

1. Record Nr.	UNINA990001741230403321
Titolo	The origin and domestication of cultivated plants : proceedings of the Symposium on origin and domestication of cultivatedplants organized by Centro lincoo interdisciplinare di scienze matematiche e loro applicazioni, Accademia Nazionale dei Lincei, Roma, 25-27 November 1985 / edited by C. Barigozzi
Pubbl/distr/stampa	Amsterdam : Elsevier Science Publ., 1986
ISBN	0-444-41515-7
Descrizione fisica	VI, 218 p. ; 25 cm
Collana	Developments in agricultural and managed and managed-forest ecology ; 16
Disciplina	631
Locazione	FAGBC
Collocazione	60 631 BARC 1986
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910797170003321
Autore	Zemel Carol <1941-2021, >
Titolo	Looking Jewish : visual culture and modern diaspora / / Carol Zemel
Pubbl/distr/stampa	Bloomington : , : Indiana University Press, , [2015] ©2015
ISBN	0-253-01542-1
Descrizione fisica	1 online resource (214 p.)
Disciplina	704.03/924
Soggetti	Jewish art Jews in art Art, Modern - 20th century Art, Modern - 21st century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Beyond the ghetto walls: shtetl to nation in photography by Alter Kacyzne and Moshe Vorobeichic -- Modern artist, modern Jew: Bruno Schulz's diasporas -- Z'chor! Roman Vishniac's photo-eulogy of Eastern European Jews -- Difference in diaspora: the Yiddishe mama, the Jewish mother, the Jewish princess, and their men -- Diasporic values in contemporary art: Kitaj, Katchor, Frenkel.
Sommario/riassunto	Jewish art and visual culture-art made by Jews about Jews-in modern diasporic settings is the subject of Looking Jewish. Carol Zemel focuses on particular artists and cultural figures in interwar Eastern Europe and postwar America who blended Jewishness and mainstream modernism to create a diasporic art, one that transcends dominant national traditions. She begins with a painting entitled Albert: Used to Be Abraham, a double portrait of a man, which serves to illustrate Zemel's conception of the doubleness of Jewish diasporic art. She considers two interwar photographers, Alter Kacyzne and Mos