

# Art Since 1900 1945 To The Present Second Edition Vol 2 Download Free Pdf Ebooks About Art Since 190

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American Art Since 1945 David Joselit 2003 Joselit traces and analyzes the diversity and complexity of postwar American art from Abstract Expressionism to the present clearly and succinctly in this groundbreaking survey. 183 illustrations.

*Corcoran Gallery of Art* Corcoran Gallery of Art 2011 This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

**Humanitarianism and Media** Johannes Paulmann 2018-12-17 From Christian missionary publications to the media strategies employed by today's NGOs, this interdisciplinary collection explores the entangled histories of humanitarianism and media. It traces the emergence of humanitarian imagery in the West and investigates how the meanings of suffering and aid have been constructed in a period of evolving mass communication, demonstrating the extent to which many seemingly new phenomena in fact have long historical legacies. Ultimately, the critical histories collected here help to challenge existing asymmetries and help those who advocate a new cosmopolitan consciousness recognizing the dignity and rights of others.

*Recodings* Hal Foster 1999 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

**After Modern Art** David Hopkins 2018-06-28 Contemporary art can be baffling and beautiful, provocative and disturbing. This pioneering book presents a new look at the controversial period between 1945 and 2015, when art and its traditional forms were called into question. It focuses on the relationship between American and European art, and challenges previously held views about the origins of some of the most innovative ideas in art of this time. Major artists such as Jackson Pollock, Robert Rauschenberg, Andy Warhol, Joseph Beuys, Gerhard Richter, Louise Bourgeois, Cindy Sherman, Jeff Koons, and Shiran Neshat are all discussed, as is the art world of the last fifty years. Important trends are also covered including Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and Performance Art. This revised and updated second edition includes a new chapter exploring art since 2000 and how globalization has caused shifts in the art world, an updated Bibliography, and 16 new, colour illustrations.

*Asian Art* Dorinda Neave 2014-01-07 Illuminates the rich history of Asian Art from ancient times to the present Asian Art provides students with an accessible introduction to the history of Asian Art. Students will gain an understanding of the emergence and evolution of Asian art in all its diversity. Using a range of analytical skills, readers will learn to recognize patterns of continuity and change between the arts and cultures of various regions comprising Asia. Images set within their broader cultural and religious backgrounds provides students with important contextual information to understand and decode artworks. MySearchLab is a part of the Neave / Blanchard / Sardar program. Research and writing tools, including access to academic journals, help students explore Asian Art in even greater depth. To provide students with flexibility, students can download the eText to a tablet using the free Pearson eText app. Note: This is the standalone book if you want the book/access card order the ISBN below: 020599685X / 9780205996858 History of Asian Art Plus MySearchLab with Pearson eText -- Access Card Package Package consists of: 0205239927 / 9780205239924 MySearchLab with Pearson eText -- Valuepack Access Card 0205837638 / 9780205837632 History of Asian Art

Run to Earth Tom McCaughren 1997-06 One of Tom McCaughren's fox books. The author has also written Run Swift, Run Free and Run to the Ark.

*Latin American Art Since 1900 (third edition) (World of Art)* Edward Lucie-Smith 2020-04-14 An extraordinary synthesis of more than a century's worth of art across Central and South America, *Latin American Art Since 1900* covers everyone from popular figures such as Diego Rivera and Frida Kahlo, to a wide range of other artists who are less well-known outside Latin America. In this classic survey, now updated with full-color images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. Lucie-Smith examines major artists such as Diego Rivera and Frida Kahlo, as well as dozens of less familiar Latin American artists and exiled artists from Europe and the United States who spent their lives in South America, such as Leonora

Carrington. The author explains the political context for artistic development and sets the works in national, cultural, and international frameworks. Featured in this book are the artists who have searched for indigenous roots and local tradition; explored abstraction, expressionism, and new media; entered into dialogue with European and North American movements, while insisting on reaching a wide, popular audience for their work; and created an energetic, innovative, and varied art scene across the South American continent. With a new chapter that extends the discussion into the twenty-first century, a constant theme of *Latin American Art Since 1960* is the embrace of the experimental and the new by artists across Latin America.

