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The Materiality Of Color The Production
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Material Culture And Collecting 1700
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***Public Feminism in Times of Crisis
examines the public practice of feminism
in the age of social media and in
response to the acute crisis of the Trump
years and the Covid-19 pandemic,***

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analyzing the deep histories threaded through its contemporary practice and locating connections through art, literature, and culture.

Current understandings of the sublime are focused by a single word ('sublimity') and by a single author ('Longinus'). The sublime is not a word: it is a concept and an experience, or rather a whole range of ideas, meanings and experiences that are embedded in conceptual and experiential patterns. Once we train our

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sights on these patterns a radically different prospect on the sublime in antiquity comes to light, one that touches everything from its range of expressions to its dates of emergence, evolution, role in the cultures of antiquity as a whole, and later reception. This book is the first to outline an alternative account of the sublime in Greek and Roman poetry, philosophy, and the sciences, in addition to rhetoric and literary criticism. It offers new

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**readings of Longinus without privileging
him, but instead situates him within a
much larger context of reflection on the
sublime in antiquity.**

**Materiality has emerged as a new focus
for art, design, and architecture. Where
there was once the belief that the form
of a work offered more capacity to
bestow meaning, "New Materialism"
asserts the agency of material within the
artistic process, enmeshed as it is within
a web of relationships. For Power of**

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***Material--Politics of Materiality, editors
Susanne Witzgall and Kerstin Stakemeier
have brought together a diverse and
interdisciplinary team of contributors to
deepen the current discourse
surrounding materiality. The
contributors were participants at a
lecture series held at the cx centre for
interdisciplinary studies at the Academy
of Fine Arts, Munich, and, the book
presents the resultant discussions and
experimental practices.***

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Film culture often rejects visually rich images, treating simplicity, austerity, or even ugliness as the more provocative, political, and truly cinematic choice. Cinema may challenge traditional ideas of art, but its opposition to the decorative represents a long-standing Western aesthetic bias against feminine cosmetics, Oriental effeminacy, and primitive ornament. Inheriting this patriarchal, colonial perspective which treats decorative style as foreign or

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sexually perverse filmmakers, critics, and theorists have often denigrated colorful, picturesque, and richly patterned visions in cinema. Condemning the exclusion of the "pretty" from masculine film culture, Rosalind Galt reevaluates received ideas about the decorative impulse from early film criticism to classical and postclassical film theory. The pretty embodies lush visuality, dense mise-en-scène, painterly framing, and arabesque camera

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movements-styles increasingly central to world cinema. From European art cinema to the films of Wong Kar-wai and Santosh Sivan, from the experimental films of Derek Jarman to the popular pleasures of Moulin Rouge!, the pretty is a vital element of contemporary cinema, communicating distinct sexual and political identities. Inverting the logic of anti-pretty thought, Galt firmly establishes the decorative image as a queer aesthetic, uniquely able to figure

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cinema's perverse pleasures and cross-cultural encounters. Creating her own critical tapestry from perspectives in art theory, film theory, and philosophy, Galt reclaims prettiness as a radically transgressive style, shimmering with threads of political agency.

***Flags, Color, and the Legal Narrative
An Introduction to Practice and Principles***

***On Art, Economy, and Materiality
Red, White, and Black Make Blue***

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**Smart Materials, Intelligent Design
Essays in Global Color History**
Doris Salcedo

The ways in which Waikiki's rich agricultural sites and sacred places were transformed into one of the world's most famous vacation destinations is revealed in this cultural and environmental history of the area.

The Explicit Material focuses on objects as complex constructs of material relations, and points to the increased blurring of boundaries between practices of conservation and curation, thereby announcing a

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shift in sensibilities and understanding of the objects' material significance.

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 fact that most ancient marble portraits were once intentionally polychrome has always been lurking at the corners of art historical and archaeological research. Despite the fact, that the

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colours of the sculpted forms completed, enhanced and even extended the plastic shapes, the topic has not been devoted much dedicated attention. This book represents the first full-length academic monograph which explores the original polychromy of Roman white marble portraiture. It presents results from scientific analysis of portraits in statuary and bust formats dating to the first three centuries CE. The book also explores the cultural and social significance of colours in their original contexts, and how the immaterial affects of the polychrome, three-dimensional images can be integrated into the

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traditional research into ancient portraiture, which has tended to place overwhelming emphasis on iconography, typology and biography. By doing so the ancient sculpted marble form, as we know it, will be exposed and confronted, and the impact of manipulated material effects, that were meant to evoke a broad range of multisensory experiences, will be emphasized. The book puts forth a new way of analysis to be tested and developed in the future. Exploring the Materiality of Ancient Polychrome Forms

