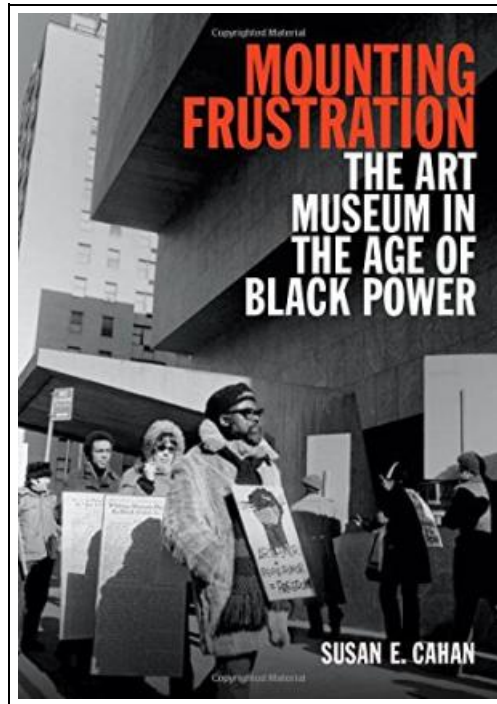


Mounting Frustration: The Art Museum in the Age of Black Power



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Reviews

A top quality ebook and the font used was fascinating to read through. It is written in easy terms and not confusing. Its been written in a remarkably easy way in fact it is simply after i finished reading through this publication through which actually altered me, alter the way i believe.

(Roberto Block)

MOUNTING FRUSTRATION: THE ART MUSEUM IN THE AGE OF BLACK POWER

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Duke University Press. Hardback. Book Condition: new. BRAND NEW, Mounting Frustration: The Art Museum in the Age of Black Power, Susan E Cahan, Prior to 1967 fewer than a dozen museum exhibitions had featured the work of African American artists. And by the time the civil rights movement reached the American art museum, it had already crested: the first public demonstrations to integrate museums occurred in late 1968, twenty years after the desegregation of the military and fourteen years after the Brown vs. Board of Education decision. In "Mounting Frustration" Susan E. Cahan investigates the strategies African American artists and museum professionals employed as they wrangled over access to and the direction of New York City's elite museums. Drawing on numerous interviews with artists and analyses of internal museum documents, Cahan gives a detailed and at times surprising picture of the institutional and social forces that both drove and inhibited racial justice in New York's museums. Cahan focuses on high-profile and wildly contested exhibitions that attempted to integrate African American culture and art into museums, each of which ignited debate, dissension, and protest. The Metropolitan Museum's 1969 exhibition "Harlem on My Mind" was supposed to represent the neighborhood, but it failed to include the work of the black artists living and working there. While the Whitney's 1971 exhibition "Contemporary Black Artists in America" featured black artists, it was heavily criticized for being haphazard and not representative. The Whitney show revealed the consequences of museums' failure to hire African American curators, or even white curators who possessed knowledge of black art. Cahan also recounts the long history of the Museum of Modern Art's institutional ambivalence toward contemporary artists of color, which reached its zenith in its 1984 exhibition "'Primitivism' in Twentieth Century Art." Representing modern art as a white European and...



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