

Chapter 1 : History of Black Dance: 20th-Century Black American Dance - Victoria and Albert Museum

*In black and white: evolution of an artist [Ernie Palomino] on blog.quintoapp.com *FREE* shipping on qualifying offers. Pencil art of Ernie Palomino showing his evolution in art.*

Etymology[edit] The coining of the word "photography" is usually attributed to Sir John Herschel in Camera obscura Principle of a box camera obscura with mirror A natural phenomenon, known as camera obscura or pinhole image, can project a reversed image through a small opening onto an opposite surface. This principle may have been known and used in prehistoric times. The earliest known written record of the camera obscura is to be found in Chinese writings called Mozi , dated to the 4th century BCE. Until the 16th century the camera obscura was mainly used to study optics and astronomy, especially to safely watch solar eclipses without damaging the eyes. In the later half of the 16th century some technical improvements were developed: In Giambattista della Porta advised using the camera obscura as a drawing aid in his popular and influential books. The box type camera obscura was the basis for the earliest photographic cameras when photography was developed in the early 19th century. History of the camera Before Turin Shroud and light sensitive materials[edit] The notion that light can affect various substances - for instance the suntanning of skin or fading of textile - must have been around since very early times. The actual method that resulted in this image has not yet been conclusively identified. It first appeared in historical records in and radiocarbon dating tests indicate it was probably made between and Georg Fabricius 1671 discovered silver chloride , later used to make photographic paper. He also noted that paper wrapped around silver nitrate for a year had turned black. After experiments with threads that had created lines on the bottled substance after he placed it in direct sunlight for a while, he applied stencils of words to the bottle. The stencils produced copies of the text in dark red, almost violet characters on the surface of the otherwise whitish contents. The impressions persisted until they were erased by shaking the bottle or until overall exposure to light obliterated them. Schulze named the substance "Scotophorus", when he published his findings in He thought the discovery could be applied to detect whether metals or minerals contained any silver and hoped that further experimentation by others would lead to some other useful results. The first effect of this cloth is similar to that of a mirror, but by means of its viscous nature the prepared canvas, as is not the case with the mirror, retains a facsimile of the image. The mirror represents images faithfully, but retains none; our canvas reflects them no less faithfully, but retains them all. This impression of the image is instantaneous. The canvas is then removed and deposited in a dark place. An hour later the impression is dry, and you have a picture the more precious in that no art can imitate its truthfulness. The hour of drying in a dark place suggests he possibly thought about the light sensitivity of the material, but he attributes the effect to its viscous nature. Of greater potential usefulness, Scheele found that ammonia dissolved the silver chloride but not the dark particles. This discovery could have been used to stabilize or "fix" a camera image captured with silver chloride, but was not picked up by the earliest photography experimenters. Fleeting detailed photograms ? He originally wanted to capture the images of a camera obscura, but found they were too faint to have an effect upon the silver nitrate solution that was advised to him as a light-sensitive substance. Wedgwood did manage to copy painted glass plates and captured shadows on white leather as well as on paper moistened with a silver nitrate solution. Attempts to preserve the results with their "distinct tints of brown or black, sensibly differing in intensity" failed. This letter now lost is believed to have been written in , or Davy added that the method could be used for objects that are partly opaque and partly transparent to create accurate representations of for instance "the woody fibres of leaves and the wings of insects". He also found that solar microscope images of small objects were easily captured on prepared paper. He died aged 34 in Davy seems not to have continued the experiments. Although the journal of the small, infant Royal Institution probably reached its very small group of members, the article eventually must have been read by many more people. It was reviewed by David Brewster in the Edinburgh Magazine in December , appeared in chemistry textbooks as early as , was translated into French, and published in German in Readers of the article may have been discouraged to find a fixer, because the highly acclaimed scientist Davy had already tried and failed. Fleeting silhouette photograms circa ? Charles died in without documenting