The Sublime in Antiquity

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Material Witness

Photography's Materialities

Fotografische Experimente in Farbe 1934-1946

Patterns in Circulation

Garland of Visions

Laszlo Moholy-Nagy (1895-1946) was one of the most ardent seekers of the 'New Vision' among the early twentieth-century avant-gard artists. His ongoing preoccupation with the phenomenon of light defined all periods of his artistic creativity, and his strength lay in his effortless skill translating light and spatial dimensions from one medium to another. In the early 1930s the first color processes became widely available. After he had mastered the different fields of black/white photography, it was only to be expected that Moholy

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would focus his creative energy on the next hot issue among photographers: color photography. Not only in his Dutch and English emigration years, but also at the New Bauhaus and the Institute of Design in Chicago, color photography for Moholy proved to be one of his most important media of artistic production. But until now, with a few exceptions, his work in the field of color photography is unknown. This book presents 100 works - advertisements, portraits, urban views, New Bauhaus studies, and abstract compositions-from the early days of Moholy's experimentation with color in 1934 until his death in 1946. A foreword by Hattula Moholy-Nagy, an introductory essay and extended captions by Jeannine Fiedler, a chronology and bibliography will present the history of color photography and the significance of these works in Moholy's own oeuvre.

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An argument that theoretical works can signify through their materiality—their “ noise, ” or such nonsemantic elements as typography—as well as their semantic content. In *Material Noise*, Anne Royston argues that theoretical works signify through their materiality—such nonsemantic elements as typography or color—as well as their semantic content. Examining works by Jacques Derrida, Avital Ronell, Georges Bataille, and other well-known theorists, Royston considers their materiality and design—which she terms “ noise ” —as integral to their meaning. In other words, she reads these theoretical works as complex assemblages, just as she would read an artist's book in all its idiosyncratic tangibility. Royston explores the formlessness and heterogeneity of the *Encyclopedia Da Costa*, which published works by Bataille, André Breton, and others; the use of layout and white space in Derrida's

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Glas; the typographic illegibility— “static and interference” —in Ronell's *The Telephone Book*; and the enticing surfaces of Mark C. Taylor's *Hiding*, its digital counterpart *The R é al: Las Vegas, NV*, and Shelley Jackson's *Skin*. Royston then extends her analysis to other genres, examining two recent artists' books that express explicit theoretical concerns: Johanna Drucker's *Stochastic Poetics* and Susan Howe's *Tom Tit Tot*. Throughout, Royston develops the concept of artistic arguments, which employ signification that exceeds the semantics of a printed text and are not reducible to a series of linear logical propositions. Artistic arguments foreground their materiality and reflect on the media that create them. Moreover, Royston argues, each artistic argument anticipates some aspect of digital thinking, speaking directly to such contemporary concerns as hypertext, communication theory, networks, and digital

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"Landlord Colors: On Art, Economy, and Materiality reconsiders periods of economic and social collapse through the lens of artistic innovations and material-driven narratives. It examines five art scenes generated during heightened periods of upheaval: America ' s Detroit from the 1967 rebellion to the present; the cultural climate of the Italian avant-garde during the 1960s-1980s; authoritarian-ruled South Korea of the 1970s; Cuba since the collapse of the Soviet Union in the 1990s to the present; and contemporary Greece since the financial crisis of 2009. Featuring more than sixty artists, Landlord Colors is a landmark exhibition, publication, and public art and performance series. While the project unearths microhistories and vernaculars specific to place, it also examines a powerful global dialogue communicated through

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materiality. Landlord Colors discovers textured and unexpected relationships between these artists whose investigations share themes of ingenuity, resourcefulness, and resistance." -- Cranbrook Art Museum website

"The publication of Porter's letters marks an occasion for a renewed celebration of his painting and an appreciation of his quirky, indeed ornery, personality. Porter was a feisty correspondent, who fearlessly entered the intellectual discourse of his time." ---From the introduction by David Lehman "In this lifetime of letters, Fairfield Porter reveals the complexity and passion of a protagonist in a novel by Dostoevsky or Henry James." ---Jane Freilicher Fairfield Porter (1907-75) has been called by poet John Ashbery "perhaps the major American artist of the century." He was also known as a gifted art critic. Beyond shedding light on his personal views, this collection of

