOPHY, PHOTOGRAPHY & CINEMA, PRINTING, PSYCHOLOGY, SYMBOLISM, TERMINOLOGY, THERAPY, AND VISION.

**BRIGHT MODERNITY** - REGINA LEE BLASZCZYK 2017-08-24

COLOR IS A VISIBLE TECHNOLOGY THAT INVISIBLY CONNECTS SO MANY PUZZLING ASPECTS OF MODERN WESTERN CONSUMER SOCIETIES—RESEARCH AND DEVELOPMENT, MAKING AND SELLING, PREDICTING FASHION TRENDS, AND MORE. BUILDING ON REGINA LEE BLASZCZYK'S GO-TO HISTORY OF THE "COLOR REVOLUTION" IN THE UNITED STATES, THIS BOOK EXPLORES FURTHER TRANSATLANTIC AND MULTIDISCIPLINARY DIMENSIONS OF THE TOPIC. COVERING HISTORY FROM THE MID NINETEENTH CENTURY INTO THE IMMEDIATE PAST, IT EXAMINES THE RELATIONSHIP BETWEEN COLOR, COMMERCE, AND CONSUMER SOCIETIES IN UNFAMILIAR SETTINGS AND IN THE COMPANY OF NEW KINDS OF EXPERTS. READERS WILL LEARN ABOUT THE EARLY DYE INDUSTRY, THE DYNAMIC NOMENCLATURE FOR COLOR, AND EFFORTS TO STANDARDIZE, UNDERSTAND, AND EDUCATE THE PUBLIC ABOUT COLOR. READERS WILL ALSO ENCOUNTER EARLY FOOD COLORING, NEW CONSUMER GOODS, TECHNICAL AND BUSINESS INNOVATIONS IN PRINT AND ON THE SILVER SCREEN, THE INTERRELATIONSHIP BETWEEN GENDER AND COLOR, AND COLOR FORECASTING IN THE FASHION INDUSTRY.

*THE MATERIALITY OF TEXT – PLACEMENT, PERCEPTION, AND PRESENCE OF INSCRIBED TEXTS IN CLASSICAL ANTIQUITY* - 2018-10-22

THIS VOLUME EXPLORES THE SIGNIFICANCE OF THE PHYSICAL MATERIALS AND CONTEXTS OF INSCRIBED TEXTS IN GREEK AND ROMAN ANTIQUITY AND THEIR PERFORMATIVE ROLES IN ANCIENT SOCIETY FROM AN ANTHROPOLOGICAL AND HISTORICAL PERSPECTIVE (7TH CENTURY B.C.E. TO 4TH CENTURY C.E.).

*THE AGHLABIDS AND THEIR NEIGHBORS* - GLAIRE D. ANDERSON 2017-11-06

IN *THE AGHLABIDS AND THEIR NEIGHBORS* AN INTERNATIONAL GROUP OF SCHOLARS PRESENT THE LATEST RESEARCH ON THE HISTORY, ART, ARCHITECTURE, ARCHAEOLOGY, AND NUMISMATICS OF A MAJOR EARLY ISLAMIC DYNASTY, ILLUMINATING THEIR PLACE WITHIN MEDIEVAL SOCIAL AND ECONOMIC NETWORKS.

