

## **National Visions National Blindness Canadian Art And Identities In The 1920s**

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L'histoire culturelle  
The Cumulative Book Index  
Visions of the Heart  
Journal of Visual Impairment & Blindness  
The Canadian Historical Review  
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### **AFB Directory of Services for Blind and Visually Impaired Persons in the United States and Canada**

#### **L'histoire culturelle**

Depuis deux décennies, l'histoire culturelle est l'un des secteurs les plus actifs de la recherche historique. A l'heure de la " globalisation ", l'histoire comparée de cette configuration historiographique restait à écrire. Ce volume souhaite interroger la réalité d'un " tournant culturel " dans l'historiographie mondiale. A partir des situations nationales, seize contributeurs analysent les modalités d'émergence et de structuration de l'histoire culturelle, les singularités des conjonctures et l'organisation des marchés universitaires. L'ambition est de souligner l'importance des transferts culturels afin de comprendre la circulation, la diffusion et l'appropriation des modèles historiographiques. Dans sa postface, Roger Chartier souligne combien chaque tradition nationale s'est appropriée, en son style propre, des propositions issues d'autres historiographies à partir de deux grands modèles : les Annales et ses déclinaisons successives d'une part ; une historiographie anglo saxonne issue d'un marxisme ouvert d'autre part.

#### **The Cumulative Book Index**

#### **Visions of the Heart**

#### **Journal of Visual Impairment & Blindness**

#### **The Canadian Historical Review**

## **Rose-Belford's Canadian Monthly and National Review**

### **Exiles, Diasporas & Strangers**

#### **Nouvelles de la Bibliothèque Nationale**

This book charts the developments in Canadian art from the late nineteenth century to the present with new essays by the country's leading art historians. A comprehensive overview, this volume embraces painting, sculpture, photography, design, video, and conceptual and cross-disciplinary art, as well as studies of art institutions and historiography. Each chapter explores the richness and diversity of Canadian art; topics range from impressionist painting to the multimedia work of First Nations artists, and from the Group of Seven to contemporary video production. Newly commissioned, carefully edited, and with 185 full-colour illustrations, *The Visual Arts in Canada* will appeal to general readers and students alike. An extensive index, as well as an appendix that list galleries and artist-run centres across the country, make this the definitive resource for Canadian art from the past century. Throughout the twenty chapters, readers will recognize favourite artists and encounter new ones—all of whom play an integral role in the country's visual history.

### **National Union Catalog**

### **Making Eye Health a Population Health Imperative**

#### **Associations Canada**

Migration, whether freely chosen or forcibly imposed, has been a defining feature of twentieth-century modernity—and much of twentieth-century art. *Exiles, Diasporas & Strangers* examines life-changing journeys that transplanted artists and intellectuals from one cultural context to another, making clear the critical and creative role that migration, exile, and displacement have played in shaping the story of modern art. Whether manifested in the striking architectural innovations of Nigerian modernism in the 1920s or postmodern works by Jean-Michel Basquiat and black British filmmakers in the 1980s, the multidirectional appropriation and borrowing described in these essays give us new perspectives on twentieth-century art and modernity. Distinguishing between exile and diaspora, emigration and immigration, and "the stranger" and "the other," the book examines the different conditions that structure the artist's experience and aesthetic strategies. From indigenous artists and the question of authorship to the influence of émigré art historians on art history, from the aesthetics of the African diaspora to Adrian Piper's metaphorical exile between philosophy and art, these connections and disconnections in a network of traveling cultures continue art history's efforts to come to terms with the postcolonial turn. Kobena Mercer is a writer and critic living in London. He is the editor of *Pop Art and Vernacular Cultures*, *Cosmopolitan Modernisms* and *Discrepant Abstraction*, (all published by The MIT Press and inIVA), author of *Welcome to the Jungle: New Positions in Black Cultural Studies*, and an inaugural recipient of the Clark Prize for Excellence in Arts Writing, presented by the Sterling and Francine Clark Art Institute.

## **Mémoire de l'esclavage au Bénin**

### **Past Imperfect**

### **Empire Club Speeches**

Fragments of culture often become commodities when the tourism and heritage business showcases local artistic and cultural practice. But what happens when local communities become more involved in this cultural marketplace? *Incorporating Culture* examines how Indigenous artists and entrepreneurs are cultivating more equitable relationships with the companies that reproduce their designs on everyday objects. Moving beyond the assumption that cultural commodification is necessarily exploitative, Solen Roth illustrates the processes by which Indigenous people have been asserting control over the Northwest Coast art industry, reshaping it to reflect Indigenous models of property, relationships, and economics.