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Fairfield Porter's letters demonstrates his profound contribution to American art and literature and displays his acumen as a political critic. The letters tell the story of a reserved artist and intellectual, torn between the tensions and pressures he felt among politics, family life, and painting-a man who forged a painting style outside the politically correct artistic perceptions of both left and right. The collection includes letters from Porter's early travels to the Soviet Union, including a description of an interview with Trotsky, as well as some of his later letters to close friends, including Frank O'Hara, Kenneth Koch, Rod Padgett, Larry Rivers, and James Schuyler, among others. While the letters reveal many sides of the brilliant and independent-minded Porter, they also provide a cultural context for the time period and the circle of artists and poets with whom Porter associated. The letters not only tell a story of the artist

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himself but are also valuable documents of the political and artistic
upheavals of the 1930s, 40s, and 50s. This rich collection is
introduced by poet and critic David Lehman and includes notes by
Justin Spring, author of Porter's biography.

The Selected Letters of Fairfield Porter

The Material of Color in Photography and Film

A History of Forgetting and Remembering

The Materiality of Mourning

Pretty

Cloth, Gender, and Materiality in West Africa

The Materiality of Concrete Art from Argentina, Brazil, and
Uruguay

*This beautifully illustrated volume explores the
history of color across five centuries of European*

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*painting, unfolding layers of artistic, cultural,
and political meaning through a deep
understanding of technique.*

*The eighteenth century has been hailed for its
revolution in consumer culture, but Material
Literacy in Eighteenth-Century Britain
repositions Britain as a nation of makers. It
brings new attention to eighteenth-century
craftswomen and men with its focus on the
material knowledge possessed not only by
professional artisans and amateur makers, but
also by skilled consumers. This edited collection
gathers together a group of interdisciplinary*

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scholars working in the fields of art history, history, literature, and museum studies to unearth the tactile and tacit knowledge that underpinned fashion, tailoring, and textile production. It invites us into the workshops, drawing rooms, and backrooms of a broad range of creators, and uncovers how production and tacit knowledge extended beyond the factories and machines which dominate industrial histories. This book illuminates, for the first time, the material literacies learnt, enacted, and understood by British producers and consumers. The skills required for sewing, embroidering, and

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the textile arts were possessed by a large proportion of the British population: men, women and children, professional and amateur alike. Building on previous studies of shoppers and consumption in the period, as well as narratives of manufacture, these essays document the multiplicity of small producers behind Britain's consumer revolution, reshaping our understanding of the dynamics between making and objects, consumption and production. It demonstrates how material knowledge formed an essential part of daily life for eighteenth-century Britons. Craft technique, practice, and

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production, the contributors show, constituted forms of tactile languages that joined makers together, whether they produced objects for profit or pleasure.

Mesoamerican communities past and present are characterized by their strong inclination toward color and their expert use of the natural environment to create dyes and paints. In pre-Hispanic times, skin was among the preferred surfaces on which to apply coloring materials. Archaeological research and historical and iconographic evidence show that, in Mesoamerica, the human body—alive or

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dead—received various treatments and procedures for coloring it. Painting the Skin brings together exciting research on painted skins in Mesoamerica. Chapters explore the materiality, uses, and cultural meanings of the colors applied to a multitude of skins, including bodies, codices made of hide and vegetal paper, and even building “skins.” Contributors offer physicochemical analysis and compare compositions, manufactures, and attached meanings of pigments and colorants across various social and symbolic contexts and registers. They also compare these

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Mesoamerican colors with those used in other ancient cultures from both the Old and New Worlds. This cross-cultural perspective reveals crucial similarities and differences in the way cultures have painted on skins of all types. Examining color in Mesoamerica broadens understandings of Native religious systems and world views. Tracing the path of color use and meaning from pre-Columbian times to the present allows for the study of the preparation, meanings, social uses, and thousand-year origins of the coloring materials used by today's Indigenous peoples. Contributors: María Isabel

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Álvarez Icaza Longoria Christine Andraud Bruno
Giovanni Brunetti David Buti Davide Domenici
Élodie Dupey García Tatiana Falcón Álvarez
Anne Genachte-Le Bail Fabrice Goubard Aymeric
Histace Patricia Horcajada Campos Stephen
Houston Olivia Kindl Bertrand Lavédrine Linda
R. Manzanilla Naim Anne Michelin Costanza
Miliani Virginia E. Miller Sélim Natahi Fabien
Pottier Patricia Quintana Owen Franco D. Rossi
Antonio Sgamellotti Vera Tiesler Aurélie Tournié
María Luisa Vázquez de Ágredos Pascual Cristina
Vidal Lorenzo