the process, but purportedly demonstrated it in his lectures at the Louvre. He later wrote that the first idea of fixing the images of the camera obscura or the solar microscope with chemical substances belonged to Charles. This was a step towards the first permanent photograph from nature taken with a camera obscura. It is a view of a busy street, but because the exposure lasted for several minutes the moving traffic left no trace. Only the two men near the bottom left corner, one of them apparently having his boots polished by the other, remained in one place long enough to be visible. Disenchanted with silver salts, he turned his attention to light-sensitive organic substances. On the back is written, "The first light picture ever taken". One of the oldest photographic portraits known, or , [22] made by John William Draper of his sister, Dorothy Catherine Draper. Not all early portraits are stiff and grim-faced records of a posing ordeal. This pleasant expression was captured by Mary Dillwyn in Wales in . Exposure times in the camera, although substantially reduced, were still measured in hours. As with the bitumen process, the result appeared as a positive when it was suitably lit and viewed. Exposure times were still impractically long until Daguerre made the pivotal discovery that an invisibly slight or "latent" image produced on such a plate by a much shorter exposure could be "developed" to full visibility by mercury fumes. This brought the required exposure time down to a few minutes under optimum conditions. A strong hot solution of common salt served to stabilize or fix the image by removing the remaining silver iodide. On 7 January, this first complete practical photographic process was announced at a meeting of the French Academy of Sciences, [26] and the news quickly spread. It was superseded by the collodion process. In early , he acquired a key improvement, an effective fixer, from his friend John Herschel, a polymath scientist who had previously shown that hyposulfite of soda commonly called "hypo" and now known formally as sodium thiosulfate would dissolve silver salts. Note that the caption on the photo calls the process "Talbotype". Paper with a coating of silver iodide was exposed in the camera and developed into a translucent negative image. Unlike a daguerreotype, which could only be copied by rephotographing it with a camera, a calotype negative could be used to make a large number of positive prints by simple contact printing. The calotype had yet another distinction compared to other early photographic processes, in that the finished product lacked fine clarity due to its translucent paper negative. This was seen as a positive attribute for portraits because it softened the appearance of the human face[citation needed]. Talbot patented this process, [33] which greatly limited its adoption, and spent many years pressing lawsuits against alleged infringers. He attempted to enforce a very broad interpretation of his patent, earning himself the ill will of photographers who were using the related glass-based processes later introduced by other inventors, but he was eventually defeated. Hippolyte Bayard had also developed a method of photography but delayed announcing it, and so was not recognized as its inventor. In , John Herschel made the first glass negative, but his process was difficult to reproduce. Victor , published his invention of a process for making glass plates with an albumen emulsion; the Langenheim brothers of Philadelphia and John Whipple and William Breed Jones of Boston also invented workable negative-on-glass processes in the mids. In he published his discovery. Ammonia was added just before use to make the formula alkaline. The German-born, New Orleans photographer Theodore Lilienthal successfully sought legal redress in an infringement case involving his "Lambert Process" in the Eastern District of Louisiana. Roger Fenton and Philip Henry Delamotte helped popularize the new way of recording events, the first by his Crimean War pictures, the second by his record of the disassembly and reconstruction of The Crystal Palace in London. Other mid-nineteenth-century photographers established the medium as a more precise means than engraving or lithography of making a record of landscapes and architecture: Ultimately, the photographic process came about from a series of refinements and improvements in the first 20 years. In George Eastman , of Rochester, New York , developed dry gel on paper, or film , to replace the photographic plate so that a photographer no longer needed to carry boxes of plates and toxic chemicals around. Now anyone could take a photograph and leave the complex parts of the process to others, and photography became available for the mass-market in with the introduction of the Kodak Brownie. General view of The Crystal Palace at Sydenham by Philip Henry Delamotte , A midth century "Brady stand" armrest table, used to help subjects keep still during long exposures. It was named for famous US photographer Mathew Brady. An Punch cartoon satirized problems with posing for Daguerreotypes: In this multiple-exposure trick photo, the photographer appears to be photographing himself.

It satirizes studio equipment and procedures that were nearly obsolete by then. A comparison of common print sizes used in photographic studios during the 19th century. Sizes are in inches. Early photography in India[edit] Daguerreotype cameras were advertised in Calcutta a year after their invention in France but photographic societies in Bombay, Calcutta and Madras were beginning to pop up from the s onward. His most famous photograph is of corpses inside the walled garden of the Secundra Bagh. Mayer, was likely the first woman to practice photography professionally in India. She operated a portrait studio for women. Color photography The first durable color photograph, taken by Thomas Sutton in A practical means of color photography was sought from the very beginning. Results were demonstrated by Edmond Becquerel as early as , but exposures lasting for hours or days were required and the captured colors were so light-sensitive they would only bear very brief inspection in dim light. The first durable color photograph was a set of three black-and-white photographs taken through red, green, and blue color filters and shown superimposed by using three projectors with similar filters. It was taken by Thomas Sutton in for use in a lecture by the Scottish physicist James Clerk Maxwell , who had proposed the method in Two French inventors, Louis Ducos du Hauron and Charles Cros , working unknown to each other during the s, famously unveiled their nearly identical ideas on the same day in Included were methods for viewing a set of three color-filtered black-and-white photographs in color without having to project them, and for using them to make full-color prints on paper. If the individual filter elements were small enough, the three primary colors of red, blue, and green would blend together in the eye and produce the same additive color synthesis as the filtered projection of three separate photographs. A color portrait of Mark Twain by Alvin Langdon Coburn , , made by the recently introduced Autochrome process Autochrome plates had an integral mosaic filter layer with roughly five million previously dyed potato grains per square inch added to the surface. Then through the use of a rolling press, five tons of pressure were used to flatten the grains, enabling every one of them to capture and absorb color and their microscopic size allowing the illusion that the colors are merged. The final step was adding a coat of the light capturing substance silver bromide after which a color image could be imprinted and developed. In order to see it, reversal processing was used to develop each plate into a transparent positive that could be viewed directly or projected with an ordinary projector. One of the drawbacks of the technology is an exposure time of at least a second was required during the day in bright light and the worse the light is, the time required quickly goes up. An indoor portrait required a few minutes with the subject not being able to move or else the picture would come out blurry.

