Revealing Selves

Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day.

Mixed Blessings

A fascinating account of the powerful roles fur has played in various cultures and of the historical and political forces at work in the play of its meanings.--Jonathan Culler, Cornell University

In this well-written treatise, Emberley views fur through widely disparate lenses. Emberley is able to make us understand all the viewpoints she presents. A valuable book on a little-explored subject.--Library Journal

This is a strong and intelligent work on a controversial topic. Emberley's book is much more intellectually sophisticated than anything else I've seen on this subject.--Valerie Steele, Editor, Fashion Theory

Julia Emberley's book is a complex, wide-ranging, and fascinating feminist critique of the history and meaning of fur and fashion. Particularly unique is her integration of indigenous voices into the debates.--Lucy Lippard, author of The Pink Glass Swan: Selected Feminist Essays on Art

Fur has been sparking controversies ever since sumptuary laws marked it as a luxury item and as a sign of medieval class privilege. Drawing on wide-ranging historical and contemporary sources, Julia V. Emberley explains how a material good has become both a symbol of wealth and sexuality, and a symptom of class, gender, and imperial antagonisms. --Lucy Lippard, author of The Pink Glass Swan: Selected Feminist Essays on Art

Race to Incarcerate

The founder of the Garden City Association outlines his radical new approach to urban planning. First published in 1898.

Insurgent Muse

An artist's memoir of her years at the Woman's Building, pivotal institution of West Coast cultural feminism.

To-morrow

During the Cold War, freedom of expression was vaunted as liberal democracy's most cherished possession—but such freedom was put in service of a hidden agenda. In The Cultural Cold War, Frances Stonor Saunders reveals the extraordinary efforts of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized by the CIA—whether they knew it or not. Called “the most comprehensive account yet of the [CIA’s] activities between 1947 and 1967” by the New York Times, the book presents shocking evidence of the CIA’s undercover program of cultural interventions in Western Europe and at home, drawing together declassified documents and exclusive interviews to expose the CIA’s astonishing campaign to deploy the likes of Hannah Arendt, Isaiah Berlin, Leonard Bernstein, Robert Lowell, George
Orwell, and Jackson Pollock as weapons in the Cold War. Translated into ten languages, this classic work—now with a new preface by the author—is "a real contribution to popular understanding of the postwar period" (The Wall Street Journal), and its story of covert cultural efforts to win hearts and minds continues to be relevant today.

**The Altered Landscape**

A Village Voice Best Book and a 'lucid and provocative work that allows us to glimpse stirrings and upheavals in the hothouse of modern art.' - Los Angeles Times

**Weather Report**

Explores the multiple senses of place in society through cultural studies, history, geography, photography, and contemporary public art

**Art, Women, California 1950-2000**

Journalist Walls grew up with parents whose ideals and stubborn nonconformity were their curse and their salvation. Rex and Rose Mary and their four children lived like nomads, moving among Southwest desert towns, camping in the mountains. Rex was a charismatic, brilliant man who, when sober, captured his children's imagination, teaching them how to embrace life fearlessly. Rose Mary painted and wrote and couldn't stand the responsibility of providing for her family. When the money ran out, the Walls retreated to the dismal West Virginia mining town Rex had tried to escape. As the dysfunction escalated, the children had to fend for themselves, supporting one another as they found the resources and will to leave home. Yet Walls describes her parents with deep affection in this tale of unconditional love in a family that, despite its profound flaws, gave her the fiery determination to carve out a successful life. -- From publisher description.

**The Cultural Politics of Fur**

More than 70 realistic, royalty-free vignettes of birds in their natural habitats include mandarin ducks, Canadian geese, pelicans, swans, and other species. From the dainty hummingbird to the majestic bald eagle, these versatile full- and half-page stained glass patterns can be easily adapted to other crafts projects. Captions identify each image.