*The Books that Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss* Richard Shone 2013-04-05 An exemplary survey that reassesses the impact of the most important books to have shaped art history through the twentieth century. Written by some of today's leading art historians and curators, this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history. From Émile Mâle's magisterial study of thirteenth-century French art, first published in 1898, to Hans Belting's provocative *Likeness and Presence: A History of the Image before the Era of Art*, the book provides a concise and insightful overview of the history of art, told through its most enduring literature. Each of the essays looks at the impact of a single major book of art history, mapping the intellectual development of the writer under review, setting out the premises and argument of the book, considering its position within the broader field of art history, and analyzing its significance in the context of both its initial reception and its afterlife. An introduction by John-Paul Stonard explores how art history has been forged by outstanding contributions to scholarship, and by the dialogues and ruptures between them.

*Formalism and Historicity* Benjamin H. D. Buchloh 2015-02-06 Essays spanning three decades by one of the most rigorous art thinkers of our time grapple with formal and historical paradigms in twentieth century art. These influential essays by the noted critic and art historian Benjamin Buchloh have had a significant impact on the theory and practice of art history. Written over the course of three decades and now collected in one volume, they trace a history of crucial artistic transitions, iterations, and paradigmatic shifts in the twentieth century, considering both the evolution and emergence of artistic forms and the specific historical moment in which they occurred. Buchloh's subject matter ranges through various moments in the history of twentieth-century American and European art, from the moment of the *retour à l'ordre* of 1915 to developments in the Soviet Union in the 1920s to the beginnings of Conceptual art in the late 1960s to the appropriation artists of the 1980s. He discusses conflicts resulting from historical repetitions (such as the monochrome and collage/montage aesthetics in the 1910s, 1950s, and 1980s), the emergence of crucial neo-avantgarde typologies, and the resuscitation of obsolete genres (including the portrait and landscape, revived by 1980s photography). Although these essays are less monographic than those in Buchloh's earlier collection, *Neo-Avantgarde and Culture Industry*, two essays

in this volume are devoted to Marcel Broodthaers, whose work remains central to Buchloh's theoretical concerns. Engaging with both formal and historical paradigms, Buchloh situates himself productively between the force fields of formal theory and historical narrative, embracing the discrepancies and contradictions between them and within individual artistic trajectories.

Contents Formalism and Historicity (1977) • Marcel Broodthaers: Allegories of the Avant-Garde (1980) • Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting (1981) • Allegorical Procedures: Appropriations and Montage in Contemporary Art (1982) • The Museum Fictions of Marcel Broodthaers (1983) • From Faktura to Factography (1984) • Readymade, Objet Trouvé, Idée Reçue (1985) • The Primary Colors for the Second Time: A Paradigm Repetition of the Neo-Avantgarde (1986) • Cold War Constructivism (1986) • Conceptual Art 1962–1969: From the Aesthetics of Administration to the Critique of Institutions (1989) • Residual Resemblance: Three Notes on the Ends of Portraiture (1994) • Sculpture: Publicity and the Poverty of Experience (1996)

*Art in California* Jenni Sorokin 2021-08-26 A fully illustrated history of modern and contemporary art in California from the early twentieth century to the present day.

*Fashion Since 1900* Amy de la Haye 2021-08-26 An authoritative account of the history of fashion from 1900 to today, fully illustrated in color.

**Globalizing East European Art Histories** Beáta Hock 2018-05-30 This edited collection reassesses East-Central European art by offering transnational perspectives on its regional or national histories, while also inserting the region into contemporary discussions of global issues. Both in popular imagination and, to some degree, scholarly literature, East-Central Europe is persistently imagined as a hermetically isolated cultural landscape. This book restores the diverse ways in which East-Central European art has always been entangled with actors and institutions in the wider world. The contributors engage with empirically anchored and theoretically argued case studies from historical periods representing notable junctures of globalization: the early modern period, the age of Empires, the time of socialist rule and the global Cold War, and the most recent decades of postsocialism understood as a global condition.