Chapter 2 : 10 Famous Black and White Photographers That Ever Lived

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Behind the logo, messages such as this is how you want to look and this is how you want to be seen bubble beneath the surface, instructing us all how to look, act and speak in order to be accepted, valued, loved. For the past decade, conceptual artist Hank Willis Thomas has been fascinated with the rhetoric of ads, how they sell not just products, but desires, stereotypes and dreams. I first was making works that looked like ads, and then started to realize maybe truth was better than fiction. So I actually use real ads as a way to talk about how advertisements shape our notions of reality, our notions of ourselves and especially our notions of others. "Reflections in Black by Corporate America," in which he examined how race can become a branding strategy. In an interview with his mother, photographer Deborah Willis, Thomas explains: It was actually created with commercial interest in order to turn people into property. The colonialists had to come up with a subhuman brand of person and that marketing campaign was race. He selected one ad per year, one he felt accurately captured the atmosphere of mainstream society at the time, and then, he "unbranded" them, removing all texts and logos from the ads. "A Century of White Women," Thomas directs his attention towards the evolution of the mythical white woman, packaged and sold by advertisements throughout the past hundred years. And also, a hundred years ago women in the U. But I realize that we might be on the verge of having our first female president, a white woman," he said. In an ad from , two flapper-esque ladies romp before a vanity mirror while a black maid, smiling, transports folded sheets. Another ad, from , depicts a smiling woman coolly holding a cigarette, toting a black eye. Without it, the sunny image of docile domestic abuse is spine-chilling. Aside from depicting the changes in white femininity, the image cycle also traces the rise and fall of print advertising itself. Graphic design and images were having a revolutionary moment. And with the golden age of advertising -- which is kind of what Mad Men is about -- you see this intense pushback about putting a woman in her place. Thomas identifies at least one thread connecting the disparate imagery. But there is also this huge population of white women who will never fit into the standards of value that society has created," Thomas said. A second unifying factor, we would add, is that the goods being publicized are often impossible to determine. Using printed archives as his medium, Thomas has developed an unorthodox artistic process that works to ensure our past belief systems and accepted behaviors are not easily forgotten. The image and the product rarely have anything in common.

Chapter 3 : Piet Mondrian: The Evolution of Pure Abstract Paintings

The Evolution Of Nude Black Women In Art. what it meant to be a black female nude in a room filled with white students. are many black women who are the muses of nude art and the artists.

The artwork can range from realism to surrealism to abstraction and all artists over the age of 18, regardless of location or experience, are encouraged to submit their best representational or abstract art and photography. Dates and Deadlines Call for Artists Announced: March 12, Deadline for Entries: April 26, Opening of Online Exhibition: No more than a total of 5 images will be accepted in any one submission. An artist may enter more than once. Payment is required at the time of entry. Maximum size limitation for artwork is 48" x 60" x 3" Other sizes will be considered upon request. Sculpture comprised of any material, that hangs on the wall and protrudes no more than 3" is acceptable under the Traditional category. Awards Cash awards will be given to the top three 3 winners in each category. The Best in Show winner in each category will be the "Featured Artists" on the website for the duration of the exhibition. Winners will receive extensive online publicity and promotion. Winning artists will receive a digital award certificate, event announcement and copy of the press release for their art portfolio. Fusion Art utilizes the Submittable platform to receive, process and jury all competition entries. Submittable is an international platform that is used for administrative processing by over organizations that specialize in art, photography, publishing, music, film-making, education and grants. It provides artists with a free, secure and easy-to-use system to apply to a wide variety of national and international juried art exhibitions 24 hours a day. There is no cost to the artist to register on the site and all payments processed through Submittable are secure. Submittable accepts both credit cards and PayPal. Read the full Competition Rules on the submission page. Click the button below to submit: We are listed on PhotoCompete.

Chapter 4 : Evolution Tattoo | Tattoo Shop in Reno | Reno Tattoo Studio

Goya in Black and White will explore the evolution of the artist's graphic work in all media. The importance of black and white will be shown throughout the exhibition—“not only literally, in black ink on white paper, but also figuratively, as in the oppositions of night and day, the balance between menacing shadow and hopeful light, that.