**DIRT IN VICTORIAN LITERATURE AND CULTURE** - SABINE SCHLTING 2016-02-05

ADDRESSING THE VICTORIAN OBSESSION WITH THE SORDID MATERIALITY OF MODERN LIFE, THIS BOOK STUDIES DIRT IN NINETEENTH-CENTURY ENGLISH LITERATURE AND THE VICTORIAN CULTURAL IMAGINATION. DIRT LITTERS VICTORIAN WRITING – INDUSTRIAL NOVELS, LITERATURE ABOUT THE CITY, SLUM FICTION, BLUEBOOKS, AND THE REPORTS OF SANITARY REFORMERS. IT SEEMS TO BE "MATTER OUT OF PLACE," CHALLENGING TRADITIONAL CONCEPTS OF ART AND DISREGARDING THE CONCERN WITH HYGIENE, DEODORIZATION, AND PURIFICATION AT THE CENTER OF THE "CIVILIZING PROCESS." DRAWING UPON MATERIAL CULTURAL STUDIES FOR AN ANALYSIS OF THE COMPLEX RELATIONSHIPS BETWEEN DIRT AND TEXTUALITY, THE STUDY ADDS A NEW PERSPECTIVE TO SCHOLARSHIP ON BOTH THE VICTORIAN SANITATION MOVEMENT AND VICTORIAN FICTION. THE CHAPTERS FOCUS ON VICTORIAN COMMODITY CULTURE AS A BACKDROP TO NARRATIVES ABOUT REFUSE AND RUBBISH; ON THE IMPACT OF WASTE AND ORDURE ON LIFE STORIES; ON THE PRODUCTION AND CIRCULATION OF AFFECTIVE RESPONSES TO FILTH IN REALIST NOVELS AND SLUM TRAVELOGUES; AND ON THE FUNCTION OF DIRT FOR BOTH COLONIAL DISCOURSE AND ITS DECONSTRUCTION IN POSTCOLONIAL WRITING. THEY ADDRESS QUESTIONS AS TO HOW TEXTS ABOUT DIRT CREATE THE EFFECT OF MATERIALITY, HOW DIRT CONSTRUCTS OR DECONSTRUCTS MEANING, AND HOW THE PROJECT OF WRITING DIRT ATTEMPTS TO CONTAIN ITS EXCESSIVE MATERIALITY. SCHLTING DISCUSSES REPRESENTATIONS OF DIRT IN A VARIETY OF TEXTS BY CHARLES DICKENS, E. M. FORSTER, ELIZABETH GASKELL, GEORGE GISSING, JAMES GREENWOOD, HENRY JAMES, CHARLES KINGSLEY, HENRY MAYHEW, GEORGE MOORE, ARTHUR MORRISON, AND OTHERS. IN ADDITION, SHE OFFERS A SUSTAINED ANALYSIS OF THE IMPACT OF DIRT ON WRITING STRATEGIES AND GENRE CONVENTIONS, AND PAYS PARTICULAR ATTENTION TO THOSE MOMENTS WHEN DIRT IS RECYCLED AND BECOMES THE SOURCE OF LITERARY CREATION.

*THE MEANING OF COLOR IN ANCIENT MESOPOTAMIA* - SHIYANTHI THAVAPALAN 2019-10-21

"IN *THE MEANING OF COLOR IN ANCIENT MESOPOTAMIA*, SHIYANTHI THAVAPALAN OFFERS THE FIRST IN-DEPTH STUDY OF THE WORDS AND EXPRESSIONS FOR COLORS IN THE AKKADIAN LANGUAGE (C. 2500-500 BCE). BY COMBINING PHILOLOGICAL ANALYSIS WITH THE TECHNICAL INVESTIGATION OF MATERIALS, SHE DEBUNKS THE MISCONCEPTION THAT PEOPLE IN MESOPOTAMIA HAD A LIMITED SENSE OF COLOR AND CONVINCINGLY POSITIONS THE DEVELOPMENT OF AKKADIAN COLOR LANGUAGE AS A COROLLARY OF THE HISTORY OF MATERIALS AND TECHNIQUES IN THE ANCIENT NEAR EAST"--

**CHROMOPHOBIA** - DAVID BATCHELOR 2000-09

BATCHELOR COINS THE TERM "CHROMOPHOBIA"--A FEAR OF CORRUPTION OR CONTAMINATION THROUGH COLOR--IN A MEDITATION ON COLOR IN WESTERN CULTURE. BATCHELOR ANALYZES THE HISTORY OF, AND THE MOTIVATIONS BEHIND, CHROMOPHOBIA, FROM ITS BEGINNINGS THROUGH EXAMPLES OF NINETEENTH-CENTURY LITERATURE, TWENTIETH-CENTURY ARCHITECTURE AND FILM TO POP ART, MINIMALISM AND THE ART AND ARCHITECTURE OF THE PRESENT DAY. HE ARGUES THAT THERE IS A TRADITION OF RESISTANCE TO COLOUR IN THE WEST, EXEMPLIFIED BY MANY ATTEMPTS TO PURGE COLOR FROM ART, LITERATURE AND ARCHITECTURE. BATCHELOR SEEKS TO ANALYZE THE MOTIVATIONS BEHIND CHROMOPHOBIA, CONSIDERING THE WORK OF WRITERS AND PHILOSOPHERS WHO HAVE USED COLOR AS A SIGNIFICANT MOTIF, AND OFFERING NEW INTERPRETATIONS OF FAMILIAR TEXTS AND WORKS OF ART.