### **Labour Legislation in Canada for the Calendar Year**

A world list of books in the English language.

### **CanLit Across Media**

With her short skirt, bobbed hair, and penchant for smoking, drinking, dancing, and jazz, the “Modern Girl” was a fixture of 1920s Canadian consumer culture. She appeared in art, film, fashion, and advertising, as well as on the streets of towns from coast to coast. In *The Modern Girl*, Jane Nicholas argues that this feminine image was central to the creation of what it meant to be modern and female in Canada. Using a wide range of visual and textual evidence, Nicholas illuminates both the frequent public debates about female appearance and the realities of feminine self-presentation. She argues that women played an active and thoughtful role in their embrace of modern consumer culture, even when it was at the risk of serious social, economic, and cultural penalties. The first book to fully examine the “Modern Girl”’s place in Canadian culture, *The Modern Girl* will be essential reading for all those interested in the history of gender, sexuality, and the body in the modern world.

### **National and English Review**

### **Canadian Painters in a Modern World, 1925–1955**

### **The Canadian Monthly and National Review**

Dossier sur la commémoration de l'esclavage depuis le début des années 1990 au Bénin lors de cérémonies officielles et de pratiques rituelles populaires. Au sommaire notamment - Rhétoriques et pratiques de l'inculturation - une généalogie morale des mémoires de l'esclavage au Bénin.

## **Choice**

Includes entries for maps and atlases.

## **Perspective**

## **The Modern Girl**

## **Canadian National Magazine**

## **The Visual Arts in Canada**

The materials we turn to for the construction of our literary pasts - the texts, performances, and discussions selected for storage and cataloguing in archives - shape what we know and teach about literature today. The ways in which archival materials have been structured into forms of preservation, in turn, impact their transference and transformation into new forms of presentation and re-presentation. Exploring the production of culture through and outside of the archives that preserve and produce CanLit as an entity, *CanLit Across Media* asserts that CanLit arises from acts of archival, critical, and creative analysis. Each chapter investigates, challenges, and provokes this premise by examining methods of "unarchiving" Canadian and Indigenous literary texts and events from the 1950s to the present. Engaging with a remediated archive, or "unarchiving," allows the authors and editors to uncover how the materials that document past acts of literary production are transformed into new forms and experiences in the present. The chapters consider literature and literary events that occurred before live audiences or were broadcast, and that are now recorded in print publications and documents, drawings, photographs, flat disc records, magnetic tape, film, videotape, and digitized files. Showcasing the range of methods and theories researchers use to engage with these materials, *CanLit Across Media* reanimates archives of cultural meaning and literary performance. Contributors include Jordan Abel (University of Alberta), Andrea Beverley (Mount Allison University), Clint Burnham (Simon Fraser University), Jason Camlot (Concordia University), Joel Deshayé (Memorial University of Newfoundland), Deanna Fong (Simon Fraser University), Catherine Hobbs (Library and Archives Canada), Dean Irvine (Agile Humanities), Karl Jirgens (University of Windsor), Marcelle Kosman (University of Alberta), Jessi MacEachern (Concordia University), Katherine McLeod (Concordia University), Linda Morra (Bishop's University), Karis Shearer (University of British Columbia, Okanagan), Felicity Tayler (University of Ottawa), and Darren Wershler (Concordia University).

## **Annual Report - Canadian Broadcasting Corporation**

## **The National Humane Review**

## **The Dignity of Every Human Being**

## **IBR**

### **The Canadian Monthly and National Review**

In the early decades of the twentieth century, the visual arts were considered central to the formation of a distinct national identity, and the Group of Seven's landscapes became part of a larger program to unify the nation and assert its uniqueness. This book traces the development of this program and illuminates its conflicted history. Leslie Dawn problematizes conventional perceptions of the Group as a national school and underscores the contradictions inherent in international exhibitions showing unpeopled landscapes alongside Northwest Coast Native arts and the "Indian" paintings of Langdon Kihn and Emily Carr. Dawn examines how this dichotomy forced a re-evaluation of the place of First Nations in both Canadian art and nationalism.