**Art Since Mid-century** Daniel Wheeler 1991 Discusses such art styles as modernism, abstract expressionism, minimalism, Light Art, Resurgent Realism, and more

Constructing the Memory of War in Visual Culture since 1914 Ann Murray 2018-01-03 This collection provides a transnational, interdisciplinary perspective on artistic responses to war from 1914 to the present, analysing a broad selection of the rich, complex body of work which has emerged in response to conflicts since the Great War. Many of the creators examined here embody the human experience of war: first-hand witnesses who developed a unique visual

language in direct response to their role as victim, soldier, refugee, resister, prisoner and embedded or official artist. Contributors address specific issues relating to propaganda, wartime femininity and masculinity, women as war artists, trauma, the role of art in soldiery, memory, art as resistance, identity and the memorialisation of war.

*Art since 1900 2007*

**Art History For Dummies** Jesse Bryant Wilder 2011-02-14 Art history is more than just a collection of dates and foreign-sounding names, obscure movements and arcane isms. Every age, for the last 50,000 years has left its unique imprint on the world, and from the first cave paintings to the ceiling of the Sistine Chapel, from the Byzantine mosaics of the Hagia Sophia, to the graffiti-inspired paintings of Jean-Michel Basquiat, art history tells the story of our evolving notions of who and what we are and our place in the universe. Whether you're an art enthusiast who'd like to know more about the history behind your favorite works and artists, or somebody who couldn't tell a Titian and a De Kooning—but would like to—Art History For Dummies is for you. It takes you on a tour of thirty millennia of artistic expression, covering the artistic movements, major artists, and indispensable masterworks, and the world events and cultural trends that helped spawn them. With the help of stunning black-and-white photos throughout, and a sixteen-page gallery of color images, it covers: The rise and fall of classical art in Greece and Rome The differences between Renaissance art and Mannerism How the industrial revolution spawned Romanticism How and why Post-Impression branched off from Impressionism Constructivism, Dadaism, Surrealism and other 20th century isms What's up with today's eclectic art scene Art History For Dummies is an unbeatable reference for anyone who wants to understand art in its historical context.

**Dreamlands** Chrissie Iles 2016-01-01 A fascinating survey of pioneering work in experimental cinema and art from 1905 to the present day, revealing the high stakes and transformative potential of these forms This generously illustrated publication surveys the work of filmmakers and artists who have pushed the material and conceptual boundaries of cinema. Over the past century, the material, optical, abstract, spatial, and tactile properties of film have been tested at a level of experimentation and utopian ambition that is generally unrecognized. Whether creating synesthetic or 3-D environments, projective or non-projective installations, generations of leading-edge artists have explored how technology transforms experience. The essays published here offer an intensive look at the themes of cinematic space, formats of the screen, animation and CGI, the body and the cyborg, and the materiality of film. Contributors place particular emphasis on the idea of the cinema as a sensorium and on the ways in which it defines the human body, both through representation and in relation to the projected image. An immersive plate section brings together rarely seen and previously unpublished stills, in addition to concept drawings from historic and contemporary films.