**THE CODIX MENDOZA: NEW INSIGHTS** - JORGE GIMÉNEZ TEJADA 2022-02-16

CONCEIVED AS A CONTRIBUTION TO THE CONTINUOUS CONSTRUCTION OF THE IDENTITY OF THE CODIX MENDOZA, THE PRESENT VOLUME IS ORGANIZED AROUND THREE AXES: MATERIAL ANALYSIS, TEXTUAL AND STYLISTIC INTERPRETATION, AND RECEPTION AND CIRCULATION STUDIES. THE WORKS OF BARKER-BENFIELD AND MOLAB FURTHER OUR OBJECTIVE OF UNDERSTANDING THE MANUSCRIPT'S MATERIALITY. THE RE-BINDING AND CONSERVATION PROCESS REGISTERED BY BARKER-BENFIELD HAS ALLOWED US TO DO AWAY WITH SPECULATION REGARDING THE METHOD OF PRODUCTION USED TO CREATE THE MANUSCRIPT AND ITS PREVIOUS BINDINGS. THIS, IN TURN, HAS ALLOWED HERETOFORE ACCEPTED CONNECTIONS, SUCH AS THE AUTHORSHIP OF FRANCISCO GUALPUYOGUALCAL, TO BE REEXAMINED. SIMILARLY, THE ANALYSIS UNDERTAKEN BY THE MOLAB TEAM AND HEADED BY

DAVIDE DOMENICI HAS SETTLED THE DEBATE ON THE NATURE OF THE PIGMENTS USED IN THE PRODUCTION OF THE MANUSCRIPT. THIS HAS ADDED ADDITIONAL LAYERS OF NUANCE TO PREVIOUSLY HELD INTERPRETATIVE HYPOTHESES ON THE MEANING OF SPECIFIC PIGMENTS AND THE STRICTNESS OF THEIR APPLICATION IN THE TLACUILLOLI. WHILE COLOR HOLDS MEANING FOR THE TLACUILO, COLOR IS NOT INEXORABLY LINKED TO ITS MATERIALITY. THESE OBSERVATIONS HAVE THE POTENTIAL TO INSPIRE A NEW GENERATION OF INTERPRETATIVE STUDIES, BASED ON EVER MORE ACCURATE DATA REGARDING THE MATERIAL NATURE OF THE CODIX MENDOZA. INTERPRETATIVE STUDIES OF THE MANUSCRIPT IN THIS VOLUME REPRESENT A LINE OF INQUIRY THAT, BY CONSIDERING THE MANUSCRIPT FROM THE COMPLEX PERSPECTIVES OF THE WORK OF ART, LITERATURE, AND BIBLIOGRAPHY, COMPLEMENT PREVIOUS ANTHROPOLOGICAL AND HISTORICAL READINGS OF THE CODIX MENDOZA. MY ESSAYS AS WELL AS THOSE BY DIANA MAGALONI AND DANIELA BLEICHMAR RECONSIDER THE NUMBER AND STYLE OF THE ARTISTS WHO PRODUCED THE MANUSCRIPT IN ORDER TO UNDERSTAND BOTH THE PROCESS BY WHICH IT WAS CREATED AS WELL AS THE PLACE IT OCCUPIES IN THE ARTISTIC CONTEXT OF THE EARLY VICEROYALTY. FAR FROM ENTERING A BINARY RELATION BETWEEN SUBJUGATOR AND SUBJUGATED, THE DECISIONS MADE BY THESE ARTISTS AND INTELLECTUALS MANIFEST THE FORMS OF THINKING AND SEEING TIME AND SPACE IN THE MESOAMERICAN WORLD. I DEMONSTRATE THAT THE PICTURES IN THE CODIX MENDOZA WERE PAINTED IN A WORKSHOP IN WHICH ONE, TWO, OR MORE INDIVIDUALS COLLABORATED ON EACH PAGE TO CREATE A SINGLE COMPOSITION; AS SUCH, THE CREATION OF THESE PICTURES TOOK ON AN AIR OF RITUALITY AND FUNCTIONED AS "AN INSTRUMENT TO RECREATE, REACTUALIZE, AND MAKE COHERENT THE HISTORICAL BECOMING LINKED TO TERRITORY WITH COSMIC PATTERNS" (MAGALONI, THIS VOLUME). THIS LAST OBSERVATION COMPLEMENTS AND REINFORCES JOANNE HARWOOD'S PROPOSED READING OF THE THIRD SECTION OF THE MANUSCRIPT. FOR HARWOOD, NOTWITHSTANDING THE ORIGINALITY OF THE VISUAL SOLUTIONS USED TO COMPOSE THIS SECTION OF THE MANUSCRIPT, THE CODIX MENDOZA'S PRE-COLUMBIAN MODEL RESONATES WITH A MESOAMERICAN RELIGIOUS GENRE: THE TEOAMOXTLI.