Reflecting both the hardships and triumphs black Americans have experienced in the United States, their music has also served to shape the national identity, profoundly influencing the lives of all Americans. Some were able to bring musical instruments with them or build new ones in this country. The "banja" or "banshaw," now known as the banjo, was one of the African instruments that continued to be built and played in America. Africans in America also fashioned numerous types of drums and percussion instruments from whatever materials they could gather. Slaveholders, however, eventually discovered that African slaves were using drums to communicate among themselves and by the 1800s, drums had been banned on many plantations. African American slaves on southern plantations cultivated their own musical styles, which later evolved into gospel, blues, and what is now known as bluegrass and country music. Slave fiddlers often provided dance music for the southern white gentry, and the sound we recognize today as country fiddling is partially the product of the slave fiddler. Most slaves were not allowed to own instruments or could not afford to purchase them. However, using makeshift instruments and their own bodies, they created unique musical ensembles. One of the most pervasive holdovers from African music was an emphasis on rhythm and the use of complex polyrhythms still found in African music. Over time, many distinct practices and traditions of African music were either forgotten or blended with other musical traditions. Nevertheless, African music continued to flow into the New World as a result of the slave trade, which continued illegally well into the nineteenth century despite its official abolition in 1808. Neither black versions of white hymns nor transformations of songs from Africa, spirituals were a distinctly African American response to American conditions. They expressed the longing of slaves for spiritual and bodily freedom, for safety from harm and evil, and for relief from the hardships of slavery. Many of the songs offered coded messages. The spirituals also served as critiques of slavery, using biblical metaphors to protest the enslavement of black people. Such protest can be found in the lyrics of "Go Down, Moses": "Until they brought these songs to national and international attention, Negro spirituals were widely considered crude and embarrassing holdovers from slavery. The success of the Fisk Jubilee Singers spawned a number of similar black jubilee singing groups and contributed a sense of pride to many newly emancipated blacks. In the early part of the 19th century, as a result of the work of black composers, the performance of Negro spirituals became a tradition among black singers, particularly singers of classical music. Composers like Harry T. Burleigh, Margaret Bonds, and Hall Johnson set the spirituals to piano accompaniment as a means of preserving and perpetuating the beauty of this traditional black music. But ragtime was not new in the 19th century. Documents reveal that it was being played as early as the 1700s. Black musicians spoke of "ragging a tune" when describing the use of syncopated rhythms, whether in classical compositions, popular songs, or genteel dance tunes. While black musicians could rag tunes on any instrument, the music we call ragtime developed when the piano replaced the violin as the favorite instrument for dance accompaniment. The standard ragtime piece consists of several different musical ideas, or strains, held together by a main opening theme. The strains, which are often sixteen bars in length, are highly syncopated and alternate with the main theme throughout the piece. The standard left-hand technique of piano rag evolved from the martial rhythms of marching bands, and later, during the early 19th century, it became the basis for the jazz piano style called "stride. Ragtime also evolved out of two other musical styles: Black-face minstrelsy, a popular entertainment throughout most of the nineteenth century, was at first performed only by whites, though blacks eventually formed their own minstrel troupes. The great blues singer Gertrude "Ma" Rainey began her career in a black minstrel troupe known as the Rabbit Foot Minstrels, where she was later joined by Bessie Smith. An early form of popular American music, coon songs were written by both black and white composers. The cakewalk was a stately ring dance performed by blacks during and after slavery. It was accompanied by music that was similar to ragtime and composed by such African Americans as Ernest Hogan. These artists popularized this