The one-stop reference to the essentials of color

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science and technology—now fully updated and revised The fully updated Third Edition of Color: An Introduction to Practice and Principles continues to provide a truly comprehensive, non-mathematical introduction to color science, complete with historical, philosophical, and art-related topics. Geared to non-specialists and experts alike, Color clearly explains key technical concepts concerning light, human vision, and color perception phenomena. It covers color order systems in depth, examines color reproduction technologies, and reviews the history of color science as well as its relationship

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*toart and color harmony. Revised throughout to
reflect the latest developments in the field, the
Third Edition: Features many new color
illustrations, now fully incorporated into the text
Offers new perspectives on what color is all
about, diverging from conventional thinking
Includes new information on perception
phenomena, color order, and technological
advances Updates material on such topics as the
CIE colorimetric system and optimal object colors
Extends coverage of color reproduction to
display systems, photography, and color
management Contains a unique timetable of*

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*color in science and art, plus a glossary of
important terms Praise for the previous editions:*

*"A nice bridge to areas usually not covered in
academic visual science programs . . .*

outstanding." —Joel Pokorny, visual scientist at

The University of Chicago "A good addition to any

library, this should be useful for the color

interests of artists, designers, craftsmen,

philosophers, psychologists, color technologies,

and students in related fields." —CHOICE

Inquiries on the Intersection of Curatorial and

Conservation Cultures

Reading Theory as Artist's Book

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Feminism and Film Materiality

*AIC 2004 Color and Paints, Interim Meeting of
the International Color Association, Proceedings
A Nation of Makers*

Handbook of Culture and Memory

Color, Facture, Art and Design

***Concept and history of memory -- The evolutionary
origins of human cultural memory / Merlin Donald -- From
memory as archive to remembering as conversation /
Jens Brockmeier -- Discerning the history inscribed
within : significant sites of the narrative unconscious /
Mark Freeman -- Cultural contexts of remembering -- The
landscape of family memory / Bradd Shore and Sara***

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Kauko -- Materiality of memory : the case of the remembrance poppy / Kyoko Murakami -- Approaches to testimony : two current views and beyond / Kotaro Takagi and Naohisa Mori -- Rethinking function, self and culture, in "difficult" autobiographical memories / Steve D. Brown and Paula Reavey -- Memory through the life course -- The cultural construction of memory in early childhood / Katherine Nelson -- Memory in life transitions / Constance de Saint Laurent and Tania Zittoun -- Memory in old age : a life-span perspective / Dieter Ferring -- Memory, history and identity -- National memory and where to find it / James Wertsch -- History, collective memories or national memories? how the representation of the past is framed by master narratives

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***/ Mario Carretero and Floor van Alphen -- Media and the
dynamics of memory : from cultural paradigms to
transcultural mediation / Astrid Erll***

***What is the place of materiality—the expression or
condition of physical substance—in our visual age of
rapidly changing materials and media? How is it
fashioned in the arts or manifested in virtual forms? In
Surface, cultural critic and theorist Giuliana Bruno deftly
explores these questions, seeking to understand
materiality in the contemporary world. Arguing that
materiality is not a question of the materials themselves
but rather the substance of material relations, Bruno
investigates the space of those relations, examining how
they appear on the surface of different media—on film and***

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video screens, in gallery installations, or on the skins of buildings and people. The object of visual studies, she contends, goes well beyond the image and engages the surface as a place of contact between people and art objects. As Bruno threads through these surface encounters, she unveils the fabrics of the visual—the textural qualities of works of art, whether manifested on canvas, wall, or screen. Illuminating the modern surface condition, she notes how façades are becoming virtual screens and the art of projection is reinvented on gallery walls. She traverses the light spaces of artists Robert Irwin, James Turrell, Tacita Dean, and Anthony McCall; touches on the textured surfaces of Isaac Julien’s and Wong Kar-wai’s filmic screens; and travels across the

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surface materiality in the architectural practices of Diller Scofidio + Renfro and Herzog & de Meuron to the art of Doris Salcedo and Rachel Whiteread, where the surface tension of media becomes concrete. In performing these critical operations on the surface, she articulates it as a site in which different forms of mediation, memory, and transformation can take place. Surveying object relations across art, architecture, fashion, design, film, and new media, Surface is a magisterial account of contemporary visual culture.

