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EDITIONS

Kahlo Postcard

Peter Mears

A red circular graphic with a gradient, appearing as a stylized arrow or a partial circle, located to the right of the 'Peter Mears' text.

Kahlo Postcard:

Frida Kahlo Postcards Frida Kahlo,1991 Summary Full colour postcards featuring Frida Kahlo s popular works as well as five photographs of herself **Six Frida Kahlo Cards** Frida Kahlo,1998-12-23 Hauntingly beautiful reproductions of the great Mexican artist s Self Portrait 1926 The Deceased Dimas 1937 Girl with Death Mask 1938 Self Portrait with Monkeys 1943 Do a Rosita Morillo 1944 and Still Life with Parrot 1951 Postcards from Absurdistan Derek Sayer,2022-11-01 A sweeping history of a twentieth century Prague torn between fascism communism and democracy with lessons for a world again threatened by dictatorship Postcards from Absurdistan is a cultural history of Prague from 1938 when the Nazis destroyed Czechoslovakia s artistically vibrant liberal democracy to 1989 when the country s socialist regime collapsed after more than four decades of communist party rule Derek Sayer shows that Prague s twentieth century far from being a story of inexorable progress toward some end of history whether fascist communist or democratic was a tragicomedy of recurring nightmares played out in a land Czech dissidents dubbed Absurdistan Situated in the eye of the storms that shaped the modern world Prague holds up an unsettling mirror to the absurdities and dangers of our own times In a brilliant narrative Sayer weaves a vivid montage of the lives of individual Praguers poets and politicians architects and athletes journalists and filmmakers artists musicians and comedians caught up in the crosscurrents of the turbulent half century following the Nazi invasion This is the territory of the ideologist the collaborator the informer the apparatchik the dissident the outsider the torturer and the refugee not to mention the innocent bystander who is always looking the other way and V clav Havel s greengrocer whose knowing complicity allows the show to go on Over and over Prague exposes modernity s dreamworlds of progress as confections of kitsch In a time when democracy is once again under global assault Postcards from Absurdistan is an unforgettable portrait of a city that illuminates the predicaments of the modern world **A Little Piece of Mexico** ,2013-12-14 Postcards of Mexico Pre 1910 Postcards of Guillermo Kahlo Abel Briquet Caecilie Seler Winfield Scott Charles B Waite views of Mexico Tehuanas *Frida Kahlo* Frida Kahlo,1994 **Woes of the True Policeman** Roberto Bolaño,2012-11-13 Begun in the 1980s and worked on until the author s death in 2003 Woes of the True Policeman is Roberto Bola o s last unfinished novel The novel follows scar Amalfitano an exiled Chilean university professor and widower through the maze of his revolutionary past his relationship with his teenage daughter Rosa his passion for a former student and his retreat from scandal in Barcelona Forced to leave Barcelona for Santa Teresa a Mexican city close to the U S border where women are being killed in unprecedented numbers Amalfitano soon begins an affair with Castillo a young forger of Larry Rivers paintings Meanwhile Rosa Amalfitano s daughter engages in her own epistolary romance with a basketball player from Barcelona while still trying to cope with her mother s early death and her father s secrets After finding Castillo in bed with her father Rosa is forced to confront her own crisis What follows is an intimate police investigation of Amalfitano that involves a series of dark twists culminating in a finale full of euphoria and heartbreak Featuring characters and stories

