The Play of the Unmentionable "In Culinary Artistry, Dornenburg and Page provide food and flavor pairings as a kind of steppingstone for the recipe-dependent cook. Their hope is that once you know the scales, you will be able to compose a symphony." --Molly O'Neil in The New York Times Magazine. For anyone who believes in the potential for artistry in the realm of food, Culinary Artistry is a must-read. This is the first book to examine the creative process of culinary composition as it explores the intersection of food, imagination, and taste.
Through interviews with more than 30 of America's leading chefs including Rick Bayless, Daniel Boulud, Gray Kunz, Jean-Louis Palladin, Jeremiah Tower, and Alice Waters the authors reveal what defines "culinary artists," how and where they find their inspiration, and how they translate that vision to the plate. Through recipes and reminiscences, chefs discuss how they select and pair ingredients, and how flavors are combined into dishes, dishes into menus, and menus into bodies of work that eventually comprise their cuisines.

Leaving Art '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 Enlightened Eye Uncover a riveting story of palace intrigue set in a sumptuous Asian-inspired
fantasy world in the breakout YA novel that Publisher's Weekly calls "elegant and adrenaline-soaked." In this richly developed fantasy, Lei is a member of the Paper caste, the lowest and most persecuted class of people in Ikhara. She lives in a remote village with her father, where the decade-old trauma of watching her mother snatched by royal guards for an unknown fate still haunts her. Now, the guards are back and this time it's Lei they're after -- the girl with the golden eyes whose rumored beauty has piqued the king's interest. Over weeks of training in the opulent but oppressive palace, Lei and eight other girls learn the skills and charm that befit a king's consort. There, she does the unthinkable: she falls in love. Her forbidden romance becomes enmeshed with an explosive plot that threatens her world's entire way of life. Lei, still the wide-eyed country girl at heart, must decide how far she's willing to go for justice and revenge.

Lesbian Art in America 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.

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.

Deleuze's Cinema Books 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 Truth About Sparrows 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

Materializing Six Years When the body of her
mother, a suicide nineteen years earlier, is
mysteriously exhumed, Ginger Mason returns to her
small Georgia hometown and is reunited with her
reclusive brother as dark secrets about their
family begin to surface.

Infidel 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;
thorizing 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.
Modern Housing Prototypes 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.

The Giant's House 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 fervently 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).

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. --

The Coffee Book At the height of the controversy over government funding for "obscene" works of art, internationally renowned conceptual artist Joseph Kosuth created "The Brooklyn Museum Collection: The Play of the Unmentionable," an exhibit about censorship. His installation, one of the best-attended, most widely reviewed of the year, juxtaposed works of art from throughout history that had been deemed politically, religiously, or sexually objectionable, with statements about the role of art in society by writers as diverse as Oscar Wilde, Adolf Hitler, and Jean-Jacques Rousseau. This handsome book documents the exhibit with twenty-one pages of color and more than a hundred duotone photographs along with a major essay by art historian David Freedberg.

On the Beaten Track 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.

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

Girls of Paper and Fire "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.

The Lure of the Local

The Silver Swan 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
From the Center 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 Pink Glass Swan "The Wynns are an unforgettable family. The details of their struggle to survive the Great Depression will linger long after the last page has been read."—Ann M. Martin, winner of the Newbery Honor for A Corner of the Universe A stunning debut novel about the true meaning of home Sadie Wynn doesn't want a new life; her old one suits her just fine. But times are hard in drought-plagued Missouri, and Daddy thinks they'll be better off in Texas. Sadie hates this strange new place, where even children must work at the cannery to help make ends meet and people are rude to her disabled father. Yet when trouble comes, it is the kindness of these new neighbors that helps
the family make it through. And no one helps more than Dollie, a red-haired chatterbox of a girl who just might become a good friend—if Sadie gives her half a chance. The Truth About Sparrows is a 2005 Bank Street—Best Children’s Book of the Year.

The Cultural Politics of Fur 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.

Art, Women, California 1950–2000 Explores the multiple senses of place in society through cultural studies, history, geography, photography, and contemporary public art.
The Altered Landscape Here are 32 notable examples of multi-family housing from many countries, selected for their importance as prototypes. Designed by such masters as Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, and Alvar Aalto, the buildings are illustrated with photographs, site plans, floor plans, elevations, and striking axonometric drawings.

We Could Be Beautiful 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?