**Art Since 1900** Hal Foster 2005-05-01 A landmark in art history and the most

anticipated art publishing event of the new millennium. In this groundbreaking and original work of scholarship, four of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth century, an age when artists in the United States, Europe, and elsewhere sought to overturn the traditions of the past and expectations of the present in order to invent new practices and forms. Adopting a unique year-by-year approach, Foster, Krauss, Bois, and Buchloh present more than 100 short essays, each focusing on a crucial event--the creation of a seminal work, the publication of an artistic manifesto, the opening of a major exhibition--to tell the story of the dazzling diversity of practice and interpretation that characterizes the art of the period. All the turning points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent and sustained antimodernist reactions that proposed alternative visions of art and the world. Illustrating the authors' texts are more than 600 of the most important works of the century, many reproduced in full color. The book's flexible structure and extensive cross-referencing allow readers to follow any one of the many narratives that unfold, whether that be the history of a medium such as photography or painting, the development of art in a particular country, the influence of a movement such as surrealism or feminism, or the emergence of a stylistic or conceptual category like abstraction or minimalism. Boxes give further background information on the important figures and issues. In their insightful introductions, the four authors explain the different methods of art history at work in the book, providing the reader with the conceptual tools for further study. Two roundtable discussions --one at midcentury, the other at the close of the book--consider the questions raised by the preceding decades and look ahead to the art of the future. A glossary of terms and concepts completes this extraordinary volume. 600 illustrations, 400 in color. This college edition also includes the "Art 20" CD-ROM.

**The Crystallization of the Arab State System, 1945-1954** Bruce Maddy-Weitzman 1993-06-01 This volume contains a comprehensive examination of the crucial first ten years of the Arab League and of the continuing dilemma it faces in juggling opposing local and regional interests.

*Art Since 1900* Hal Foster 2016-09-26 Five of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth and twenty-first centuries

*Design and Crime (And Other Diatribes)* Hal Foster 2011-01-10 In these diatribes on the marketing of culture and the branding of identity, the development of spectacle--architecture and the rise of global cities, Hal Foster surveys our new political economy of design. Written in a lively style, *Design and Crime* explores the historical relations of modern art and modern museum, the conceptual vicissitudes of art history and visual studies, the recent travails of art criticism, and the double aftermath of modernism and postmodernism in an attempt to illuminate the conditions for critical culture in the present.

*The Lives of the Surrealists* Desmond Morris 2018-04 Life histories of the Surrealists, known and unknown, by one of the last surviving members of the movement--artist and best-selling author Desmond Morris

**Art Since 1940** Jonathan David Fineberg 1995 This survey looks at art from 1940 to the present as an accumulation of unique contributions by individual artists. These are examined in depth together with chapters which concern the broader context of the past six decades.

Movements in Art Since 1945 Edward Lucie-Smith 1995 The emergence of the powerful work - until recently considered 'peripheral' - of African-American and regional American artists, and new trends in Latin American, Russian, Japanese, Chinese, Korean, modern African, Caribbean and Aboriginal art are all introduced and discussed, providing a world panorama of art at the end of the century.

*The Art of Modern China* Julia F. Andrews 2012-09-24 "The Art of Modern China is a long-awaited, much-needed survey. The authors' combined experience in this field is exceptional. In addition to presenting key arguments for students and arts professionals, Andrews and Shen enliven modern Chinese art for all readers. The Art of Modern China gives just treatment to an expanded field of overlooked artworks that confront the challenges of modernization."—De-nin Deanna Lee, author of *The Night Banquet: A Chinese Scroll through Time*.

*The Art of Looking* Lance Esplund 2018-11-27 A veteran art critic helps us make sense of modern and contemporary art The landscape of contemporary art has changed dramatically during the last hundred years: from Malevich's 1915 painting of a single black square and Duchamp's 1917 signed porcelain urinal to Jackson Pollock's midcentury "drip" paintings; Chris Burden's "Shoot" (1971), in which the artist was voluntarily shot in the arm with a rifle; Urs Fischer's "You" (2007), a giant hole dug in the floor of a New York gallery; and the conceptual and performance art of today's Ai Weiwei and Marina Abramovic. The shifts have left the art-viewing public (understandably) perplexed. In *The Art of Looking*, renowned art critic Lance Esplund demonstrates that works of modern and contemporary art are not as indecipherable as they might seem. With patience, insight, and wit, Esplund guides us through the last century of art and empowers us to approach and appreciate it with new eyes. Eager to democratize genres that can feel inaccessible, Esplund encourages viewers to trust their own taste, guts, and common sense. *The Art of Looking* will open the eyes of viewers who think that recent art is obtuse, nonsensical, and irrelevant, as well as the eyes of those who believe that the art of the past has nothing to say to our present.