from his other books *Woes of the True Policeman* invites the reader more than ever into the world of Roberto Bolaño. It is an exciting kaleidoscopic novel, lyrical and intense yet darkly humorous. Exploring the roots of memory and the limits of art, *Woes of the True Policeman* marks the culmination of one of the great careers of world literature. ***Feminism Art Theory*** Hilary Robinson, 2015-04-20 Charting over 45 years of feminist debate on the significance of gender in the making and understanding of art, the long anticipated new edition of *Feminism Art Theory* has been extensively updated and reworked. Completely revised, retaining only one third of the texts of the earlier edition, with all other material being new inclusions. Brings together 88 revealing texts from North America, Europe and Australasia, juxtaposing writings from artists and activists with those of academics. Embraces a broad range of threads and perspectives from diverse national and global approaches, lesbian and queer theory and postmodernism to education and aesthetics. Includes many classic texts but is particularly notable for its inclusion of rare and significant material not reprinted elsewhere. Provides a uniquely flexible resource for study and research due to its scale and structure; each of the seven sections focuses on a specific area of debate, with texts arranged chronologically in order to show how issues and arguments developed over time. ***If Only*** Vigdis Hjorth, 2024-09-03 A relatively young woman, aged thirty, she married in her early twenties, had two children. It is winter, January, and minus 14°C, white frosty mist around the parked car, around the spruces, the mailbox on its post but higher up the sky is blue, clear, the sun has come back. She has written in her diary that she is waiting for the heartbreak that will turn her into her true self. She has an impending sense of doom or possibly her own death. Can passion be mistaken for love? When Ida meets Arnold, also married, at a conference, she impulsively invites him to share her bed. She returns home already half-obsessed, and the dissolution of her marriage and break-up of her family pass almost without her noticing. Arnold has a more relaxed attitude toward the affair. But neither his coolness nor the alarming talk she hears about him can dampen her desire. When she finally has Arnold for herself, all the surface niceties and indulgences they enjoy—travel, sex, beers for breakfast and cocktails for dinner—can't sustain the sweetness of the fantasy. Their mounting jealousies and insecurities metastasize, resulting in violence and addiction. In urgent prose with layers of candid and vivid detail, Hjorth shows just how devastating love can be when it binds the wrong people. ***Diego Rivera*** Gerry Souter, 2015-09-15 They met in 1928. Frida Kahlo was then 21 years old, and Diego Rivera was twice her age. He was already an international reference; she only aspired to become one. An intense artistic creation, along with pain and suffering, was generated by this tormented union, in particular for Frida. Constantly in the shadow of her husband, bearing his unfaithfulness and her jealousy, Frida exorcised the pain on canvas and won progressively the public's interest. On both continents, America and Europe, these committed artists proclaimed their freedom and left behind them the traces of their exceptional talent. In this book, Gerry Souter brings together both biographies and underlines with passion the link which existed between the two greatest Mexican artists of the twentieth century. ***Feminist Bookstore News***, 1995-02 ***The Long Road to Teatime*** Anna Jackson, 2013-11-01 An enchanting

collection by a new young poet this includes six playful warm and allusive sequences literary variations on domestic life domestic takes on literature

Surrealist Women Penelope Rosemont, 2010-07-05 Beginning in Paris in the 1920s women poets essayists painters and artists in other media have actively collaborated in defining and refining surrealism's basic project achieving a higher open and dynamic consciousness from which no aspect of the real or the imaginary is rejected Indeed few artistic or social movements can boast as many women forebears founders and participants perhaps only feminism itself Yet outside the movement women's contributions to surrealism have been largely ignored or simply unknown This anthology the first of its kind in any language displays the range and significance of women's contributions to surrealism Letting surrealist women speak for themselves Penelope Rosemont has assembled nearly three hundred texts by ninety six women from twenty eight countries She opens the book with a succinct summary of surrealism's basic aims and principles followed by a discussion of the place of gender in the movement's origins She then organizes the book into historical periods ranging from the 1920s to the present with introductions that describe trends in the movement during each period Rosemont also prefaces each surrealist's work with a brief biographical statement

Rivera Gerry Souter, 2012-05-08 They met in 1928 Frida Kahlo was then 21 years old and Diego Rivera was twice her age He was already an international reference she only aspired to become one An intense artistic creation along with pain and suffering was generated by this tormented union in particular for Frida Constantly in the shadow of her husband bearing his unfaithfulness and her jealousy Frida exorcised the pain on canvas and won progressively the public's interest On both continents America and Europe these committed artists proclaimed their freedom and left behind them the traces of their exceptional talent In this book Gerry Souter brings together both biographies and underlines with passion the link which existed between the two greatest Mexican artists of the twentieth century

Cultural Residues Nelly Richard, A complex portrait of postdictatorial Chile by one of that country's most incisive cultural critics this book uses memoirs photographs the plastic arts novels and other texts the residues of a culture to analyze the political cultural Chilean landscape in the wake of Augusto Pinochet's seventeen year military rule Such residual areas reveal the flaws and lapses in Chile's transition from violent military dictatorship to electoral democracy Nelly Richard's analysis ranges from an exploration of false memories of the recent past especially memories of violence to a discussion of the university under neoliberalism from debates about the use of the word gender to an examination of refractory texts and cultural activities such as Diamela Eltit's testimonio of a schizophrenic vagabond Eugenio Dittborn's use of photography in art installations and transvestite performances In *Cultural Residues* each instance becomes a suggestive metaphor for understanding a rapidly modernizing Chile attempting to redemocratize its public life