The Language of Colour provides a fresh approach to the study of colour. Moving on from the meanings of single colours, Theo van Leeuwen develops the theory that many different features shape the way we attach meaning

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to the colours we see in front of us, and the idea that colour schemes are more important than individual colours. Chapters include: A brief history of the meanings of colour. The relationship between language and colour names within a cultural context. Corporate uses of colour. The meaning of colour in everyday life. Spanning...

There is little dispute that photography is a material practice, and that the photograph itself is ineluctably material. And yet “matter,” “material,” and “materiality” have proven to be remarkably elusive terms of inquiry, frequently producing studies that are disparate in scope, sharing seemingly little common ground. Although the wide methodological range of materialist study can be

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dizzying, it is this book's contention that that multiplicity is also the field's greatest asset, keeping materialist inquiry enduringly vibrant—provided that varying methods are in close enough proximity to converse. Photography's Materialities orchestrates one such conversation. Juxtaposing the insights of theorists like Lacan, Benjamin, and Latour beside close studies of crime, spirit, and composite photography, among others, this collection aims for a productive synergy, one capacious enough to span transatlantic spaces over the long nineteenth century. Contributors: Kris Belden-Adams (University of Mississippi), Maura Coughlin (Bryant University), David LaRocca (independent scholar), Jacob W. Lewis (University of Rochester), Mary

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**Marchand (Goucher College), Zachary Tavlin (Art
Institute of Chicago), Christa Holm Vogelius (University
of Copenhagen)**

Color Mania

**"The Production, Circulation, and Application of Dyes
and Pigments, 1400-1800 "**

The Language of Colour

The Materiality of Text

Five Centuries of European Painting

**Placement, perception, and presence of inscribed texts in
classical antiquity**

Indigo in the Fabric of Colonial South Carolina Life

Since the earliest days of cinema, film has been a

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colorful medium and art form. More than 230 film color processes have been devised in the course of film history, often in close connection with photography. In this regard, both media institutionalized numerous techniques such as hand and stencil coloring as well as printing and halftone processes. Apart from these fundamental connections in terms of the technology of color processes, film and photography also share and exchange color attributions and aesthetics. This publication highlights material aspects of color in photography and film, while also investigating the

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relationship of historical film colors and present-day photography. Works of contemporary photographers and artists who reflect on technological and culture-theoretical aspects of the material of color underline these relations. Thematic clusters focus on aesthetic and technological parallels, including fashion and identity, abstraction and experiment, politics, exoticism, and travel. Color Mania contains a general introduction to color in film and photography (technique, materiality, aesthetics) as well as a series of short essays that take a closer

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look at specific aspects. An extensive image section illustrates the texts and color systems and continues the aesthetic experience of the various processes and objects in book form.00Exhibition: Fotomuseum Winterthur, Switzerland (07.09. - 24.11.2019).

The Routledge Handbook of Material Culture in Early Modern Europe marks the arrival of early modern material culture studies as a vibrant, fully-established field of multi-disciplinary research. The volume provides a rounded, accessible collection of work on the nature and significance

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of materiality in early modern Europe – a term that embraces a vast range of objects as well as addressing a wide variety of human interactions with their physical environments. This stimulating view of materiality is distinctive in asking questions about the whole material world as a context for lived experience, and the book considers material interactions at all social levels. There are 27 chapters by leading experts as well as 13 feature object studies to highlight specific items that have survived from this period (defined broadly as c.1500–c.1800). These contributions

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explore the things people acquired, owned, treasured, displayed and discarded, the spaces in which people used and thought about things, the social relationships which cluster around goods - between producers, vendors and consumers of various kinds - and the way knowledge travels around those circuits of connection. The content also engages with wider issues such as the relationship between public and private life, the changing connections between the sacred and the profane, or the effects of gender and social status upon lived experience. Constructed as an

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accessible, wide-ranging guide to research practice, the book describes and represents the methods which have been developed within various disciplines for analysing pre-modern material culture. It comprises four sections which open up the approaches of various disciplines to non-specialists: 'Definitions, disciplines, new directions', 'Contexts and categories', 'Object studies' and 'Material culture in action'. This volume addresses the need for sustained, coherent comment on the state, breadth and potential of this lively new field, including the work of

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historians, art historians, museum curators, archaeologists, social scientists and literary scholars. It consolidates and communicates recent developments and considers how we might take forward a multi-disciplinary research agenda for the study of material culture in periods before the mass production of goods.