*J.W. WATERHOUSE AND THE MAGIC OF COLOR* - DANI CAVALLARO 2017-02-28

ENGLISH PAINTER JOHN WILLIAM WATERHOUSE (1849-1917) COMMUNICATES HIS AESTHETIC VISION THROUGH HIS USE OF COLOR. THROUGHOUT HIS CAREER, HE EXPERIMENTED WITH COLOR AS AN ELEMENT WITH SEEMINGLY SPATIAL QUALITIES. HIS WORKS HAVE AN UNUSUAL FORMALISM--FIGURES AND SETTINGS OFTEN APPEAR NOT MERELY REALISTIC BUT SOMEWHAT HYPERREAL. YET PARADOXICALLY WATERHOUSE'S WORKS BORDER ON THE ABSTRACT, PRIORITIZING CHROMATIC FEATURES OVER CONTENT. THEY INVITE US TO FOCUS ON COLORS--AND THROUGH THEM LINE, SHAPE, TEXTURE AND RHYTHM--IN MUCH THE SAME WAY AS WORKS BY KANDINSKY, KLEE, MATISSE OR POLLOCK.

**PROJECTING CITIZENSHIP** - GABRIELLE MOSER 2020-04-29

IN *PROJECTING CITIZENSHIP*, GABRIELLE MOSER GIVES A COMPREHENSIVE ACCOUNT OF AN UNUSUAL PROJECT PRODUCED BY THE BRITISH GOVERNMENT'S COLONIAL OFFICE VISUAL INSTRUCTION COMMITTEE AT THE BEGINNING OF THE TWENTIETH CENTURY--A SERIES OF LANTERN SLIDE LECTURES THAT COMBINED GEOGRAPHY EDUCATION AND PHOTOGRAPHY TO TEACH SCHOOLCHILDREN AROUND THE WORLD WHAT IT MEANT TO LOOK AND TO FEEL LIKE AN IMPERIAL CITIZEN. THROUGH DETAILED ARCHIVAL RESEARCH AND CLOSE READINGS, MOSER ELUCIDATES THE IMPACT OF THIS VAST COLLECTION OF PHOTOGRAPHS DOCUMENTING THE LAND AND PEOPLES OF THE BRITISH EMPIRE, CIRCULATED BETWEEN 1902 AND 1945 IN CLASSROOMS FROM CANADA TO HONG KONG, FROM THE WEST INDIES TO AUSTRALIA. MOSER ARGUES THAT THESE PHOTOGRAPHS PLAYED A CENTRAL ROLE IN THE INVENTION AND REPRESENTATION OF IMPERIAL CITIZENSHIP. SHE SHOWS HOW CITIZENSHIP BECAME A PHOTOGRAPHABLE AND TEACHABLE SUBJECT BY TRACING THE INTENDED READINGS OF THE IMAGES THAT THE COMMITTEE HOPED TO IMPART TO VIEWERS AND ANALYZING HOW SPECTATORS MAY HAVE USED THEIR ENCOUNTERS WITH THESE PHOTOGRAPHS FOR PROTEST AND RESISTANCE. INTERWEAVING POLITICAL AND ECONOMIC HISTORY, HISTORY OF PEDAGOGY, AND THEORIES OF CITIZENSHIP WITH A CONSIDERATION OF THE AESTHETIC AND AFFECTIVE DIMENSIONS OF VIEWING THE LECTURES, *PROJECTING CITIZENSHIP* OFFERS IMPORTANT INSIGHTS INTO THE SOCIAL INEQUALITIES AND VISUAL LANGUAGE OF COLONIAL RULE.