Pages for You Sylvia Brownrigg, 2002-04-06 A wry tender novel of sexual and intellectual awakening Something made her risk a look at the reader who took a sip of black coffee And another She turned the pages She pursed her lips Flannery abandoned her breakfast and watched the woman drink her coffee It wasn't that she wanted the coffee herself That wasn't it Rather she wanted to be the

coffee she envied the dark drink its chance to taste those lips In a steam filled diner in a college town Flannery Jansen catches sight of something more beautiful than she s ever seen a graduate student reading Flannery a seventeen year old new to everything around her college the East Coast bodies of literature and the sexual flurries of student life is shocked by her own desire to follow this beauty wherever it takes her By chance she finds herself enrolled in a class taught by the remote brilliant older woman intimidated at first she gradually becomes Anne Arden s student outside class as well Whatever the subject Baudelaire lipstick colors Flannery proves an eager pupil until one day she learns more about Anne than she ever wanted to know A bittersweet exhilarating sentimental education Pages for You confirms Sylvia Brownrigg as one of the most exuberantly agile minds among younger American writers Dan Cryer Newsday and is her sexiest most poignant work to date

Gentle and Fierce Vanessa Berry,2021-07-01 New collection of essays on the relationships between humans and animals by Vanessa Berry author of Mirror Sydney and the memoir of adolescence Ninety9 Gentle and Fierce focuses on the world of animals and the way their presence has shaped the author s attitudes and her sense of self Having spent her life in city environments Vanessa Berry s experiences with animals have largely been through encounters with urban creatures representations of animals in art and the media and as decorative ornaments or kitsch The essays suggest that these mediated encounters rather than being mundane or removed from nature provide meaningful connections with the animal world at a time in which it is threatened by climate change and environmental destruction The subjects of Berry s singular bestiary include butterflies a glass fish a stuffed Kodiak bear the rabbits on a Japanese island the sinking horse from The NeverEnding Story snails and flies a porcelain otter Lassie dream spiders and cats and wallabies on the Isle of Man Berry responds to each with the attentiveness and empathy that is the hallmark of her writing The essays are accompanied by illustrations that testify to her background as an artist and zine maker Sydney writer and artist Vanessa Berry recalls the cinematic moment that imprinted itself on the collective memory of her generation in Gentle and Fierce a meditative book of essays also illustrated by Berry that explores the many ways animals have shaped the author s identity and the course of her life Gentle and Fierce is an unusual and empathetic book that should appeal to fans of personal essayists such as Fiona Wright and Jessica Friedmann Carody Culver Books Publishing Listening to Stone Hayden Herrera,2015-04-21

Throughout the twentieth century Isamu Noguchi was a vital figure in modern art From interlocking wooden sculptures to massive steel monuments to the elegant Akari lamps Noguchi became a master of what he called the sculpturing of space But his constant struggle as both an artist and a man was to embrace his conflicted identity as the son of a single American woman and a famous yet reclusive Japanese father It s only in art he insisted that it was ever possible for me to find any identity at all In this remarkable biography of the elusive artist Hayden Herrera observes this driving force of Noguchi s creativity as intimately tied to his deep appreciation of nature As a boy in Japan Noguchi would collect wild azaleas and blue mountain flowers for a little garden in front of his home As Herrera writes he also included a rock to give a feeling of weight

and permanence It was a sensual appreciation he never abandoned When looking for stones in remote Japanese quarries for his zen like Paris garden forty years later he would spend hours actually listening to the stones scrambling from one to another until he found one that spoke to him Constantly striving to take the essence of nature and distill it Noguchi moved from sculpture to furniture and from playgrounds to sets for his friend the choreographer Martha Graham and back again working in wood iron clay steel aluminum and of course stone Throughout his career Noguchi traveled constantly from New York to Paris to India to Japan forever uprooting himself to reinvigorate what he called the keen edge of originality Wherever he went his needy disposition and boyish charm drew women to him yet he tended to push them away when things began to feel too settled Only through his art now seen as a powerful aesthetic link between the East and the West did Noguchi ever seem to feel that he belonged Combining the personal correspondence of and interviews with Noguchi and those closest to him from artists patrons assistants and lovers Herrera has created an authoritative biography of one of the twentieth century's most important sculptors She locates Noguchi in his friendships with such artists as Buckminster Fuller and Arshile Gorky and in his affairs with women including Frida Kahlo and Anna Matta Clark With the attention to detail and scholarship that made her biography of Gorky a finalist for the Pulitzer Prize Herrera has written a rich meditation on art in a globalized milieu Listening to Stone is a moving portrait of an artist compulsively driven to reinvent himself as he searched for his own essence of sculpture

