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publications and theses published in many countries and in several languages from the early nineteenth century to 1981

introducing the concept of music and painting as rival sisters during the nineteenth century this interdisciplinary collection explores the productive exchange from rivalry to inspiration to collaboration between the two media in the age of romanticism and modernism the volume traces the relationship between art and music from the opposing claims for superiority of the early nineteenth century to the emergence of the concept of synesthesia around 1900 this collection puts forward a more complex history of the relationship between art and music than has been described in earlier works including an intermixing of models and distinctions between approaches to them individual essays from art history musicology and literature examine the growing influence of art upon music and vice versa in the works of berlioz courbet manet fantin latour rodin debussy and the pre raphaelites among other artists

reading african art s impact on modernism as an international phenomenon the black art renaissance tracks a series of twentieth century engagements with canonical african sculpture by european african american and sub saharan african artists and theorists notwithstanding its occurrence during the benighted colonial period the paris avant garde discovery of african sculpture known then as art nègre or black art eventually came to affect nascent afro modernisms whose artists and critics commandeered visual and rhetorical uses of the same sculptural canon and the same term within this trajectory black art evolved as a framework for asserting control over appropriative practices introduced by europeans and it helped forge alliances by redefining concepts of humanism race and civilization from the fauves and picasso to the harlem renaissance and from the work of south african artist ernest mancoba to the imagery of negritude and the École de dakar african sculpture s influence proved transcontinental in scope and significance through this extensively researched study joshua i cohen argues that art history s alleged centers and margins must be conceived as interconnected and mutually informing the black art renaissance reveals just how much modern art has owed to african art on a global scale

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