Examining the compelling and often poignant connection between women and the material culture of death, this collection focuses on the objects women make, the images they keep, the practices they use or are responsible for, and the

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places they inhabit and construct through ritual and custom. Women's material practices, ranging from wearing mourning jewelry to dressing the dead, stitching memorial samplers to constructing skull boxes, collecting funeral programs to collecting and studying diseased hearts, making and collecting taxidermies, and making sculptures honoring the death, are explored in this collection as well as women's affective responses and sentimental labor that mark their expected and unexpected participation in the social practices surrounding death and the dead. The largely

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invisible work involved in commemorating and constructing narratives and memorials about the dead-from family members and friends to national figures-calls attention to the role women as memory keepers for families, local communities, and the nation. Women have tended to work collaboratively, making, collecting, and sharing objects that conveyed sentiments about the deceased, whether human or animal, as well as the identity of mourners. Death is about loss, and many of the mourning practices that women have traditionally and are currently engaged in are

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about dealing with private grief and public loss as well as working to mitigate the more general anxiety that death engenders about the impermanence of life.

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

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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

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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

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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,
Color, Tantra, and a Material History of Indian Painting

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Landlord Colors
Color and Design

Artistic Technique and the Precisions of Human
Perception

Girl Head

The Routledge Handbook of Material Culture in
Early Modern Europe

*The purpose of this essay collection is to
recover color's complex and sometimes
morally troubling past. By emphasising
color's materiality, and how it was*

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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.
This book presents a design-driven
investigation into smart materials
developed by chemists, physicists,
materials and chemical engineers, and
applied by designers to consumer products.

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Introducing a class of smart materials, that change colors, the book presents their characteristics, advantages, potentialities and difficulties of applications of this to help understanding what they are, how they work, how they are applied. The books also present a number of case studies: products, projects, concepts and experiments using smart materials, thus mapping out new design territories for these innovative materials. These case studies involve different fields of design, including

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product, interior, fashion and communication design. Within the context of rising sustainable and human-centered design agendas, the series will demonstrate the role and influence of these new materials and technologies on design, and discuss how they can implement and redefine our objects and spaces to encourage more resilient environments. The Materiality of Color "The Production, Circulation, and Application of Dyes and Pigments, 1400-1800" Routledge
This book argues that elements of

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*modernist texts that are meaningless in
themselves are motivated by their authors'
psychic crises.*

*The Production, Circulation, and
Application of Dyes and Pigments,
1400-1800*

The Power of Color

Purity Is a Myth

*Matters of Aesthetics, Materiality, and
Media*

Interpreting the Ancient Spectrum

The Explicit Material

Transatlantic Photographic Practices over

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the Long Nineteenth Century

Girl Head shows how gender has had a surprising and persistent role in film production processes, well before the image ever appears onscreen. For decades, feminist film criticism has focused on issues of representation: images of women in film. But what are the feminist implications of the material object underlying that image, the filmstrip itself? What does feminist analysis have to offer in understanding the film image before it enters the realm of representation? Girl Head explores how gender and sexual difference have been deeply embedded within film materiality. In rich archival and technical detail, Yue examines three sites of technical film production: the film laboratory, editing practices, and the film archive. Within each site, she locates a common motif: the vanishing female body, which is transformed into material t

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used in the making of a film. The book develops a theory of gender and film materiality through readings of narrative film, early cinema, experimental film, and moving image art. This original work of feminist media history shows how gender has had a persistent role in film production processes, well before the image ever appears onscreen.

Presenting new scholarship, this publication is an innovative technical study of the Concrete art movement in Latin America. Purity Is a Myth presents new scholarship on Concrete art in Argentina, Brazil, and Uruguay from the 1940s to the 1960s. Originally coined by the Dutch artist Theo van Doesburg in 1930, the term concrete denotes abstract painting with no reference to external reality. Van Doesburg argued that there was nothing more real than a line, color, or plane. Artists such as Willys de Castro

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Lygia Clark, Waldemar Cordeiro, Hermelindo Flaminghi, Judith Lauand, Raúl Lozza, Tomás Maldonado, Hélio Oiticica, and Rhod Rothfuss would reinvent this concept in postwar Latin America. Drawing on research conducted by Getty and international partners, the essays in this volume address a variety of topics, including the general history, emergence, and reception of Concrete art; processes and color; scientific analysis of works; illustrated chronologies of the paint industry in Brazil and Argentina; and Concrete design on paper. An innovative technical study of the Concrete art movement in Latin America, this volume will be indispensable to scholars, practitioners, and students of Latin American art.