Modernism, Ireland and Civil War Nicholas Allen 2009-07-02 The first two decades of Irish independence were fraught and the formation of the post-imperial state was a continual controversy. The conditional perception of what Ireland was, should, or might be coincided with a revolution in the arts. Now forgotten cultures flared and disappeared, little magazines, cabaret clubs,

riots and theatres erupting in a fluctuating public sphere. Nicholas Allen reads the crisis of Irish independence as formative of newly experimental relations between novels, poems, paintings, artists and audiences. The conditional, unfinished spaces of the modernist artwork were an unfinished civil war. In connecting these texts and times, Allen locates Joyce, Beckett, Jack and W. B. Yeats in the controversies surrounding the Irish state after 1922. With its interdisciplinary perspective on artists and contexts, this book is a major contribution to the study of Irish culture of the 1920s and 30s and of modernism's histories.

**Queer Spirits** A. A. Bronson 2011 "From 2006 to 2009, AA Bronson collaborated with artist Peter Hobbs on the project Invocation of the Queer Spirits. The rituals that resulted are evoked, and invoked in Queer Spirits, Bronson and Hobbs's diaristic and imagistic exploration of the project."--Note de l'éditeur.

The Return of the Real Hal Foster 1996-09-25 In *The Return of the Real* Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. If *The Return of the Real* begins with a new narrative of the historical avant-garde, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics.

**Paul Mellon's Legacy** John Baskett 2007-01-01 Paul Mellon (1907--1999) was an unparalleled collector of British art. His collection, now at Yale in the museum and study center he founded to house it, rivals those in Britain's national museums and is unquestionably the most comprehensive representation of British art held outside of the United Kingdom. This book and the exhibition that it accompanies celebrate the centenary of his birth. Five introductory essays examine Mellon's extraordinary collecting activity, as well as his role in creating both the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art in London as gifts to his alma mater (Yale 1929). A lavishly illustrated catalogue section showcases 148 of the most exquisite and important paintings, watercolors, drawings, prints, sculpture, rare books, and manuscript material in the Yale Center's collection, including major works by Thomas Gainsborough, Joshua Reynolds, George Stubbs, John Constable, and J. M. W. Turner.

*Theories and Documents of Contemporary Art* Kristine Stiles 1996 Enth. u. a.: S. 74: Concrete art (1936-49) / Max Bill. - S. 74-77: The mathematical approach in contemporary art (1949) / Max Bill. - S. 301-304: Dieter Roth.

20th Century Indian Art Partha Mitter 2022-02 A major publication showcasing the history of Indian art across the subcontinent and South Asia from the late-nineteenth century to the present day.

An Anthology of Graphic Fiction, Cartoons, & True Stories Ivan Brunetti 2006 Selections from the works of more than seventy-five avant-garde comic artists come together in a definitive anthology that serves as a broad historical overview of the medium and a roundup of some of today's best North American comic artists--including Art Spiegelman, Chris Ware, R. Crumb, Joe Sacco, Daniel Clowes, Lynda Barry, and many others.

**Infinite Regress** David Joselit 2001-02-23 In *Infinite Regress*, David Joselit considers the plurality of identities and practices within Duchamp's life and art between 1910 and 1941, conducting a synthetic reading of his early and middle career. There is not one Marcel Duchamp, but several. Within his oeuvre Duchamp practiced a variety of modernist idioms and invented an array of contradictory personas: artist and art dealer, conceptualist and craftsman, chess champion and dreamer, dandy and recluse. In *Infinite Regress*, David Joselit considers the plurality of identities and practices within Duchamp's life and art between 1910 and 1941, conducting a synthetic reading of his early and middle career. Taking into account underacknowledged works and focusing on the conjunction of the machine and the commodity in Duchamp's art, Joselit notes a consistent opposition between the material world and various forms of measurement, inscription, and quantification. Challenging conventional accounts, he describes the readymade strategy not merely as a rejection of painting, but as a means of producing new models of the modern self.