### **O'Dwyer's Directory of Public Relations Firms**

When Annie Besant (1847–1933) wrote in her 1893 Autobiography that her life was 'much attacked and slandered' she was only 45 years old, and many more controversies were yet to come. In this book, Besant charts her dramatic political and ethical awakenings, up to the point where she joined the Theosophical movement. She describes how she was unhappily married to a clergyman, contemplated suicide, embraced atheism, and legally separated from her husband. She recounts how she became a prolific writer and public speaker, joined the National Secular Society, was involved in the highly controversial publication of a birth control leaflet, and engaged in activism for workers' rights and home rule for Ireland. She also reflects on her own ideology and spirituality. Besant did much to shock and challenge Victorian society, and this book vividly portrays her struggles and successes.

### **The National Review**

"The Dignity of Every Human Being" studies the vibrant New Brunswick artistic community which challenged "the tyranny of the Group of Seven" with socially-engaged realism in the 1930s and 40s. Using extensive archival and documentary research, Kirk Niergarth follows the work of regional artists such as Jack Humphrey and Miller Brittain, writers such as P.K. Page, and crafts workers such as Kjeld and Erica Deichmann. The book charts the rise and fall of "social modernism" in the Maritimes and the style's deep engagement with the social and economic issues of the Great Depression and the Popular Front. Connecting local, national, and international cultural developments, Niergarth's study documents the attempts of Depression-era artists to question conventional ideas about the nature of art, the social function of artists, and the institutions of Canadian culture. "The Dignity of Every Human Being" records an important and previously unexplored moment in Canadian cultural history.

### **Visions of Canada**

From the Roaring Twenties and the Group of Seven to the Automatistes and the early Cold War, Canadian artists lived through and embodied an era of global tumult and change. With an interweaving of historical narrative, lavish illustrations, and writings by many of Canada's most revered cultural figures, Lora Senechal Carney illuminates the lives, perspectives, and works of the era's painters and provides glimpses of the sculptors, poets, dancers, critics, and

filmmakers with whom they associated. *Canadian Painters in a Modern World* gives readers direct access to a carefully curated selection of writings, artworks, photos, and other documents that help to reconstruct the public spheres in which artists including Paul-Émile Borduas, Emily Carr, Alex Colville, Lawren Harris, David Milne, and Pegi Nicol MacLeod circulated. Each of the book's eight chapters consists of a narrative about a key issue or debate, focusing on the relationship of art to politics and society, and on how these are negotiated in an individual's life. Relating artistic engagement with and responses to the Spanish Civil War, the Second World War, and the Cold War, Senechal Carney discovers a common desire for new connections between art and life. Revealing continuities, ruptures, and watershed moments, *Canadian Painters in a Modern World* showcases artistic production within specific socio-political contexts to shed new light on Canadian art during three decades of conflict and crisis.

### **National Visions, National Blindness**

The ability to see deeply affects how human beings perceive and interpret the world around them. For most people, eyesight is part of everyday communication, social activities, educational and professional pursuits, the care of others, and the maintenance of personal health, independence, and mobility. Functioning eyes and vision system can reduce an adult's risk of chronic health conditions, death, falls and injuries, social isolation, depression, and other psychological problems. In children, properly maintained eye and vision health contributes to a child's social development, academic achievement, and better health across the lifespan. The public generally recognizes its reliance on sight and fears its loss, but emphasis on eye and vision health, in general, has not been integrated into daily life to the same extent as other health promotion activities, such as teeth brushing; hand washing; physical and mental exercise; and various injury prevention behaviors. A larger population health approach is needed to engage a wide range of stakeholders in coordinated efforts that can sustain the scope of behavior change. The shaping of socioeconomic environments can eventually lead to new social norms that promote eye and vision health. *Making Eye Health a Population Health Imperative: Vision for Tomorrow* proposes a new population-centered framework to guide action and coordination among various, and sometimes competing, stakeholders in pursuit of improved eye and vision health and health equity in the United States. Building on the momentum of previous public health efforts, this report also introduces a model for action that highlights different levels of prevention activities across a range of stakeholders and provides specific examples of how population health strategies can be translated into cohesive areas for action at federal, state, and local levels.

### **Incorporating Culture**

1981- in 2 v.: v.1, Subject index; v.2, Title index, Publisher/title index, Association name index, Acronym index, Key to publishers' and distributors' abbreviations.

### **American Indian Art Magazine**

The IBR, published again since 1971 as an interdisciplinary, international bibliography of reviews, offers book reviews of literature dealing primarily with the humanities and social sciences published in 6,000 mainly European scholarly journals. This unique bibliography contains over 1.2 millions book reviews. 60,000 entries are added every year with details on the work reviewed and the review.

## **Canadiana**

### **Associations' Publications in Print**

#### **Canadian Almanac & Directory 2004**

#### **Automotive Industries, the Automobile**

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