

White Glove Society Mask

Frederick Merrick White

Michael Jackson and the Blackface Mask Harriet J. Manning, 2023-06-16 Michael Jackson challenged the power structure of the American music industry and struck at the heart of blackface minstrelsy, America's first form of mass entertainment. The response was a derisive caricature that over time Jackson subverted through his art. In this expanded, all-new edition, *Michael Jackson and the Blackface Mask* argues for the tangible relationship between Jackson and blackface minstrelsy. It reveals the dialogue at minstrelsy's core and, in its broader sense, tracks a centuries-long pattern of racial oppression and its resistance and how that has been played out in popular theatre. *Michael Jackson and the Blackface Mask* explores Jackson's early talent and fame and the birth and escalation of 'Wacko Jacko'. In relation to all this, the book examines Jackson's dynamic art as it evolved, from his live performances and short films to the very surface of his own body. Scholarly and interdisciplinary, this work is suitable for readers across a diverse spectrum of academic fields, including African American studies, popular music studies and cultural theory, media and communication, gender studies and performance and theatre studies. Academic but accessible, this book will also be an engaging read for anyone interested in Michael Jackson and especially in his role as an icon of difference, in America's dynamics of race and his mass media image.

Black Mask (Spring 2018) Dan Cushman, Brian Townsley, Frederick Nebel, H. Bedford-Jones, J. Allan Dunn, J.D. Graves, James Lunnon, Jonathan Sheppard, Paul Ernst, Richard Billingsley, Robb T. White, 2019-12-16 *Black Mask*, the greatest American detective magazine of all time, is back with another issue featuring five all-new stories, plus vintage hard-boiled classics from the pulp era of the 1930s-40s. And it includes a never-before published cover by James Lunnon, painted for *Black Mask* in 1940.

White Mask Wesley Shennan, 2014-09-25 Why are so many Natives, First Nations, Indians, Metis, Inuits, Aboriginals, Indigenous People, and Amerindians ashamed of whom they are? Where does this shame come from? Why does it exist today? These questions are the underlying fabric of the memoir but are only alluded to in the first half of the story. About half way through, a flash back to the very first memory initiates the story behind the story, wherein shame is discussed and explored in narratives, interactions, quotations and teachings from childhood to middle age. The author's re-celebration of his First Nation heritage evolves until he feels the same joy as at age 10 when he first learned of his ancestry. Up to five generations of First Nations have been traumatized by residential school and societal racism, but the grasp of shame is becoming weaker.

The white glove Frederick Merrick White,1919

Union Signal and World's White Ribbon ,1891

The White Mask. Katherine Thomson,1857

The Mask Maker Diane Glancy,2023-04-11 In *The Mask Maker*, Diane Glancy tells the story of Edith Lewis, a recently divorced mixed-blood American Indian, as she travels the state of Oklahoma teaching students the art and custom of mask-making. A complex, subtle tale about flesh-and-blood human beings, this enchanting novel shows how one woman copes with alienation, loss, and questions about identity and, in the end, rediscovers meaning in living. Through Edith's daily life and efforts to teach, Glancy explores the power of the mask and mask-making. When Edith tries reaching out to a listless, alienated student, she knows enough to ask, Where would you want to go? He replies, Nowhere, to which she responds with the advice, Then make a mask to take you nowhere. For Edith, masks go beyond the limitations of words and surface gloss. A mask is a face when you have none, she reflects. Yet some stories need to be confronted, so Edith struggles with the question of how to use masks to tell stories without using words. Glancy's Edith is no idealized sage but a very human character struggling as best she can while enduring clueless officials and teachers. When Edith explains to one teacher how the art of mask-making reaches students on a creative, intuitive level, she is chided as impractical: We're supposed to reach them through math and English. In *The Mask Maker*, Glancy provides the reader with intriguing new ways of looking at identity, at language, at intangible values, and at love. This captivating novel on the human need for self-expression will delight readers of all ages.

Visualizing Law and Authority Leif Dahlberg,2013-01-01 The volume *Visualizing Law and Authority. Essays on Legal Aesthetics* brings together revised papers from the international conference *Law and the Image*, held in Stockholm, 24–25 September, 2010. The participants/contributors belong to the disciplines of Art history, Cultural studies, Literary and Media studies, and Law. The contributions discuss the complex relations between law, media and visual phenomena. The common theme of the essays consists in an examination of the scopic field and of regimes of visibility in phenomenological terms, arguing that law constitutes a cognitive and aesthetic field of normative world-making. Rather than merely inverting Shelley's dictum that the poets are the unacknowledged legislators of the world, the essays argue in different ways for the necessity to develop a legal aesthetics. The most immediate way of pursuing such a legal aesthetics consists in examining law itself as an aesthetic object, for instance the power of law to produce

icons, in the sense of unreadable texts or textiles (Martin Kayman, Gary Watt). Several essays focus on the way that visual art and media can be used to constitute and represent political power, but also to question it and to put it into question (Chiara Battisti, Leif Dahlberg, Elina Druker, Sidia Fiorato, Paul Raffield). Other essays investigate legal structures inherent in the artwork (and the artworld) itself (Ari Hirvonen, Max Liljefors, Christine Poggi, Karen-Margrethe Simonsen). Finally, there are two essays focusing on the use of images and imagery in the legal process, explicitly arguing for the need of a legal aesthetics (Daniela Carpi, Richard Sherwin). Although diverse, the individual essays are interconnected with each other in fruitful and critical ways, making both explicit and implicit references to each other.