**Art Since 1900** Hal Foster 2016-09-01 Groundbreaking in both its content and its presentation, *Art Since 1900* has been hailed as a landmark study in the history of art. Conceived by some of the most influential art historians of our time, this extraordinary book has now been revised, expanded and brought right up to date to include the latest developments in the study and practice of art. With a clear year-by-year structure, the authors present 130 articles, each focusing on a crucial event - such as the creation of a seminal work, the publication of an important text, or the opening of a major exhibition - to tell the myriad stories of art from 1900 to the present. All the key turning-points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent antimodernist reactions that proposed alternative visions. This expanded edition includes a new introduction on the impact of globalization, as well as essays on the development of Synthetic Cubism, early avant-garde film, Brazilian modernism, postmodern architecture, Moscow conceptualism, queer art, South African photography, and the rise of the new museum of art. Acclaimed as the definitive work on the subject, *Art Since 1900* is essential reading for anyone seeking to understand the complexities of art in the modern age.

Pushing Paper Isabel Seligman 2019-09-12 This remarkable exploration of drawing as a medium in resurgence unites a global range of contemporary artists.

**Sister Saints** Colleen McDannell 2018-10-02 The specter of polygamy haunts Mormonism. More than a century after the practice was banned, it casts a long shadow that obscures people's perceptions of the lives of today's Latter-day Saint women. Many still see them as second-class citizens, oppressed by the church and their husbands, and forced to stay home and take care of their many children. *Sister Saints* offers a history of modern Mormon women that takes aim at these stereotypes, showing that their stories are much more complex than previously thought. Women in the Utah territory received the right to vote in 1870-fifty years before the nineteenth amendment-only to have it taken away by the same federal legislation that forced the end of polygamy. Progressive and politically active, Mormon women had a profound impact on public life in the first few decades of the twentieth century. They then turned inward, creating a domestic ideal that shaped Mormon culture for generations. The women's movement of the 1970s sparked a new, vigorous-and hotly contested-Mormon feminism that divided Latter-day Saint women. By the twenty-first century more than half of all Mormons lived outside the United States, and what had once been a small community of pioneer women had grown into a diverse global sisterhood. Colleen McDannell argues that we are on the verge of an era in which women are likely to play a greater role in the Mormon church. Well-educated, outspoken, and deeply committed to their faith, these women are defying labels like liberal and conservative, traditional and modern. This deeply researched and eye-opening book ranges over more than a century of history to tell the stories of extraordinary-and ordinary-Latter-day Saint women with empathy and narrative flair.

**Art in Theory 1815-1900** Charles Harrison 1998-03-16 *Art in Theory 1648-1815* provides a wide-ranging and comprehensive collection of documents on the theory of art from the founding of the French Academy until the end of the Napoleonic Wars.

Modernism on the Nile Alex Dika Seggerman 2019-08-13 Analyzing the modernist art movement that arose in Cairo and Alexandria from the late nineteenth century through the 1960s, Alex Dika Seggerman reveals how the visual arts were part of a multifaceted transnational modernism. While the work of diverse, major Egyptian artists during this era may have appeared to be secular, she argues, it reflected the subtle but essential inflection of Islam, as a faith, history, and lived experience, in the overarching development of Middle Eastern modernity. Challenging typical views of modernism in art history as solely Euro-American, and expanding the conventional periodization of Islamic art history, Seggerman theorizes a "constellational modernism" for the emerging field of global modernism. Rather than seeing modernism in a generalized, hyperconnected network, she finds that art and artists circulated in distinct constellations that encompassed finite local and transnational relations. Such constellations, which could engage visual systems both along and beyond the Nile, from Los Angeles to Delhi, were materialized in visual culture that ranged from oil paintings and sculpture to photography and prints. Based on extensive research in Egypt, Europe, and the United States, this richly illustrated book poses a compelling argument for the importance of Muslim

networks to global modernism.