The Covarrubias Circle Peter Mears, 2004 New York in the 1920s and 1930s was a modernist mecca that drew artists writers and other creators of culture from around the globe Two such expatriates were Mexican artist and Renaissance man Miguel Covarrubias and Hungarian photographer Nickolas Muray Their lifelong friendship gave Muray an entrance into Covarrubias's circle of fellow Mexican artists Frida Kahlo Rufino Tamayo Juan Soriano Fernando Castillo Guillermo Meza Roberto Montenegro and Rafael Navarro whose works Muray collected This outstanding body of Mexican modernist art now owned by the Harry Ransom Humanities Research Center HRC at the University of Texas at Austin forms the subject of this beautifully illustrated volume Produced in conjunction with the Ransom Center's exhibition Miguel Covarrubias A Certain Clairvoyance this volume contains color plates of virtually all the items in Nickolas Muray's collection of twentieth century Mexican art The majority of the works are by Covarrubias while the excellent works by the other artists reflect the range of aesthetic shifts and modernist influences of the period in Mexico Accompanying the plates are five original essays that establish Covarrubias's importance as a modernist impresario as influential in his sphere as Ezra Pound T S Eliot and Jean Cocteau were in theirs Likewise the essays reestablish the significance of Nickolas Muray whose success as a master of color photography portraiture advertising imagery and commercial illustration has made him difficult to place within the history of photography as a fine art As a whole this publication of the Nickolas Muray Collection vividly illustrates the transgression of generic boundaries and the cross fertilization among artists working in different media from painting and photography to dance and ethnography that gave modernism its freshness and energy It also demonstrates that

American modernism was thoroughly infused with a fervor for all things Mexican of which Covarrubias was a principal proponent and that Mexican modernists no less than their American and European counterparts answered Pound's call to make it new

Vanity Fair's Women on Women Radhika Jones, David Friend, 2020-10-27 Looking back at the last thirty five years of Vanity Fair stories on women by women with an introduction by the magazine's editor in chief Radhika Jones Gail Sheehy on Hillary Clinton Ingrid Sischy on Nicole Kidman Jacqueline Woodson on Lena Waithe Leslie Bennetts on Michelle Obama And two Maureens Orth and Dowd on two Tinas Turner and Fey Vanity Fair's Women on Women features a selection of the best profiles essays and columns on female subjects written by female contributors to the magazine over the past thirty five years From the viewpoint of the female gaze come penetrating profiles on everyone from Gloria Steinem to Princess Diana to Whoopi Goldberg to essays on workplace sexual harassment by Bethany McLean to a post MeToo reassessment of the Clinton scandal by Monica Lewinsky Many of these pieces constitute the first draft of a larger cultural narrative They tell a singular story about female icons and identity over the last four decades and about the magazine as it has evolved under the editorial direction of Tina Brown Graydon Carter and now Radhika Jones who has written a compelling introduction When Vanity Fair's inaugural editor Frank Crowninshield took the helm of the magazine in 1914 his mission statement declared We hereby announce ourselves as determined and bigoted feminists Under Jones's leadership Vanity Fair continues the publication's proud tradition of highlighting women's voices and all the many ways they define our culture

Infertility and the Creative Spirit Roxane Head Dinkin, Robert J. Dinkin, 2011 Roxane Head Dinkin PhD a clinical psychologist practicing in Bradenton Florida who has long dealt with the problems of infertile women and history professor Robert J Dinkin have created an informative book showcasing seven prominent women who struggled with infertility and became creative powerhouses in a variety of fields Unable to have children themselves the Dinkins utilized their combined expertise and discovered how these seven women had worked through their infertility issues and honed their creativity to more fully utilize their talents Juliette Low founder of the Girl Scouts of the USA Joy Adamson wildlife conservationist and author of Born Free Josephine Baker entertainer and adoptive mother of twelve Frida Kahlo innovative artist Emma Goldman anarchist and birth control advocate Ruth Benedict leading anthropologist Marilyn Monroe film star and sexual icon Infertility produces a profound loss for women who hold the expectation that they will reproduce Infertility and the Creative Spirit clearly illustrates the connection between the desire and inability to have children and lasting accomplishments in other areas of life showing how infertile women contribute to the next generation

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