style of music and brought it to the Broadway and off-Broadway stages in the late s. Along with jazz, blues takes its shape and style in the process of performance, and for this reason it possesses a high degree of flexibility. Although certain musical and lyrical elements of the blues can be traced back to West Africa, the blues, like the spiritual, is a product of slavery. When and where did the blues originate? No one can say for sure. We know only that it began in the South during slavery and, in the years following slavery, spread throughout the region as early bluesmen wandered from place to place. One of them, Bunk Johnson , claimed to have played nothing but blues as a child during the s. As the nation moved into the twentieth century, the blues evolved, borrowing elements from such other musical genres as gospel and ragtime. A "country" style, in which a solo singer accompanied himself on an acoustic guitar, also developed. It was played on the farms of sharecroppers and in honky-tonk gin joints. People brought the music with them into the cities at the dawn of the industrial age. Early blues was an acoustic musical tradition and was invented and performed by literally a handful of itinerant musicians in search of day labor. Much has been made of the pared down qualities of the music. Early practitioners such as Robert Johnson , widely regarded as the father of what we know as "classical blues" today, relied on the immediacy of a powerful vocal performance with a striking rhythmic counterpoint created as much by the body as by the strings of the guitar, to captivate his audiences. The music has powerful alliances with African rhythmic and vocal traditions. The blues chronicles the migration of African Americans northward; with the move, the music turned from acoustic to electric. Within the stylistic and cultural traditions of the blues the African American experience of alienation, peril, and outright tragedy within American society have come to light. It is an American art form in the end, one that borrows from various threads of artistic expression, be they African, European, immigrant, slave, rural or urban, country or industrial. The music deals with the great themes of western expression: The musical structure of the blues is very simple, built upon three main chords. In the standard blues, called the twelve-bar blues, a certain idea is expressed twice in a repeated lyric and then responded to or completed in a third line. As a way of putting his or her own "signature" on a song, a blues singer will at certain points use vocal scoops, swoops, and slurs, imitate sounds of the accompanying instrument usually a guitar , or add percussive elements to the rendition. Handy popularized the blues when he published his "Memphis Blues" in and the "St. Louis Blues" in These two songs created an unprecedented vogue for the blues, and their popularity, and the success of those who sang them, carried the blues all over the world. The s are considered the era of classic blues, a style popularized by black women like Ma Rainey , Bessie Smith , Alb Hunter , and Ethel Waters The soulful sophistication and haunting beauty of their blues performances were altogether new to American audiences. During the s, interest shifted from classic blues sung by women to country blues performed most often by men. This "down-home" blues was sometimes performed with banjo, string, or jug band accompaniment, although the favored accompaniment was the guitar. In country blues, the vocal quality was gritty, strained, and nasal, and the voice was "played" in a variety of ways. Singers used falsetto, hummed, and achieved percussive effects using both voice and instrument. The history of the blues in the twentieth century provides one example of the link between black migration and cultural change. Industrialization brought about technological advances in recording, the growth of radio, a black "race record" industry, and the development of large urban black communities with money to spend on music. In response to such changes, blues traditions spread and came into contact with one another. By the s, a rich and thriving national blues culture embraced both rural and urban blacks. The Second Great Migration from the Mississippi Delta to Chicago in the s produced a new blues form, known as Chicago blues, native to the industrial city. Muddy Waters became the leading innovator of the new style after he reached Chicago in Lenoir, and Willie Dixon â€”had been trained in the country style of acoustic guitars and solo performance. Now they built a new urban style around electric instruments and amplification. Electric guitar, harmonica, drums, bass, guitar, and piano were featured in many performances. Chicago blues was part of the distinctive cultureâ€”country-rooted but flowering in the cityâ€”made possible by the black migration. In the s and s, Chicago blues became part of the foundation on which contemporary American popular music was built. A generation of younger Chicago bluesmen, led by the guitar players Otis Rush b. In a curious migration of musical style, a parallel generation of British musicians absorbed Chicago blues from recordings, sometimes note for note. Chicago blues also contributed

to the development of other musical forms. Bluesmen like Magic Sam, Eddie Floyd, and Ike Turner later to be eclipsed in fame and musical influence by his ex-wife Tina Turner helped to create styles that in the s became Motown, rhythm and blues, soul, and funk. The historical irony of this should be apparent: As American culture made new and important investments in cultural traditions bred by black migration, American government and private enterprise cut back on the attention and resources devoted to the very places where so many black Americans lived. Their surprise tells us much: Although no one can say for sure where the origins of jazz lie, it combines the musical traditions of black New Orleans with the creative flexibility of the blues. By , the term "jazz" was already in wide use. Early jazz performers included the cornetist Sydney Bechet , the pianists "Jelly Roll" Morton and Eubie Blake , and the bandleader James Reese Europe The trumpeter and singer Louis Armstrong became the first jazz musician to achieve national and international recognition with the success of his "West End Blues" in the s. In the s and s, the most popular form of jazz was the big-band sound. The Duke Ellington Band, which spanned over half a century, was among the most innovative of the big bands. Its unique sound was characterized by collective improvisation, innovative harmonies, exceptional arrangements, and wide expressive timbres. The most revolutionary of jazz styles, bebop, was performed by an ensemble significantly smaller than the big band: Other bebop musicians included the bass player Jimmy Blanton, the pianist Bud Powell , the tenor saxophonist Lester Young , and the drummer Max Roach b. These performers and others contributed their own characteristic techniques and styles to the sound of bebop. While bebop took up many of the swing standards of the big-band era, its emphasis on improvisation, as well as its new harmonies, changed both the character and color of the old songs. Bebop set the standard for every style that followed: In "hard bop," certain bebop trademarks were combined with other musical styles, such as gospel, blues, and rhythm and blues, to produce a "funkier" and more danceable sound. Hardboppers included Max Roach , the pianist Horace Silver b. During the s and s, jazz artists began to experiment with standard chord and scale structures and the rhythms of traditional jazz.