**Power of Feminist Art**

Seven superb short stories from the bestselling author of Charlie and the Chocolate Factory and The BFG! Meet the boy who can talk to animals and the man who can see with his eyes closed. And find out about the treasure buried deep underground. A clever mix of fact and fiction, this collection also includes how master storyteller Roald Dahl became a writer. With Roald Dahl, you can never be sure where reality ends and fantasy begins. "All the tales are entrancing inventions." —Publishers Weekly

**The Enlightened Eye**

'Every so often a novel comes along which transcends whimsy with the beauty of its writing. Elizabeth McCracken's small masterpiece is one of these' Guardian A powerful and unique story about connection, showing that miracles can happen – even across a library circulation desk. The year is 1950, and in a small town on Cape Cod twenty-eight year old librarian Peggy Cort feels as if love and life have stood her up. That is, until the day James Carlson Sweatt – the 'over-tall' eleven year old boy who's the talk of the town – walks into her library and changes her life for ever. Two misfits whose lonely paths cross at the circulation desk, Peggy and James are odd candidates for friendship. In James, Peggy discovers the one person who's ever really understood her, and as he grows – six foot five at age twelve, then seven foot, then eight – so does their most singular romance. *Perfect for readers who loved Eleanor Oliphant is Completely Fine*
The film critic’s sweeping analysis of American cinema in the Cold War era is both “utterly compulsive reading [and] majestic” in its “breadth and rigor” (Film Comment). An Army of Phantoms is a major work of film history and cultural criticism by leading film critic J. Hoberman. Tracing the dynamic interplay between politics and popular culture, Hoberman offers “the most detailed year-by-year look at Hollywood during the first decade of the Cold War ever published, one that takes film analysis beyond the screen and sets it in its larger political context” (Los Angeles Review of Books). By “tell[ing] the story not just of what’s on the screen but of what played out behind it,” Hoberman demonstrates how the nation’s deep-seated fears and wishes were projected onto the big screen. In this far-reaching work of historical synthesis, Cecil B. DeMille rubs shoulders with Douglas MacArthur, atomic tests are shown on live TV, God talks on the radio, and Joe McCarthy is bracketed with Marilyn Monroe (The American Scholar). From cavalry Westerns to apocalyptic sci-fi flicks, and biblical spectacles; from movies to media events, congressional hearings and political campaigns, An Army of Phantoms “remind[s] you what criticism is supposed to be: revelatory, reflective and as rapturous as the artwork itself” (Time Out New York). “An epic . . . alternately fevered and measured account of what might be called the primal scene of American cinema.” —Cineaste “There’s something majestic about the reach of Hoberman’s ambitions, the breadth and rigor of his research, and especially the curatorial vision brought to historical data.” —Film Comment

**The Lure of the Local**

Rural Wisconsin, 1909. In the bitter cold, Ralph Truitt, a successful businessman, stands alone on a train platform waiting for the woman who answered his newspaper advertisement for "a reliable wife." But when Catherine Land steps off the train from Chicago, she's not the "simple, honest woman" that Ralph is expecting. She is both complex and devious, haunted by a terrible past and motivated by greed. Her plan is simple: she will win this man's devotion, and then, ever so slowly, she will poison him and leave Wisconsin a wealthy widow. What she has not counted on, though, is that Truitt — a passionate man with his own dark secrets — has plans of his own for his new wife. Isolated on a remote estate and imprisoned by relentless snow, the story of Ralph and Catherine unfolds in unimaginable ways. With echoes of Wuthering Heights and Rebecca, Robert Goolrick’s intoxicating debut novel delivers a classic tale of suspenseful seduction, set in a world that seems to have gone temporarily off its axis.