Garland of Visions explores the generative relationships between artistic intelligence and tantric vision practices in the construct

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and circulation of visual knowledge in medieval South Asia. Shift 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 pothi 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 Visions presents a fresh approach to the history of Indian painting. From products we use to clothes we wear, and spaces we inhabit, we rely on colour to provide visual appeal, data codes and

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meaning. Color and Design addresses how we understand and experience colour, and through specific examples explores how colour is used in a spectrum of design-based disciplines including apparel design, graphic design, interior design, and product design. Through highly engaging contributions from a wide range of international scholars and practitioners, the book explores colour as an individual and cultural phenomenon, as a pragmatic device for communication, and as a valuable marketing tool. Color and Design provides a comprehensive overview for scholars and an accessible text for students on a range of courses within design, fashion, cultural studies, anthropology, sociology and visual and material culture. Its exploration of colour in marketing as well as design makes this book an invaluable resource for professional designers. It will also allow practitioners to understand how and

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why colour is so extensively varied and offers such enormous
potential to communicate.

Surface

Materials that Change Color

Facing the Colours of Roman Portraiture

Public Memory, Identity, and Critique

Modernism and the Materiality of Texts

Women and the Material Culture of Death

An Introduction

The book deals with the identification of "identity"
based on culturally specific color codes and images
that conceal assumptions about members of a people
comprising a nation, or a people within a nation. Flags

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narrate constructions of belonging that become tethered to negotiations for power and resistance over time and throughout a people's history. Bennet (2005) defines identity as "the imagined sameness of a person or social group at all times and in all circumstances". While such likeness may be imagined or even perpetuated, the idea of sameness may be socially, politically, culturally, and historically contested to reveal competing pasts and presents. Visually evocative and ideologically representative, flags are recognized symbols fusing color with meaning that prescribe a story of unity. Yet, through semiotic

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confrontation, there may be different paths leading to different truths and applications of significance.

Knowing this and their function, the book investigates these transmitted values over time and space. Indeed, flags may have evolved in key historical periods, but contemporaneously transpire in a variety of ways. The book investigates these transmitted values: Which values are being transmitted? Have their colors evolved through space and time? Is there a shift in cultural and/or collective meaning from one space to another? What are their sources? What is the relationship between law and flags in their visual

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representations? What is the shared collective and/or cultural memory beyond this visual representation? Considering the complexity and diversity in the building of a common memory with flags, the book interrogates the complex color-coded sign system of particular flags and their meanings attentive to a complex configuration of historical, social and cultural conditions that shift over time. Advance Praise for *Flags, Color, and the Legal Narrative* "In an epoch of fragmentation, isolation and resurgent nationalism, the flag is waved but often forgotten. The flag, its colors, narratives, shape and denotations go without

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saying. The red flag over China, the Star-Spangled Banner, the Tricolore are instantly recognisable and over determined, representing a people, a nation, a culture, languages, legacies, leaders. In this fabulous volume flags are revealed as concentrated, complex, chromatic assemblages of people, place and power in and through time. It is in bringing a multifocal awareness of the modes and meanings of flag and color in public representations that is particular strength. Editors Anne Wagner and Sarah Marusek have gathered critical thinkers from the North and South, East and West, to help know the essential and central

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yet often forgotten and not seen - work of flags and color in narratives of nation, conflict, struggle and law. A kaleidoscopic contribution to the burgeoning field of visual jurisprudence, this volume is essential to comprehending the ocular machinery through which power makes, and is seen to make, the world."Kieran Tranter, Chair of Law, Technology and Future, Faculty of Law, Queensland University of Technology, Australia "This comprehensive volume of essays could not be arriving at a more opportune time. The combined forces of climate change, inequality, and pandemic are causing instability and painful

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recognitions of our collective uncertainties about nationhood and globalism. In the United States, where I am writing these few lines, our traditional red/white/blue flag has been collapsed into two colors Red and Blue. While these colors have semiotically deep texts, the division of the country into these two colors began with television stations designing how to report the vote count in the 2000 presidential election year creating "red" and "blue" parties and states. The colors stuck and have become customary. We Americans are told all the time by pundits that we are a deeply divided nation, as proven by unsubtle colored

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maps. To a statistician, we are a Purple America, though the color is unequally distributed. White, the color of negotiation and peace is rarely to be found. To begin to approach understanding the problems flagged in my brief account requires the insight of multiple disciplines. That is what Wagner and Marusek, wonderful scholars in their own work, have assembled as editors -- a conversation among scholars at the forefront of thinking about how flags and colors represent those who claim them thus exemplifying how to resist simple explanations and pat answers. The topic is just too important."Christina Spiesel, Senior

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Research Scholar in Law, Yale Law School; Adjunct
Professor of Law, Quinnipiac University School of