**THE NOMADIC OBJECT** - CHRISTINE GITTTLER 2017-11-06

A TEAM OF RENOWNED SCHOLARS EXAMINES HOW SACRED ART AND ARTEFACTS RESPONDED TO THE DEMANDS OF A WORLD STAGE IN THE AGE OF REFORM, DEMONSTRATING THE SIGNIFICANCE OF RELIGIOUS SYSTEMS FOR A GLOBAL ART HISTORY.

*PATTERNS IN CIRCULATION* - NINA SYLVANUS 2016-12-07

IN THIS BOOK, NINA SYLVANUS TELLS A CAPTIVATING STORY OF GLOBAL TRADE AND CROSS-CULTURAL AESTHETICS IN WEST AFRICA, SHOWING HOW A GROUP OF TOGOLESE WOMEN--THROUGH THE MAKING AND CIRCULATION OF WAX CLOTH--BECAME INFLUENTIAL AGENTS OF TASTE AND HISTORY. TRAVELING DEEP INTO THE SHIFTING TERRAIN OF TEXTILE MANUFACTURE, DESIGN, AND TRADE, SHE FOLLOWS WAX CLOTH AROUND THE WORLD AND THROUGH TIME TO UNVEIL ITS CRITICAL ROLE IN COLONIAL AND POSTCOLONIAL PATTERNS OF EXCHANGE AND VALUE PRODUCTION. SYLVANUS BRINGS WAX CLOTH'S UNIQUE AND COMPLEX HISTORY TO LIGHT: BORN AS A NINETEENTH-CENTURY DUTCH COLONIAL EFFORT TO COPY JAVANESE BATIK CLOTH FOR SOUTHEAST ASIAN MARKETS, IT WAS REBORN AS A STATUS MARKER THAT HAS DOMINATED THE VISUAL ECONOMY OF WEST AFRICAN MARKETS. ALTHOUGH MOST WAX CLOTH IS PRODUCED IN CHINA TODAY, IT CONTINUES TO BE CENTRAL TO THE EXPRESSION OF WEST AFRICAN WOMEN'S IDENTITY AND POWER. AS SYLVANUS SHOWS, WAX CLOTH EXPRESSES MORE THAN THIS GLOBAL MOTION OF GOODS, CAPITAL, AESTHETICS, AND LABOR--IT IS A FORM OF ARCHIVE WHERE INTIMATE AND NATIONAL MEMORIES ARE STORED, ALWAYS READY TO BE REANIMATED BY HUMAN TOUCH. BY UNCOVERING THIS CRUCIAL ASPECT OF WEST AFRICAN MATERIAL CULTURE, SHE ENRICHES OUR UNDERSTANDING OF GLOBAL TRADE, THE MUTUAL NEGOTIATIONS THAT DRIVE IT, AND THE HOW THESE CREATE DIFFERENT FORMS OF AGENCY AND SUBJECTIVITY.

*GARLAND OF VISIONS* - JINAH KIM 2021-02-16

*GARLAND OF VISIONS* EXPLORES THE GENERATIVE RELATIONSHIPS BETWEEN ARTISTIC INTELLIGENCE AND TANTRIC VISION PRACTICES IN THE CONSTRUCTION AND CIRCULATION OF VISUAL KNOWLEDGE IN MEDIEVAL SOUTH ASIA. SHIFTING AWAY FROM THE TRADITIONAL CONNOISSEUR APPROACH, JINAH KIM INSTEAD FOCUSES ON THE MATERIALITY OF PAINTING: ITS MEDIUMS, ITS VISIONS, AND ESPECIALLY ITS COLORS. SHE ARGUES THAT THE ADOPTION OF A SPECIAL TYPE OF MANUSCRIPT CALLED POTHII ENABLED THE MATERIAL TRANSLATION OF A

PRIVATE AND INTERNAL EXPERIENCE OF "SEEING" INTO A PORTABLE DEVICE. THESE MOBILE AND INTIMATE OBJECTS THEN BECAME IMPORTANT CONVEYORS OF MANY FORMS OF KNOWLEDGE—RITUAL, ARTISTIC, SOCIAL, SCIENTIFIC, AND RELIGIOUS—AND SPURRED THE SPREAD OF VISUAL KNOWLEDGE OF INDIC BUDDHISM TO DISTANT LANDS. BY TAKING COLOR AS THE MATERIAL LINK BETWEEN A VISION AND ITS ARTISTIC OUTPUT, GARLAND OF VISIONS PRESENTS A FRESH APPROACH TO THE HISTORY OF INDIAN PAINTING.