**From the Center**

This volume initiates a gender-based framework for analyzing the folk art of Latin America and the Caribbean. Defined here broadly as the "art of the people" and as having a primarily decorative, rather than utilitarian, purpose, folk art is not solely the province of women, but folk art by women in Latin America has received little sustained attention. Crafting Gender begins to redress this gap in scholarship. From a feminist perspective, the contributors examine not only twentieth-century and contemporary art by women, but also its production, distribution, and consumption. Exploring the roles of women as artists and consumers in specific cultural contexts, they look at a range of artistic forms across Latin America, including Panamanian molas (blouses), Andean weavings, Mexican ceramics, and Mayan hipiles (dresses). Art historians, anthropologists, and sociologists from Latin America, the Caribbean, and the United States discuss artwork from Mexico, Argentina, Chile, Colombia, Ecuador, Panama, Suriname, and Puerto Rico, and many of their essays focus on indigenous artists. They highlight the complex webs of social relations from which folk art emerges. For instance, while several pieces describe the similar creative and technical processes of indigenous pottery-making communities of the Amazon and of mestiza potters in Mexico and Colombia, they also reveal the widely varying functions of the ceramics and meanings of the iconography. Integrating the social, historical, political, geographical, and economic factors that shape folk art in Latin America and the Caribbean, Crafting Gender sheds much-needed light on a rich body of art and the women who create it. Contributors Eli Bartra Ronald J. Duncan Dolores Juliano Betty LaDuke Lourdes Rejón Patrón Sally Price María de Jesús Rodríguez-Shadow Mari Lyn Salvador Norma Valle Dorothea Scott Whitten

**The Giant's House**

“Many artists, curators, and cultural critics will be interested in the republication of this anthology.
since the movement it gives contour to has had a tremendous influence on the contemporary art of the last 25 years, and on the critical discussion surrounding the concept of postmodernism."—Alexander Alberro, coauthor of Tracing Cultures

**The Cultural Cold War**

**The Brooklyn Follies**

A vibrant new voice . . . a modern classic. For generations, the Beaumont family has harbored a magical secret. They each possess a “savvy”—a special supernatural power that strikes when they turn thirteen. Grandpa Bomba moves mountains, her older brothers create hurricanes and spark electricity . . . and now it’s the eve of Mibs’s big day. As if waiting weren’t hard enough, the family gets scary news two days before Mibs’s birthday: Poppa has been in a terrible accident. Mibs develops the singular mission to get to the hospital and prove that her new power can save her dad. So she sneaks onto a salesman’s bus . . . only to find the bus heading in the opposite direction. Suddenly Mibs finds herself on an unforgettable odyssey that will force her to make sense of growing up—and of other people, who might also have a few secrets hidden just beneath the skin.

**A Reliable Wife**

This is the book on women's art I've been waiting for--smart, deeply rooted, and up-to-date, with an overdue focus on women of color that fills in the historical cracks. Read it and run with it.--Lucy R. Lippard, author of The Pink Glass Swan: Selected Essays on Feminist Art More than merely beautiful and ground-breaking, Art/ Women/ California 1950-2000 is also about the enriching interventions created by diverse women artists, the effect of whose work is not only far-reaching, but has also opened up the very definition of American art. It is about intellectual interdisciplinarity and the dialectical relationship between art and social context. It is about the way various California cultures--Native, Latino, Asian, feminist, immigrant, politically active, and virtual, which are so different from the trope of the Western cowboy--have intervened in that entity we imagine as ‘America.’--Elaine Kim, editor of Dangerous Women: Gender and Korean Nationalism Rich and provocative. A pleasure to read and to look at.--Linda Nochlin, author of The Body in Pieces: The Fragment as a Metaphor of Modernity This book should greatly help everyone understand the remarkably diversified evolution of art in California, which is largely due to the great influx of women and the transformative effect of a new feminist consciousness.--Arthur C. Danto, author of Philosophizing Art: Selected Essays

