

Different Modernities: Introductions to the 'global' in modern art

Niru Ratnam, The Open University

Modern Art is often only associated with practices in Western Europe and North America. In recent times, a number of scholars have argued that developments outside the west have often been marginalised or simply ignored. This bibliography contains a number of books which are introductory surveys to a more complete picture of modern art, as a set of practices taking place around the world. There are also some introductory theoretical texts considering why narratives of modern art have ignored art produced outside the West.

Melanie Keen and Liz Ward's *Recordings: A Select Bibliography of Contemporary African, Afro-Caribbean and Asian British Art* is a bibliography of writings about Asian and Black British art until 1996.

More recently, here is some work related to the topic:

- Archer Straw, P. (2000) *Negrophilia : avant-garde Paris and black culture in the 1920s*, Thames & Hudson, London.
- Coombes Annie, E. and Brah, A. (2000) *Hybridity and its discontents : politics, science, culture*, Routledge, New York.
- D'Alleva, A. (1998) *Art of the Pacific*, Weidenfeld and Nicolson, London.
- Fisher, J. and Institute of International Visual, A. (1994) *Global visions : towards a new internationalism in the visual arts*, Kala Press in association with the Institute of International Visual Arts, London.
- Gilroy, P. (2001) *Between camps : nations, cultures and the allure of race*, Penguin Books, London.
- Golden, T. and Whitney Museum of American, A. (1994) *Black male : representations of masculinity in contemporary American art*, Whitney Museum of American Art in association with H.N. Abrams, New York.
- Hooks, B. (1990) *Yearning : race, gender, and cultural politics*, South End Press, Boston, MA.
- Keen, M. and Ward, E. (1996) *Recordings : a select bibliography of contemporary African, Afro-Caribbean and Asian British Art*, Institute of International Visual Arts (inIVA) in collaboration with Chelsea College of Art and Design, London.
- Maharaj, S. H. a. S. (Ed.) (2001) *Annotations 6: Modernity and Difference*, Institute of International Visual Arts, London.
- Minha, T. T. (1989) *Woman-Native-Other*, Indiana University Press, Bloomington.
- Patton Sharon, F. (1998) *African-American art*, Oxford University Press, Oxford ; New York.
- Pollock, G. (1999) *Differencing the canon : feminist desire and the writing of art's histories*, Routledge, London ; New York.
- Poupeye, V. (1998) *Caribbean art*, Thames and Hudson, New York, N.Y.
- Powell Richard, J. (1997) *Black art and culture in the 20th century*, Thames and Hudson, London ; New York, N.Y.
- Read, A., Institute of Contemporary, A. and Institute of International Visual, A. (1996) *The fact of blackness : Frantz Fanon and visual representation*, Institute of Contemporary Arts Institute of International Arts : Bay Press, London ; Seattle [Wash.].
- Rogoff, I. (2000) *Terra infirma : geography's visual culture*, Routledge, London.
- Rutherford, J. (1990) *Identity : community, culture, and difference*, Lawrence & Wishart, London.

Thomas, N. (1999) *Possessions : indigenous art, colonial culture*, Thames and Hudson, New York, N.Y.