Sweetblood Sixteen-year-old Lucy Szabo is Undead -- at least according to her own theories about vampirism. Lucy believes that the first vampires -- with their pale skin, long teeth, and uncontrollable thirst -- were dying diabetics. And she should know. She's a diabetic herself. When Lucy becomes involved with Draco -- a self-
proclaimed "real" vampire she meets in the Transylvania Internet chat room -- her world begins crashing down around her. Caught up in late-night parties and Goth culture, she begins to lose control of her grades, relationships, and health. Lucy realizes she needs to make some important choices, and fast. But it may already be too late.

We Flew over the Bridge 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.

Six Years: the Dematerialization of the Art Object from 1966 to 1972 Deleuze's two Cinema books explore film through the creation of a series of philosophical concepts. Not only bewildering in number, Deleuze's writing
procedures mean his exegesis is both complex and elusive. Three questions emerge: What are the underlying principles of the taxonomy? How many concepts are there, and what do they describe? How might each be used in engaging with a film? David Deamer's book is the first to fully respond to these three questions, unearthing the philosophies inspiring Deleuze's classifications, exploring every concept and reading a film for each. Clearly and concisely mapping the Cinema books for newcomers to Deleuzian film studies, Deamer also opens up new areas of enquiry for expert readers.

A Decade of Negative Thinking

Overlay 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 Hèoch, George Grosz, and Jean Cocteau.

Get the Message? A history of coffee from the sixth century to Starbucks that’s “good to the last sentence” (Las Cruces Sun News). One of Library Journal’s “Best Business Books” This updated edition of The Coffee Book is jammed full of facts, figures, cartoons, and commentary covering coffee from its first use in Ethiopia in the sixth century to the rise of Starbucks and the emergence of Fair Trade coffee in the twenty-first. The book explores the process of cultivation, harvesting, and roasting from bean to cup; surveys the social history of café society from the first coffeehouses in Constantinople to beatnik havens in Berkeley and Greenwich Village; and tells the dramatic tale of
high-stakes international trade and speculation for a product that can make or break entire national economies. It also examines the industry’s major players, revealing the damage that’s been done to farmers, laborers, and the environment by mass cultivation—and explores the growing “conscious coffee” market. “Drawing on sources ranging from Molière and beatnik cartoonists to the Food and Agriculture Organization, the authors describe the beverage’s long and colorful rise to ubiquity.” —The Economist “Most stimulating.” —The Baltimore Sun

Dadas on Art The inimitable Quirke returns in another spellbinding crime novel, in which a young woman's dubious suicide sets off a new string of hazards and deceptions Two years have passed since the events of the bestselling Christine Falls, and much has changed for Quirke, the irascible, formerly hard-drinking Dublin pathologist. His beloved Sarah is dead, his surrogate father lies in a convent hospital paralyzed by a devastating stroke, and Phoebe, Quirke's long-denied daughter, has grown increasingly withdrawn and isolated. With much to regret from his last inquisitive foray, Quirke ought to know better than to let his curiosity get the best of him. Yet when an almost forgotten acquaintance comes to him about his beautiful young wife's apparent suicide, Quirke's "old itch to cut into the quick of things, to delve into the dark of what was hidden" is roused again. As he begins to probe further into the shadowy circumstances of Deirdre Hunt's death, he discovers many things that might better have remained hidden, as well as grave danger to those he loves. Haunting, masterfully written, and
utterly mesmerizing in its nuance, The Silver Swan fully lives up to the promise of Christine Falls and firmly establishes Benjamin Black (a.k.a. John Banville) among the greatest of crime writers.

Swan 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.

To-morrow The first history of lesbian art in the United States, this volume documents works since 1970 within the context of gay culture and political activism. Authoritative and engaging, this is a "from the trenches" story of which women made what, when, and where. Hammond moves from the mainstream art world to alternative venues, weaving a compelling narrative complete with critical and theoretical discourse. Profiles of 18 prominent lesbian artists, from Kate Millett and Joan Snyder to Deborah Kass and Catherine Opie, complete this groundbreaking contribution to contemporary art history.

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

Undermining "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.

Double Fudge The author of The Caged Virgin recounts the story of her life, from her traditional Muslim childhood in Somalia and escape from a forced marriage to her efforts to promote women's rights while surviving numerous threats to her safety. Reprint. 100,000 first printing.

Savvy 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.

Culinary Artistry 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 esthetic 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.

Power of Feminist Art 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.

Crafting Gender 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.