**GOVERNMENT OF PAPER** - MATTHEW S. HULL 2012-06-05

"DRAWING INSPIRATION FROM ACTOR-NETWORK THEORY, SCIENCE STUDIES, AND SEMIOTICS, THIS BRILLIANT BOOK MAKES US COMPLETELY RETHINK THE WORKINGS OF BUREAUCRACY AS ANALYZED BY MAX WEBER AND JAMES SCOTT. MATTHEW HULL DEMONSTRATES CONVINCINGLY HOW THE MATERIALITY OF SIGNS TRULY MATTERS FOR UNDERSTANDING THE PROJECTS OF 'THE STATE.'" - KATHERINE VERDERY, AUTHOR OF WHAT WAS SOCIALISM, AND WHAT COMES NEXT? "WE ARE USED TO STUDIES OF ROADS AND RAILS AS CENTRAL MATERIAL INFRASTRUCTURE FOR THE MAKING OF MODERN STATES. BUT WHAT OF RECORDS, THE REAMS AND REAMS OF PAPER THAT INSCRIBE THE STATE-IN-MAKING? THIS BRILLIANT BOOK INQUIRES INTO THE MATERIALITY OF INFORMATION IN COLONIAL AND POSTCOLONIAL PAKISTAN. THIS IS A WORK OF SIGNAL IMPORTANCE FOR OUR UNDERSTANDING OF THE EVERYDAY GRAPHIC ARTIFACTS OF AUTHORITY." - BILL MAURER, AUTHOR OF MUTUAL LIFE, LIMITED: ISLAMIC BANKING, ALTERNATIVE CURRENCIES, LATERAL REASON "THIS IS AN EXCELLENT AND TRULY EXCEPTIONAL ETHNOGRAPHY. HULL PRESENTS A THEORETICALLY SOPHISTICATED AND EMPIRICALLY RICH READING THAT WILL BE AN INVALUABLE RESOURCE TO SCHOLARS IN THE FIELD OF ANTHROPOLOGY AND SOUTH ASIAN STUDIES. THE AUTHOR'S FOCUS ON BUREAUCRACY, "CORRUPTION," WRITING SYSTEMS AND URBAN STUDIES (ISLAMABAD) IN A POST-COLONIAL CONTEXT MAKES FOR A UNIQUE ETHNOGRAPHIC ENGAGEMENT WITH CONTEMPORARY PAKISTAN. IN ADDITION, HULL'S STUDY IS A REFRESHING VOICE THAT BREAKS THE MOLD OF CURRENT REPRESENTATION OF PAKISTAN THROUGH THE SECURITY STUDIES PARADIGM." - KAMRAN ASDAR ALI, DIRECTOR, SOUTH ASIA INSTITUTE, UNIVERSITY OF TEXAS