**Overlay**

In We Flew over the Bridge, one of the country’s preeminent African American artists—and award-winning children’s book authors—shares the fascinating story of her life. Faith Ringgold’s artworks—startling “story quilts,” politically charged paintings, and more—hang in the Studio Museum in Harlem, the Metropolitan Museum of Art, the Guggenheim Museum, the Museum of Modern Art, and other major museums around the world, as well as in the private collections of Maya Angelou, Bill Cosby, and Oprah Winfrey. Her children’s books, including the Caldecott Honor Book Tar Beach, have sold hundreds of thousands of copies. But Ringgold’s path to success has not been easy. In this gorgeously illustrated memoir, she looks back and shares the story of her struggles, growth, and triumphs. Ringgold recollects how she had to surmount a wall of prejudices as she worked to refine her artistic vision and raise a family. At the same time, the story she tells is one of warm family memories and sustaining friendships, community involvement, and hope for the future.

**The Glass Castle**

Lucy Lippard is one of the most provocative and groundbreaking art critics of the last two decades. A catalyst for social and artistic change, Lippard’s writings show the impact of feminism on art, and art on feminism. The Pink Glass Swan brings together Lippard's essays and articles from various magazines, catalogs, and newspapers from the last ten years. Through the eyes of this influential and important critic, The Pink Glass Swan chronicles the sweeping changes in women's art over the
last thirty years.

**Undermining**

This collection of twenty essays reflects the ethical and political questions facing artists and ranges from scholarly reporting to comic strips

**Dadas on Art**

Lucy R. Lippard's famous book, itself resembling an exhibition, is now brought full circle in an exhibition (and catalog) resembling her book. "Conceptual art, for me, means work in which the idea is paramount and the material form is secondary, lightweight, ephemeral, cheap, unpretentious and/or 'dematerialized.'" --Lucy R. Lippard, Six Years In 1973 the critic and curator Lucy R. Lippard published Six Years, a book with possibly the longest subtitle in the bibliography of art: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some aesthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones) edited and annotated by Lucy R. Lippard. Six Years, sometimes referred to as a conceptual art object itself, not only described and embodied the new type of art-making that Lippard was intent on identifying and cataloging, it also exemplified a new way of criticizing and curating art. Nearly forty years later, the Brooklyn Museum takes Lippard's celebrated experiment in curated concatenation as a template, turning a book that resembled an exhibition into an exhibition materializing the ideas in her book. The artworks and essays featured in this publication recall the thrill that was tangible in Lippard's original documentation, reminding us that during the late sixties and early seventies all possible social and material parameters of art (making) were played with, worked over, inverted, reduced, expanded, and rejected. By tracing Lippard's own activities in those years, the book also documents the early blurring of boundaries among critical, curatorial, and artistic practices. With more than 200 images of work by dozens of artists (printed in color throughout), this book brings Lippard's curatorial experiment full circle.

**Leaving Art**

Part of the classic Fudge series from Judy Blume, bestselling author of Tales of a Fourth Grade Nothing! Fudge is obsessed with money. He’s making his own “Fudge Bucks” and has plans to buy the entire world. But life gets really crazy when Fudge and his older brother, Peter, run into their long-lost relatives, the Howie Hatchers. Now they have to deal with annoying twin cousins and a weird younger cousin, coincidentally named Farley Drexel Hatcher—just like Fudge! Their names aren’t the only similarity, and before long, mini-Fudge is causing just as much trouble as Fudge always has! “As a kid, Judy Blume was my favorite author, and Tales of a Fourth Grade Nothing was my favorite book.”—Jeff Kinney, author of the bestselling Wimpy Kid series Love Fudge, Peter, and Sheila? Read all the books featuring your favorite characters: Tales of a Fourth Grade Nothing Otherwise Known as Sheila the Great Superfudge Fudge-a-Mania

**The Wonderful Story of Henry Sugar**

Award-winning author, curator, and activist Lucy R. Lippard is one of America’s most influential writers on contemporary art, a pioneer in the fields of cultural geography, conceptualism, and feminist art. Hailed for "the breadth of her reading and the comprehensiveness with which she considers the things that define place" (The New York Times), Lippard now turns her keen eye to the politics of land use and art in an evolving New West. Working from her own lived experience in a New Mexico village and inspired by gravel pits in the landscape, Lippard weaves a number of fascinating themes—among them fracking, mining, land art, adobe buildings, ruins, Indian land rights, the Old West, tourism, photography, and water—into a tapestry that illuminates the relationship between culture and the land. From threatened Native American sacred sites to the history of uranium mining, she offers a skeptical examination of the "subterranean economy." Featuring more than two hundred gorgeous color images, Undermining is a must-read for anyone
eager to explore a new way of understanding the relationship between art and place in a rapidly shifting society.

