

1. Record Nr.	UNISALENTO991003633679707536
Titolo	Codice aragonese / [a cura di] Francesco Trinchera
Pubbl/distr/stampa	[Sala Bolognese] : A. Forni, 1984-2008
ISBN	9788827124383
Edizione	[Rist. anast.]
Descrizione fisica	3 v. ; 23 cm.
Altri autori (Persone)	Trinchera, Francesco <1810-1874>
Disciplina	945.706 342.457
Soggetti	Regno di Napoli <1266-1815> Storia 1467-1494 Fonti
Lingua di pubblicazione	Non definito
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Ripr. facs. dell'ed.: Napoli : Stab. tip. G. Cataneo [poi] A. Cavaliere, 1866-1874

2. Record Nr.	UNINA9910645963603321
Autore	Hutchinson Elizabeth
Titolo	The Indian Craze : : Primitivism, Modernism, and Transculturation in American Art, 1890-1915 // Elizabeth Hutchinson, Nicholas Thomas
Pubbl/distr/stampa	Duke University Press, 2009 [s.l.] : , : Duke University Press, , 2009
ISBN	9781478090786 1478090782
Descrizione fisica	1 online resource (304 p.)
Collana	Objects/Histories
Disciplina	709/.01/1
Soggetti	Art / American Social Science / Ethnic Studies / American History / United States / 20th Century History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Frontmatter -- Contents -- List of Illustrations -- Acknowledgments -- Introduction -- 1. Unpacking the Indian Corner -- 2. The White Man's Indian Art: Teaching Aesthetics at the Indian Schools -- 3. Playing Indian: Native American Art and Modern Aesthetics -- 4. The Indians in Käsebier's Studio -- 5. Angel DeCora's Cultural Politics -- Epilogue -- Notes -- Selected Bibliography -- Index -- About the Author
Sommario/riassunto	In the early twentieth century, Native American baskets, blankets, and bowls could be purchased from department stores, "Indian stores," dealers, and the U.S. government's Indian schools. Men and women across the United States indulged in a widespread passion for collecting Native American art, which they displayed in domestic nooks called "Indian corners." Elizabeth Hutchinson identifies this collecting as part of a larger "Indian craze" and links it to other activities such as the inclusion of Native American artifacts in art exhibitions sponsored by museums, arts and crafts societies, and World's Fairs, and the use of indigenous handicrafts as models for non-Native artists exploring formal abstraction and emerging notions of artistic subjectivity. She argues that the Indian craze convinced policymakers that art was an

aspect of "traditional" Native culture worth preserving, an attitude that continues to influence popular attitudes and federal legislation. Illustrating her argument with images culled from late-nineteenth- and early-twentieth-century publications, Hutchinson revises the standard history of the mainstream interest in Native American material culture as "art." While many locate the development of this cross-cultural interest in the Southwest after the First World War, Hutchinson reveals that it began earlier and spread across the nation from west to east and from reservation to metropolis. She demonstrates that artists, teachers, and critics associated with the development of American modernism, including Arthur Wesley Dow and Gertrude Kasebier, were inspired by Native art. Native artists were also able to achieve some recognition as modern artists, as Hutchinson shows through her discussion of the Winnebago painter and educator Angel DeCora. By taking a transcultural approach, Hutchinson transforms our understanding of the role of Native Americans in modernist culture.

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