Law, USA "Visuals, such as symbols and images, in addition to conventional textual forms, seem to have a unique potential for the study of a collective identity of a community and its traditions, as well as its narratives, and at the same time, in the expression of one's ideas, impressions, and ideologies in a specific socio-political space. Visual analysis thus has become a well-established domain of investigations focusing on how various forms of text-external semiotic resources such as culturally specific symbols, including patterns

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and colors, make it possible for scholars to account for
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and thus demystify discursive symbols in a wider
social and public space. *Flags, Identity, Memory:
Critiquing the Public Narrative through Colors*, as an
international and interdisciplinary volume, is a unique
attempt to demystify the thinking, values, assumptions
and ideologies of specific nations and their
communities by analyzing their choice of specific
patterns and colors represented in a national flag. It
offers a comprehensive and insightful range of studies
of visual and hidden discursive processes to
understand social narratives through patterns of

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colours in the choice of national flags and in turn to understand their semiotic, philosophical, and legal cultures and traditions. Wagner and Marusek provide an exclusive opportunity to reflect on the functions, roles, and limits of visual and discursive representations. This volume will be a uniquely resourceful addition to the study of semiotics of colours and flags, in particular, how nations and communities represent their relationship between ideology and pragmatism in the repository of identity, knowledge and history."Vijay K Bhatia, Chinese University of Hong Kong, Full Professor, Hong Kong

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"In all societies, colors play a critical function in the realm of symbolism. Nation societies perceive great significance in the colors of flags and national emblems. Colors constitute, in other words, sign systems of national identity. The relation of color code and their relation to concepts of nationhood and its related narratives is the theme of this marvelous and eye-opening collection of studies. Flags are mini-texts on the inherent values and core concepts that a nation espouses and for this reason the colors that they bear can be read at many levels, from the purely representational to the inherently cultural. Written by

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experts in various fields this interdisciplinary
anthology will be of interest to anyone in the
humanities, social sciences, jurisprudence,
narratology, political science, and semiotics. It will
show how a seemingly decorative aspect of
nationhood—the colors on flags—tells a much deeper
story about the human condition."/divMarcel Danesi,
University of Toronto, Full Professor of Anthropology,
Canada/div

How is technique political?

In Context: Violence and Contemporary Art in
Colombia -- Salcedo's Influences: Artists, Works,

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Practices -- The Six Visual Strategies -- Organic and
Ephemeral: Materiality in Salcedo's Most Recent
Works -- Inherent Vice and the Ship of Theseus /
Narayan Khandekar -- Artist Biography and
Exhibition History

Like cotton, indigo has defied its humble origins. Left alone it might have been a regional plant with minimal reach, a localized way of dyeing textiles, paper, and other goods with a bit of blue. But when blue became the most popular color for the textiles that Britain turned out in large quantities in the eighteenth century, the South Carolina indigo that colored most

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of this cloth became a major component in transatlantic commodity chains. In *Red, White, and Black Make Blue*, Andrea Feeser tells the stories of all the peoples who made indigo a key part of the colonial South Carolina experience as she explores indigo's relationships to land use, slave labor, textile production and use, sartorial expression, and fortune building. In the eighteenth century, indigo played a central role in the development of South Carolina. The popularity of the color blue among the upper and lower classes ensured a high demand for indigo, and the climate in the region proved sound for its

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cultivation. Cheap labor by slaves—both black and Native American—made commoditization of indigo possible. And due to land grabs by colonists from the enslaved or expelled indigenous peoples, the expansion into the backcountry made plenty of land available on which to cultivate the crop. Feeser recounts specific histories—uncovered for the first time during her research—of how the Native Americans and African slaves made the success of indigo in South Carolina possible. She also emphasizes the material culture around particular objects, including maps, prints, paintings, and clothing. Red, White, and Black Make

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Blue is a fraught and compelling history of both exploitation and empowerment, revealing the legacy of a modest plant with an outsized impact.

Painting the Skin

Pigments on Bodies and Codices in Pre-Columbian Mesoamerica

Power of Material - Politics of Materiality

From Sappho's Fragments to Viral Hashtags

The Luminous and the Grey

The Materiality of Color

Material Noise

Color surrounds us: the lush green hues

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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

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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

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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. In this book, Nina Sylvanus tells a

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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

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*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*

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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

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agency and subjectivity.
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*Material Literacy in 18th-Century
Britain
Color
Film and the Decorative Image
Public Feminism in Times of Crisis
Waikiki*