A Decade of Negative Thinking

"This book is intended as an introduction to The Altered Landscape Collection. But even more, it introduces readers to the specific aesthetic objectives of the artists creating the photographs and to the larger issues of humankind's attitudes toward and uses of the land."--Jacket.

Crafting Gender

Because performance is by its very nature ephemeral, it elicits a desire for what is lost more than any other form of art making. But what is the nature of that desire, and on what models has it been structured? How has it affected the ways in which the history of performance art gets told? In What the Body Cost, Jane Blocker revisits key works in performance art by Carolee Schneemann, Vito Acconci, Hannah Wilke, Yves Klein, Ana Mendieta, and others to challenge earlier critiques that characterize performance, or body art, as a purely revolutionary art form and fail to recognize its reactionary-and sometimes damaging-effects. The scholarship to date on performance art has not, she finds, gone far enough in locating the body at the center of the performance, nor has it acknowledged the psychic, emotional, or social costs exacted on that body. Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey, as well as queer theory and feminism, What the Body Cost reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive. Instead, Blocker suggests that the historiography of performance art is a postmodern lovers' discourse in which practitioners, historians, and critics alike seek the body while doubting it can ever be found. Jane Blocker is assistant professor of art history at the University of Minnesota and author of Where Is Ana Mendieta? Identity, Performativity, and Exile (1999).

The Pink Glass Swan

"The Power of Feminist Art is not a book: it's a milestone. . . . Until Power, feminist art has been conspicuously absent from standard academic narratives. . . . Now, no critic or historian, conservative or not, can argue that feminist art is insignificant".--Elizabeth Hess, Village Voice. 270 illustrations, 118 in full color.

On the Beaten Track

"Do not underestimate the power of the book you are holding in your hands." —Michelle Alexander

More than 2 million people are now imprisoned in the United States, producing the highest rate of incarceration in the world. How did this happen? As the director of The Sentencing Project, Marc Mauer has long been one of the country's foremost experts on sentencing policy, race, and the criminal justice system. His book Race to Incarcerate has become the essential text for understanding the exponential growth of the U.S. prison system; Michelle Alexander, author of the bestselling The New Jim Crow, calls it "utterly indispensable." Now, Sabrina Jones, a member of the World War 3 Illustrated collective and an acclaimed author of politically engaged comics, has collaborated with Mauer to adapt and update the original book into a vivid and compelling comics narrative. Jones's dramatic artwork adds passion and compassion to the complex story of the penal system's shift from rehabilitation to punishment and the ensuing four decades of prison expansion, its interplay with the devastating "War on Drugs," and its corrosive effect on generations of Americans. With a preface by Mauer and a foreword by Alexander, Race to Incarcerate: A Graphic Retelling presents a compelling argument about mass incarceration's tragic impact on communities of color—if current trends continue, one of every three black males and one of every six Latino males born today can expect to do time in prison. The race to incarcerate is not only a failed social policy, but also one that prevents a just, diverse society from flourishing.

Bird Designs Stained Glass Pattern Book

From the bestselling author of Oracle Night and The Book of Illusions, an exhilarating, whirlwind tale of one man's accidental redemption Nathan Glass has come to Brooklyn to die. Divorced, estranged
from his only daughter, the retired life insurance salesman seeks only solitude and anonymity. Then Nathan finds his long-lost nephew, Tom Wood, working in a local bookstore—a far cry from the brilliant academic career he'd begun when Nathan saw him last. Tom's boss is the charismatic Harry Brightman, whom fate has also brought to the "ancient kingdom of Brooklyn, New York."