The Mask of Dimitrios Eric Ambler, 2011

A Gorgon's Mask Lewis A. Lawson, 2005 The thesis of *A Gorgon's mask: The Mother in Thomas Mann's Fiction* depends upon three psychoanalytic concepts: Freud's early work on the relationship between the infant and its mother and on the psychology of artistic creation, Annie Reich's analysis of the grotesque-comic sublimation, and Edmund Bergler's analysis of writer's block. Mann's crisis of sexual anxiety in late adolescence is presented as the defining moment for his entire artistic life. In the throes of that crisis he included a sketch of a female as Gorgon in a book that would not escape his mother's notice. But to defend himself from being overcome by the Gorgon-mother's stare he employed the grotesque-comic sublimation, hiding the mother figure behind fictional characters physically attractive but psychologically repellent, all the while couching his fiction in an ironic tone that evoked humor, however lacking in humor the subtext might be. In this manner he could deny to himself that the mother figure always lurked in his work, and by that denial deny that he was a victim of oral regression. For, as Edmund Bergler argues, the creative writer who acknowledges his oral dependency will inevitably succumb to writer's block. Mann's late work reveals that his defense against the Gorgon is crumbling. In *Doctor Faustus* Mann portrays Adrian Leverkühn as, ultimately, the victim of oral regression; but the fact that Mann was able to complete the novel, despite severe physical illness and psychological distress, demonstrates that he himself was still holding writer's block at bay. In *Confessions of Felix Krull: Confidence Man*, a narrative that he had abandoned forty years before, Mann was finally forced to acknowledge that he was depleted of creative vitality, but not of his capacity for irony, brilliantly couching the victorious return of the repressed in ambiguity. This study will be of interest to general readers who enjoy Mann's narrative art, to students of Mann's work, especially its psychological and mythological aspects, and to students of the psychology of artistic creativity.

Journal of the Society of Arts ,1886

Journal of the Royal Society of Arts ,1886

Conversations with Beth Henley Jackson R. Bryer, Mary C. Hartig, 2023-03-24 With roots in the American South, Beth Henley (b. 1952) has for four decades been a working playwright and screenwriter. Winner of the Pulitzer Prize in 1981 at the age of twenty-eight, Henley so far has written twenty-five produced plays that are always original, usually darkly comic, and often experimental. In these interviews, Henley speaks of the plays, from her early crowd-pleasers, *Crimes of the Heart* and *The Miss Firecracker Contest*, to her more experimental plays, including *The Debutante Ball* and *Control Freaks*, to her brilliant and time-bending play, *The Jacksonian*. Henley is a master at writing about the duality of human experience—the beautiful and the grotesque, the cruel and the loving. This duality provokes in Henley both amazement and compassion. She discusses here not only her admiration for Chekhov and other influences, but also her process of bringing a play from notebooks of images and bits of dialogues through rumination, writing, and rewriting to rehearsals and previews. The interviews range from 1981, just before she won the Pulitzer Prize, to 2020 and cover nearly forty years of a creative life, which, as Henley remarks in the most recent interview, is “such a life worth living: to be in tune with the creative process.”

The Mask Stuart Cloete, 1974

Fragonard and the Fantasy Figure Melissa Percival, 2017-07-05 A fresh interpretation of the group of Fragonard's paintings known as the “figures de fantaisie”, *Fragonard and the Fantasy Figure: Painting the Imagination* reconnects the fantasy figures with neglected visual traditions in European art and firmly situates them within the cultural and aesthetic contexts of eighteenth-century France. Prior scholarship has focused on the paintings' connections with portraiture, whereas this study relocates them within a tradition of fantasy figures, where resemblance was ignored or downplayed. The book defines Fragonard as a painter of the imagination and foregrounds the imaginary at a time when Enlightenment rationalism and Classical aesthetics contrived to delimit the imagination. The book unravels scholarly writing on these Fragonard paintings and examines the history of the fantasy figure from early modern Europe to eighteenth-century France. Emerging from this background is a view of Fragonard turning away from the academically sanctioned “invention”, towards more playful variants of the imaginary: fantasy and caprice. Melissa Percival demonstrates how fantasy figures engage both artists and viewers, allowing artists to unleash their imagination through displays of virtuosity and viewers to use their imagination to

explore the paintings? unusual juxtapositions and humour.

Outlook Alfred Emanuel Smith, Francis Walton, 1890

Behind a Mask Louisa M. Alcott, 1976

The Drowned Muse Anne-Gaëlle Saliot, 2015 This book is the study of the extraordinary destiny, in the history of European culture, of an object which could, at first glance, seem quite ordinary. It tells the story of a mask, the cast of a young girl's face entitled 'L'Inconnue de la Seine, ' the Unknown Woman of the Seine, and its subsequent metamorphoses as a cultural figure. 'L'Inconnue' names the death mask of a girl who supposedly drowned herself in Paris at the end of the nineteenth century. Legend has it that the forensic scientist tending to the corpse awaiting identification on a block of ice at the Paris Morgue, was so struck by her allure that he captured in plaster the contours of her face. The unknown girl, also called The Mona Lisa of Suicide, has become the object of an obsessive interest that started in the late 1890s, reached its peak in the 1930s and continues to reverberate today.

Behind a Mask Louisa May Alcott, 1996

The Ladies' Home Journal Louisa Knapp, Edward William Bok, 1891

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