**THE LUMINOUS AND THE GREY** - DAVID BATCHELOR 2014-02-15

COLOR SURROUNDS US: THE LUSH GREEN HUES OF TREES AND GRASSES, THE VARIANT BLUES OF WATER AND THE SKY, THE BRIGHT POPS OF YELLOW AND RED FROM FLOWERS. BUT AT THE SAME TIME, COLOR LIES AT THE LIMITS OF LANGUAGE AND UNDERSTANDING. IN THIS ABSORBING SEQUEL TO CHROMOPHOBIA—WHICH ADDRESSES THE EXTREMES OF LOVE AND LOATHING PROVOKED BY COLOR SINCE ANTIQUITY—DAVID BATCHELOR CHARTS COLOR'S MORE AMBIGUOUS TERRAIN. THE LUMINOUS AND THE GREY EXPLORES THE PLACES WHERE COLOR COMES INTO BEING AND WHERE IT FADES AWAY, PROBING WHEN IT BEGINS AND WHEN IT ENDS BOTH IN THE IMAGINATION AND IN THE MATERIAL WORLD. BATCHELOR DRAWS ON NEUROSCIENCE, PHILOSOPHY, NOVELS, FILMS, AND ARTISTS' WRITINGS—AS WELL AS HIS OWN EXPERIENCE AS AN ARTIST WORKING WITH COLOR—TO UNDERSTAND HOW WE SEE AND USE COLORS. HE CONSIDERS THE ROLE OF COLOR IN CREATION MYTHS, INDUSTRIAL CHEMISTRY, AND OPTICS, AND EXAMINES THE PARTICULAR FORMS OF LUMINOSITY THAT SATURATE THE MODERN CITY. FOLLOWING THIS INQUIRY INTO THE HUES THAT WE FACE EVERY DAY, HE TURNS TO ONE THAT IS BOTH COLOR AND NONCOLOR: GREY ITSELF, WHICH HE REVEALS IS AS MUCH A MOOD, FEELING, AND EXISTENTIAL CONDITION AS A SHADE THAT WE EXPERIENCE WITH OUR EYES. DEFTLY ARGUED, ALWAYS THOUGHT-PROVOKING, AND EVER ENTERTAINING, THE LUMINOUS AND THE GREY IS A BEAUTIFUL STUDY OF HOW WE SEE AND FEEL OUR MULTICOLORED WORLD.

**LIKE LIFE** - LUKE SYSON 2018-03-19

SINCE BEFORE THE MYTH OF PYGMALION BRINGING A STATUE TO LIFE THROUGH DESIRE, ARTISTS HAVE USED SCULPTURE TO EXPLORE THE PHYSICAL MATERIALITY OF THE BODY. THIS GROUNDBREAKING VOLUME EXAMINES KEY SCULPTURAL WORKS FROM THIRTEENTH-CENTURY EUROPE TO THE GLOBAL PRESENT, REVEALING NEW INSIGHTS INTO THE STRATEGIES ARTISTS DEPLOY TO BLUR THE DISTINCTION BETWEEN ART AND LIFE. THREE-DIMENSIONAL

RENDERINGS OF THE HUMAN FIGURE ARE PRESENTED HERE IN NUMEROUS MANIFESTATIONS, CREATED BY ARTISTS RANGING FROM DONATELLO AND EDGAR DEGAS TO KIKI SMITH AND JEFF KOONS. FEATURING WORKS CREATED IN MEDIA BOTH TRADITIONAL AND UNEXPECTED—SUCH AS GLASS, LEATHER, AND BLOOD—LIKE LIFE PRESENTS SCULPTURE BY TURNS CONVENTIONAL AND SHOCKING, INCLUDING EFFIGIES, DOLLS, MANNEQUINS, AUTOMATA, WAXWORKS, AND ANATOMICAL MODELS. TEXTS BY CURATORS AND CULTURAL HISTORIANS AS WELL AS CONTEMPORARY ARTISTS COMPLETE THIS PROVOCATIVE EXPLORATION OF REALISTIC REPRESENTATIONS OF THE HUMAN BODY. P.P.1 {MARGIN: 0.0px 0.0px 0.0px 0.0px; FONT: 14.0px VERDANA}

- LARA LANGER COHEN 2012-09-06

THE EIGHTEENTH AND NINETEENTH CENTURIES SAW BOTH THE CONSOLIDATION OF AMERICAN PRINT CULTURE AND THE ESTABLISHMENT OF AN AFRICAN AMERICAN LITERARY TRADITION, YET THE TWO ARE TOO RARELY CONSIDERED IN TANDEM. IN THIS LANDMARK VOLUME, A STELLAR GROUP OF ESTABLISHED AND EMERGING SCHOLARS RANGES OVER PERIODS, LOCATIONS, AND MEDIA TO EXPLORE AFRICAN AMERICANS' DIVERSE CONTRIBUTIONS TO EARLY AMERICAN PRINT CULTURE, BOTH ON THE PAGE AND OFF. THE BOOK'S CHAPTERS CONSIDER DOMESTIC NOVELS AND GALLOWS NARRATIVES, FRANCOPHONE POETRY AND ENGRAVINGS OF LIBERIA, TRANSATLANTIC LYRICS AND SAN FRANCISCO NEWSPAPERS. TOGETHER, THEY CONSIDER HOW CLOSE ATTENTION TO THE ARCHIVE CAN EXPAND THE STUDY OF AFRICAN AMERICAN LITERATURE WELL BEYOND MATTERS OF AUTHORSHIP TO INCLUDE ISSUES OF EDITING, ILLUSTRATION, CIRCULATION, AND READING—AND HOW THIS EXPANSION CAN ENRICH AND TRANSFORM THE STUDY OF PRINT CULTURE MORE GENERALLY.