Through Tom and Harry, Nathan's world gradually broadens to include a new set of acquaintances—not to mention a stray relative or two—and leads him to a reckoning with his past. Among the many twists in the delicious plot are a scam involving a forgery of the first page of The Scarlet Letter, a disturbing revelation that takes place in a sperm bank, and an impossible, utopian dream of a rural refuge. Meanwhile, the wry and acerbic Nathan has undertaken something he calls The Book of Human Folly, in which he proposes "to set down in the simplest, clearest language possible an account of every blunder, every pratfall, every embarrassment, every idiocy, every foible, and every inane act I had committed during my long and checkered career as a man." But life takes over instead, and Nathan's despair is swept away as he finds himself more and more implicated in the joys and sorrows of others. The Brooklyn Follies is Paul Auster's warmest, most exuberant novel, a moving and unforgettable hymn to the glories and mysteries of ordinary human life.

**What the Body Cost**

A select anthology of the Dada movement focusing mainly on visual artists features prose, poetry, and polemics from such notables as Marcel Duchamp, Max Ernst, Tristan Tzara, Hanna Héoch, George Grosz, and Jean Cocteau.

**Six Years**

Since the 1970s, the performance and conceptual artist Suzanne Lacy has explored women's lives and experiences, as well as race, ethnicity, aging, economic disparities, and violence, through her pioneering community-based art. Combining aesthetics and politics, and often collaborating with other artists and community organizations, she has staged large-scale public art projects, sometimes involving hundreds of participants. Lacy has consistently written about her work: planning, describing, and analyzing it; advocating socially engaged art practices; theorizing the relationship between art and social intervention; and questioning the boundaries separating high art from popular participation. By bringing together thirty texts that Lacy has written since 1974, Leaving Art offers an intimate look at the development of feminist, conceptual, and performance art since those movements' formative years. In the introduction, the art historian Moira Roth provides a helpful overview of Lacy's art and writing, which in the afterword the cultural theorist Kerstin Mey situates in relation to contemporary public art practices.

**Double Fudge**

Examines the work of contemporary Latino, Native America, African-American, and Asian-American artists, discussing how their art demonstrates the ways in which the various cultures see themselves and others.

**Savvy**

Catherine West has spent her entire life surrounded by beautiful things. She owns an immaculate Manhattan apartment, she buys exquisite handbags and clothing, and she's constantly redecorating. And yet, despite all this, she still feels empty. After two broken engagements and boyfriends who wanted only her money, she is haunted by the fear that she'll never have a family of her own. One night, at an art opening, Catherine meets William Stockton, a handsome man who shares her impeccable taste and whose parents even shared a personal connection with Catherine's family years ago. But as he and Catherine grow closer, she begins to encounter strange signs. Her mother, now suffering lapses in memory, seems to hate William on sight, and cryptic entries in her diary warn that no one is to be trusted. Is William lying about his past? And if so, is Catherine willing to sacrifice their beautiful life in order to find the truth?

**Recodings**
The author reveals a continuum in materials, forms, symbols and imagery artists have employed over 1000s of years. She shows how contemporary art and prehistoric images are linked, with images of past times being 'overlaid' onto works of today's artists.

Get the Message?