Chapter 5 : 2nd Annual Black & White Art Exhibition - May - Fusion Art

This article is about some of the famous black and white photographers that ever lived. Although photography has moved on from the times when black and white was the only form in which photographs could be produced (or sepia and cream as the very oldest would appear), the spectacularly accurate reproductions of real life that are possible with full colour photography haven't actually.

Both were academics as well as dancers and spent a great deal of time researching the origins of black dance in the USA. Both toured to Britain with great success. This was based on the rhythms and martial arts dances of the slaves who used dance to develop their stamina in preparation for uprisings against their white masters. Dunham researched dance from Haiti, Jamaica, Trinidad and Martinique for her choreography. She believed that black dance should have equal status with the white European tradition and wanted to trace black dance roots. The technique that she developed also drew on ballet and modern dance. In she founded a school of dance. At her school students learnt philosophy, anthropology and languages as well as tap, ballet and primitive dance and percussion Pearl Primus Pearl Primus was the first black modern dancer. Strange Fruit was her first performance. It had no music but a sound tape of a poem about a black man being lynched by a white racist. It was passionate and angry. Like other black dancers in the emerging black dance culture she used the art form to express the social and political constraints on black people within America. She was born in Trinidad before her parents immigrated to Harlem in She worked at the New Dance Group Studios which was one of few places where black dancers could train alongside whites. She went on to study for a PhD and did research on dance in Africa. Her most famous dance was the Fanga, an African dance of welcome which introduced traditional African dance to the stage. In the s, Pearl Primus was one of the first dancers to make an in-depth study of black dance traditions, embracing West Indian, African, and primitive dance. Her recitals and performances with her company showed these dances both in their authentic form and used as a basis for new choreography. She was an important figure in the preservation and study of ethnic dance and was consulted on dance in many countries, including Libya. She spent three years in Africa making a survey of native dances and, on her return in , she presented many performances based on the dances and rituals she had studied. Black American dance companies Arthur Mitchell In the s and 60s Arthur Mitchell challenged the myth that black dancers were unsuited to ballet. On graduation in , he joined New York City Ballet and danced with them for 15 years. Mitchell had a great belief in the power of education to help children develop their potential. He wanted children within the black community to have more opportunities. The school was a huge success and in the company, also known as Dance Theatre of Harlem, gave its first performances. It has since performed to great acclaim all over the world. The repertory includes works by major 20th-century choreographers, including Fokine, Nijinska, Balanchine and Jerome Robbins. Mitchell also commissioned works, some of which explored the origins of black dance. He supported himself during his studies by dancing in Broadway musicals and teaching. During this time he was lead dancer in Jamaica, a musical choreographed by Jack Cole. His choreography showed a highly individual mix of elements taken from primitive dance, modern dance and jazz dance. His most famous and popular work is probably Revelations.

Chapter 6 : African-American music - Wikipedia

Prospectus. Fusion Art invites submissions for the 2nd Annual Black & White art competition for an online exhibition during the month of May For this competition artists, worldwide, are encouraged to share their artistic art and photography using black & white & the nuanced shades in between.

Later on he also took cues from Braque and Picasso , although he soon formed a very distinct style all his own. In his early paintings, there are several instances of a definite Post-impressionist, emotive use of color. But as Mondrian explored nature his own way, he gradually began to simplify and abstract the colors and shapes that he saw. The rise of Cubism also gave Mondrian a means to segment and reduce objects to their most basic forms. With additional experimentation, a sense of structure began to assert itself through his paintings. More horizontal and vertical lines appeared, with the occasional curves and diagonals. He began to create all of his paintings using a grid-like format, painting squares and rectangles of mostly solid colors. At the same time he began to shift away from neutral and intermediate colors to primary hues, especially avoiding green. Over time, though, his artwork became cleaner and more simple. Strong fields of color dominated his paintings, separated by thick black lines and sections of pure white. Then white itself became the focus, along with a judicious use of accent colors still primaries, however and the same black lines to break up the space. Mondrian then began experimenting with double and triple lines, criss-crossing his canvases with more black than ever before. That experimentation eventually led to a major adjustment on his part—do you see anything different in the next painting? Mondrian painted smaller squares of color in between a few of his double lines, without any black bounding their edges. And although it might not jump off the screen to us, unbounded color was a serious departure for Mondrian, indicating a big change of direction for him. This final piece, entitled *Broadway Boogie Woogie*, reflected not only the bustling sights and sounds of New York City, but also one last leap forward in his evolution as an artist. As you can see, Mondrian completely emptied his canvas of any black lines, using instead squares of pure color to separate and delineate the larger blocks of white in the painting. Piet Mondrian left behind about paintings, many of which are compositional masterpieces in their own right. Through the entire first half of the 20th century, while art movements came and went, Mondrian stayed true to his path, ever searching for the purest form of abstract art. And more than any other artist perhaps, I think he found it.