- DANIEL ALBERO

**SANTACREU** 2014-01-01

DANIEL ALBERO SANTACREU PRESENTS A WIDE OVERVIEW OF CERTAIN ASPECTS OF THE POTTERY ANALYSIS AND SUMMARIZES MOST OF THE METHODOLOGICAL AND THEORETICAL INFORMATION CURRENTLY APPLIED IN ARCHAEOLOGY IN ORDER TO DEVELOP WIDE AND DEEP ANALYSIS OF CERAMIC PASTES. THE BOOK PROVIDES AN ADEQUATE FRAMEWORK FOR UNDERSTANDING THE WAY POTTERY PRODUCTION IS ORGANISED AND CLARIFIES THE MEANING AND ROLE OF THE POTTERY IN ARCHAEOLOGICAL AND TRADITIONAL SOCIETIES. THE GOAL OF THIS BOOK IS TO ENCOURAGE REFLECTION, ESPECIALLY BY THOSE RESEARCHERS WHO FACE THE ANALYSIS OF CERAMICS FOR THE FIRST TIME, BY PROVIDING A BACKGROUND FOR THE GENERATION OF THEIR OWN RESEARCH AND TO FORMULATE THEIR OWN QUESTIONS DEPENDING ON THEIR CONCERNS AND INTERESTS. THE THREE-PART STRUCTURE OF THE BOOK ALLOWS READERS TO MOVE EASILY FROM THE ANALYSIS OF THE REALITY AND CERAMIC MATERIAL CULTURE TO THE WORLD OF THE IDEAS AND THEORIES AND TO DEVELOP A DIALOGUE BETWEEN DATA AND THEIR INTERPRETATION. DANIEL ALBERO SANTACREU IS A LECTURER ASSISTANT IN THE UNIVERSITY OF THE BALEARIC ISLANDS, MEMBER OF THE RESEARCH GROUP ARQUEO UIB AND THE CERAMIC PETROLOGY GROUP. HE HAS CARRIED OUT THE ANALYSIS OF CERAMICS FROM SEVERAL PREHISTORIC SOCIETIES PLACED IN THE WESTERN MEDITERRANEAN, AS WELL AS THE STUDY OF HANDMADE POTTERY FROM CONTEMPORARY ETHNIC GROUPS IN NORTHEAST GHANA.

**VICTORIAN MATERIAL CULTURE** - VICTORIA MILLS 2022-07-14

FROM CHATELAINES TO WHALE BLUBBER, ICE MAKING MACHINES TO STAINED GLASS, THIS SIX-VOLUME COLLECTION WILL BE OF INTEREST TO THE SCHOLAR, STUDENT OR GENERAL READER ALIKE - ANYONE WHO HAS AN URGE TO LEARN MORE ABOUT VICTORIAN THINGS. THE SET BRINGS TOGETHER A RANGE OF PRIMARY SOURCES ON VICTORIAN MATERIAL CULTURE AND DISCUSSES THE MOST SIGNIFICANT DEVELOPMENTS IN MATERIAL HISTORY FROM ACROSS THE NINETEENTH CENTURY. THE COLLECTION WILL DEMONSTRATE THE SIGNIFICANCE OF OBJECTS IN THE EVERYDAY LIVES OF THE VICTORIANS AND ADDRESSES IMPORTANT QUESTIONS ABOUT HOW WE CLASSIFY AND CATEGORISE NINETEENTH-CENTURY THINGS. THIS VOLUME ON 'VICTORIAN ARTS' WILL INCLUDE SOURCES ON PAINTING SCULPTURE, BOOK ILLUSTRATION, PHOTOGRAPHY AND THE MUCH-NEGLECTED AREA OF VICTORIAN STAINED GLASS.

*EARLY AFRICAN AMERICAN PRINT CULTURE*

*MATERIALITY, TECHNIQUES AND SOCIETY IN POTTERY PRODUCTION*