A beautifully photographed exploration of what it means to be transgender in Argentina—part of a series of photobooks on LGBTQ communities around the world. Argentina was the first nation in Latin America to legalize same-sex marriage. It also passed legislation making it one of the most advanced countries worldwide in terms of transgender rights—the culmination of a long battle fought by LGBTQ support groups. In the beautifully packaged and affordably priced Revealing Selves, award-winning photographer Kike Arnal collaborates with individuals in Argentinian transgender communities, living side by side with them and documenting their day-to-day lives in a series of strikingly intimate color and black-and-white images. Among them are a former sex worker who is now a recognized leader of the Buenos Aires trans community, a single trans mother of three teenage girls whose partner had fallen victim to drug abuse, and the residents of the Hotel Gondolin, a small, derelict family hotel now inhabited by a few dozen trans women. Despite the progress, the situation in Argentina is far from perfect. Trans people are still discriminated against and subject to verbal violence, physical assault, and police abuse. Of interest to LGBTQ activists and photography enthusiasts alike, Revealing Selves is both a celebration of the trans community in Argentina and a clear-eyed examination of what remains to be done in the struggle for trans rights. Revealing Selves was designed by Emerson, Wajdowicz Studios (EWS).

Popular Culture and Performance in the Victorian City

Now in paperback, an "insightful" (San Francisco Bay Guardian) look at tourism and nostalgia from the bestselling author and art critic. In Lucy R. Lippard's On the Beaten Track, essays on cultural criticism, anthropology, and community activism are interwoven to examine how tourism sites are conceived and represented, and how they transform their surroundings. Called "stimulating" and "valuable" by Newsday, On the Beaten Track is now available in paperback for the first time. With her characteristic breadth of insight and critical eye, Lippard explores the act of being a tourist in one's own home, the role of advertising and photography in defining place, antique shops as populist museums, and the commodification of indigenous cultures. She discusses the political economies of leisure spaces; the tourist's fascination with tragic destinations such as the sites of massacres, nuclear weapons tests, and Holocaust memorials; and our willingness to let national parks and heritage sites define nature and history. Finally, the author that critic Andrew Ross calls "the most sure-footed tour guide you could hope for" surveys how artists are responding to the environmental, cultural, and political issues surrounding contemporary tourism.

We Flew over the Bridge

51 artists make works responding to the issue of climate change & global warming. Includes sculpture, land art, digital art, ice, sketches.

Materializing Six Years

Lively and innovative, these well-illustrated essays on the making of the Victorian entertainment industry get inside the popular experience of the pub, music-hall, theater and comic press. In this new leisure world, audiences learned how to be performers themselves, adopting roles and styles appropriate to the unsettling dynamics of the modern city. A major advance in understanding how popular culture actually works, this is a model of the successful integration of the theory and practice of social history and cultural studies.

Singular Women

Lucy Lippard is both one of our finest critics of contemporary art and one of the most perceptive and strongest supporters of women artists. These thirty essays, written since the publication of Changing in 1971, delineate the growth of Lippard's feminism and the present status of women's art. In Lippard's words: "while I wish I could claim that this book established a new feminist criticism,
all I can say is that it extends the basic knowledge of art by women, that it provides the raw material for such a development." From the Center is important, stimulating reading for all concerned with the women's art movement. --

**An Army of Phantoms**

A Decade of Negative Thinking brings together writings on contemporary art and culture by the painter and feminist art theorist Mira Schor. Mixing theory and practice, the personal and the political, she tackles questions about the place of feminism in art and political discourse, the aesthetics and values of contemporary painting, and the influence of the market on the creation of art. Schor writes across disciplines and is committed to the fluid interrelationship between a formalist aesthetic, a literary sensibility, and a strongly political viewpoint. Her critical views are expressed with poetry and humor in the accessible language that has been her hallmark, and her perspective is informed by her dual practice as a painter and writer and by her experience as a teacher of art. In essays such as “The ism that dare not speak its name,” “Generation 2.5,” “Like a Veneer,” “Modest Painting,” “Blurring Richter,” and “Trite Tropes, Clichés, or the Persistence of Styles,” Schor considers how artists relate to and represent the past and how the art market influences their choices: whether or not to disavow a social movement, to explicitly compare their work to that of a canonical artist, or to take up an exhausted style. She places her writings in the rich transitory space between the near past and the “nextmodern.” Witty, brave, rigorous, and heartfelt, Schor’s essays are impassioned reflections on art, politics, and criticism.