Chapter 7 : A Brief History of Color in Art - Artsy

Welcome to Fusion Art's 2nd Annual Black & White International Online Juried Art Exhibition for the month of May For this competition artists and photographers worldwide were encouraged to share their best art and photography using black & white & the nuanced shades in between.

Conversion, however, did not result in slaves adopting the traditions associated with the practice of Christianity. Instead they reinterpreted them in a way that had meaning to them as Africans in America. They often sang the spirituals in groups as they worked the plantation fields. Folk spirituals, unlike much white gospel, were often spirited: They also changed the melodies and rhythms of psalms and hymns, such as speeding up the tempo, adding repeated refrains and choruses, and replaced texts with new ones that often combined English and African words and phrases. Originally being passed down orally, folk spirituals have been central in the lives of African Americans for more than three centuries, serving religious, cultural, social, political, and historical functions. The most common song structures are the call-and-response "Blow, Gabriel" and repetitive choruses "He Rose from the Dead. The call-and-response is an alternating exchange between the soloist and the other singers. The soloist usually improvises a line to which the other singers respond, repeating the same phrase. Song interpretation incorporates the interjections of moans, cries, hollers etc Singing is also accompanied by hand clapping and foot-stomping. The banjo, of African origin, became a popular instrument, and its African-derived rhythms were incorporated into popular songs by Stephen Foster and other songwriters. In the s, the Second Great Awakening led to a rise in Christian revivals and pietism, especially among African Americans. Drawing on traditional work songs, enslaved African Americans originated and began performing a wide variety of Spirituals and other Christian music. Some of these songs were coded messages of subversion against slaveholders, or that signaled escape. During the period after the Civil War, the spread of African-American music continued. The Fisk University Jubilee Singers toured first in Artists including Jack Delaney helped revolutionize post-war African-American music in the central-east of the United States. In the following years, professional "jubilee" troops formed and toured. Barbershop quartets originated with African-American men socializing in barbershops; they would harmonize while waiting their turn, vocalizing in spirituals, folk songs and popular songs. This generated a new style, consisting of unaccompanied, four-part, close-harmony singing. Later, white minstrel singers adopted the style, and in the early days of the recording industry their performances were recorded and sold. By the end of the 19th century, African-American music was an integral part of mainstream American culture. In , the first recording of black musicians was of Bert Williams and George Walker, featuring music from Broadway musicals. Theodore Drury helped black artists develop in the opera field. He founded the Drury Opera Company in and, although he used a white orchestra, he featured black singers in leading roles and choruses. African-American music at this time was classed as "race music". At the time "race" was a term commonly used by African-American press to speak of the community as a whole with an empowering point of view, as a person of "race" was one involved in fighting for equal rights. Ragtime performers such as Scott Joplin became popular and some were associated with the Harlem Renaissance and early civil rights activists. African-American music was often adapted for white audiences, who would not have as readily accepted black performers, leading to genres like swing music, a pop-based outgrowth of jazz. In addition, African Americans were becoming part of classical music by the turn of the 20th century. While originally excluded from major symphony orchestras, black musicians could study in music conservatories that had been founded in the s, such as the Oberlin School of Music, National Conservatory of Music, and the New England Conservatory. Various black orchestras began to perform regularly in the late s and the early 20th century. In , the first incorporated black orchestra was established in Philadelphia. The Clef Club Symphony Orchestra attracted both black and white audiences to concerts at Carnegie Hall from to Tyers, the orchestra included banjos, mandolins, and baritone horns. Concerts featured music written by black composers, notably Harry T. Burleigh and Will Marion Cook. In , a concert survey of black music was performed at Carnegie Hall including jazz, spirituals and the symphonic music of W. Midth century s [edit] Billboard started making

a separate list of hit records for African-American music in October with the "Harlem Hit Parade", which was changed in to "Race Records", and then in to "Rhythm and Blues Records". In 1947, Thurman Ruth persuaded a gospel group to sing in a secular setting, the Apollo Theater, with such success that he subsequently arranged gospel caravans that traveled around the country, playing the same venues that rhythm and blues singers had popularized. Meanwhile, jazz performers began to push jazz away from swing, a danceable popular music towards more intricate arrangements, improvisation, and technically challenging forms, culminating in the bebop of Charlie Parker and Dizzy Gillespie, the cool sounds and modal jazz of Miles Davis, and the free jazz of Ornette Coleman and John Coltrane. African-American musicians in the 1950s and 1960s were developing rhythm and blues into a genre called rock and roll, which featured a strong backbeat and whose prominent exponents included Louis Jordan and Wynonie Harris. However, it was with white musicians such as Bill Haley and Elvis Presley, playing a guitar-based fusion of black rock and roll with country music called rockabilly, that rock and roll music became commercially successful. Rock music thereafter became more associated with white people, though some black performers such as Chuck Berry and Bo Diddley had commercial success. The 1950s also saw increased popularity of hard blues in the style from the earliest part of the century, both in the United States and United Kingdom. The 1960s also saw doo-wop style become popular. Doo-wop had been developed through vocal group harmony with the musical qualities of different vocal parts, nonsense syllables, little or no instrumentation, and simple lyrics. It usually involved ensemble single artists appearing with a backing group. Solo billing was given to lead singers who were more prominent in the musical arrangement. A secularized form of American gospel music called soul also developed in the mid 1950s, with pioneers like Ray Charles, [15] Jackie Wilson and Sam Cooke leading the wave. In 1959, Berry Gordy founded Motown Records, the first record label to primarily feature African-American artists aimed at achieving crossover success. The label developed an innovative and commercially successful style of soul music with distinctive pop elements. In the UK, British blues became a gradually mainstream phenomenon, returning to the U.S. Soul music, however, remained popular among black people through highly evolved forms such as funk, developed out of the innovations of James Brown. Psychedelic soul, a mix of psychedelic rock and soul began to flourish with the 1960s culture. Even more popular among black people and with more crossover appeal, was album-oriented soul in the late 1960s and early 1970s, which revolutionized African-American music. Album-oriented soul continued its popularity, while musicians such as Smokey Robinson helped turn it into Quiet Storm music. The sound of Disco evolved from black musicians creating Soul music with an up-tempo melody. However, this music was integrated into popular music achieving mainstream success. White listeners preferred country rock, singer-songwriters, stadium rock, soft rock, glam rock, and, in some subcultures, heavy metal and punk rock. Beginning at block parties in The Bronx, hip-hop music arose as one facet of a large subculture with rebellious and progressive elements. DJs spun records, most typically funk, while MCs introduced tracks to the dancing audience. Over time, DJs, particularly Jamaican immigrant DJ Kool Herc for instance, began isolating and repeating the percussion breaks, producing a constant, eminently danceable beat, which they or MCs began rapping over, through rhymes and eventually sustained lyrics. Pop and dance-soul of this era inspired new jack swing by the end of the decade. Hip-hop spread across the country and diversified. Go-go developed during this period, with only Miami bass achieving mainstream success. But, before long, Miami bass was relegated primarily to the Southeastern US, while Chicago house had made strong headways on college campuses and dance arenas in the Midwest. The DC go-go sound of Miami bass was essentially a regional sound that did not garner much mass appeal. Chicago house sound had expanded into the Detroit music environment and mutated into more electronic and industrial sounds creating Detroit techno, acid, jungle. Eventually, European audiences embraced this kind of electronic dance music with more enthusiasm than their North American counterparts. These variable sounds let the listeners prioritize their exposure to new music and rhythms while enjoying a gigantic dancing experience. In the later half of the decade, from about 1982, rap took off into the mainstream with Run-DMC. Both of these groups mixed rap and rock together, which appealed to rock and rap audiences. Hip-hop took off from its roots and the golden age hip hop flourished, with artists such as Eric B. & Rakim. Hip Hop became popular in America until the late 1980s, when it went worldwide. The golden age scene would die out by the early 1990s as gangsta

rap and g-funk took over, with west-coast artists Dr. While heavy metal music was almost exclusively created by white performers in the s and s, there were a few exceptions. A decade later, more black artists like Lenny Kravitz , Body Count , Ben Harper , and countless others would start playing rock again. To simply call [it] neo-classical soul Furthermore, the music was accompanied by aesthetically creative and unique music videos. Examples of these types of music videos include but are not limited to: Edward Ray at Capitol Records The hip-hop movement has become increasingly mainstream as the music industry has taken control of it. In the s and s, between and 1, black-owned record stores operated in the American South, and probably twice as many in the United States as a whole. African-American entrepreneurs embraced record stores as key vehicles for economic empowerment and critical public spaces for black consumers at a time that many black-owned businesses were closing amid desegregation.

Chapter 8 : 2nd Annual Black & White Art Competition - Deadline April 26,

Instead, I'd like to explore the evolution of his sensibilities as an artist. To see the names of the films, press the CC button and select "Movie Titles."

Chapter 9 : The History of African American Music | blog.quintoapp.com

Piet Mondrian's most recognized works are abstract paintings of colored squares, rectangles, and thick black lines - but of course Mondrian didn't start out painting that way. Looking at the paintings below you can easily see the evolution of his painting style over the years.