

---

# Edmonia Lewis Wildfire In Marble

---

50 Unbelievable Women and Their Fascinating (and True!) Stories  
Ebony  
The Indomitable Spirit of Edmonia Lewis  
Degrees of Equality  
100 Greatest African Americans  
ArtCurious  
Stamping American Memory  
Fictions of Emancipation: Carpeaux's Why Born Enslaved! Reconsidered  
Great Books for Girls  
African Americans in the Visual Arts  
Race and Racism in Nineteenth-Century Art  
Aaron and Alexander  
The Open Art Room  
The Harvard Guide to African-American History  
Native North Americans in Literature for Youth  
Searching for the Authentic Red-Black Self  
The Cabells and Their Kin  
The Sentimental Education of Mary Edmonia Lewis  
Broad Strokes  
The Queer Encyclopedia of the Visual Arts  
Women Artists of the Harlem Renaissance  
Historical Dictionary of Neoclassical Art and Architecture  
The Unknown Heroine  
African American History Day by Day: A Reference Guide to Events  
The Walter O. Evans Collection of African American Art  
Africa and the Americas  
Photography Changes Everything  
A History of African-American Artists  
Edmonia Lewis  
Egypt Land  
American Women Sculptors  
African American Lives  
Stone Mirrors  
Be Careful What You Kiss For  
Between the Lines  
Africa and the Americas: Culture, Politics, and History [3 volumes]  
Edmonia Lewis  
Child of the Fire  
Edmonia Lewis  
Stone Mirrors

## **NICHOLSON SAIGE**

50 Unbelievable Women and Their Fascinating (and True!) Stories ABC-CLIO

From critically acclaimed author Jeannine Atkins comes a “memorable, poetic tale” (Kirkus Reviews, starred review) about a half Native American, half African American sculptor working in the years following the Civil War. A sculptor of historical figures starts with givens but creates her own vision. Edmonia Lewis was just such a sculptor, but she never spoke or wrote much about her past, and the stories that have come down through time are often vague or contradictory. Some facts are known: Edmonia was the daughter of an Ojibwe woman and an African-Haitian man. She had the rare opportunity to study art at Oberlin, one of the first schools to admit women and people of color, but lost her place after being accused of poisoning and theft, despite being acquitted of both. She moved to Boston and eventually Italy, where she became a successful sculptor. But the historical record is very thin. The open questions about

Edmonia’s life seem ideally suited to verse, a form that is compatible with mysteries. Inspired by both the facts and the gaps in history, author Jeannine Atkins imagines her way into a vision of what might have been.

*Ebony* LSU Press

The extraordinary struggle, achievement, loss and reclamation of three brilliant African American artists of the 1800s

*The Indomitable Spirit of Edmonia Lewis* Penguin

While social concerns have been central to the work of many African-American visual artists, painters

Degrees of Equality Duke University Press

Of special interest to African-American and American-Indian studies, as well as art, women's, and American history, the narrative opens an abundance of previously unrecognized sources, reinterprets important relationships, names missing works, and corrects the identification of an important portrait. Students of the nineteenth century will find it a cool counterpoint to the bitter rage of Civil War and Reconstruction. Readers familiar with her legendary icons of race may be surprised by her

many portraits and her untold moves to Paris and London.

**100 Greatest African Americans** Infobase Publishing

"A biographical novel in verse of a half Native American, half African American female sculptor, Edmonia Lewis, working in the years right after the Civil War"--

*ArtCurious* ABC-CLIO

This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while tracing the many ways in which the Americas remain closely interconnected with Africa. \* Over 100 expert contributors--a diverse group of international scholars from all sides of the Atlantic representing many different disciplines

\* A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic  
*Stamping American Memory* Oxford University Press

A critical reexamination of Jean-Baptiste Carpeaux's bust *Why Born Enslaved!*, this book unpacks the sculpture's engagement with—and defiance of—an antislavery discourse. In this clear-eyed look at the

Black figure in nineteenth-century sculpture, noted art historians and writers discuss how emerging categories of racial difference propagated by the scientific field of ethnography grew in popularity alongside a crescendo in cultural production in France during the Second Empire. By comparing Carpeaux's bust *Why Born Enslaved!* to works by his contemporaries on both sides of the Atlantic, as well as to objects by twenty-first-century artists Kara Walker and Kehinde Wiley, the authors touch on such key themes as the portrayal of Black enslavement and emancipation; the commodification of images of Black figures; the role of sculpture in generating the sympathies of its audiences; and the relevance of Carpeaux's sculpture to legacies of empire in the postcolonial present. The book also provides a chronology of events central to the histories of transatlantic slavery, abolition, colonialism, and empire. [Fictions of Emancipation: Carpeaux's Why Born Enslaved! Reconsidered](#) Simon and Schuster The abolitionist movement not only

helped bring an end to slavery in the United States but also inspired the large-scale admission of African Americans to the country's colleges and universities. Oberlin College changed the face of American higher education in 1835 when it began enrolling students irrespective of race and sex. Camaraderie among races flourished at the Ohio institution and at two other leading abolitionist colleges, Berea in Kentucky and New York Central, where Black and white students allied in the fight for emancipation and civil rights. After Reconstruction, however, color lines emerged on even the most progressive campuses. For new generations of white students and faculty, ideas of fairness toward African Americans rarely extended beyond tolerating their presence in the classroom, and overt acts of racial discrimination grew increasingly common by the 1880s. John Frederick Bell's *Degrees of Equality* analyzes the trajectory of interracial reform at Oberlin, New York Central, and Berea, noting its implications for the progress of racial justice in both the nineteenth and twenty-first centuries.

Drawing on student and alumni writings, institutional records, and promotional materials, Bell interrogates how abolitionists and their successors put their principles into practice. The ultimate failure of these social experiments illustrates a tragic irony of abolitionism, as the achievement of African American freedom and citizenship led whites to divest from the project of racial pluralism. [Great Books for Girls](#) Scarecrow Press DIVExplores the relation between nineteenth-century American interest in ancient Egypt in architecture, literature, and science, and the ways Egypt was deployed by advocates for slavery and by African American writers./div [African Americans in the Visual Arts](#) Enslow Publishing, LLC Winner of the University of Michigan Press / Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) Prize for Notable Work in the Digital Humanities In the age of digital communications, it can be difficult to imagine a time when the meaning and imagery of stamps was politically volatile. While

millions of Americans collected stamps from the 1880s to the 1940s, *Stamping American Memory* is the first scholarly examination of stamp collecting culture and how stamps enabled citizens to engage their federal government in conversations about national life in early-twentieth-century America. By examining the civic conversations that emerged around stamp subjects and imagery, this work brings to light the role that these under-examined historical artifacts have played in carrying political messages. Sheila A. Brennan crafts a fresh synthesis that explores how the US postal service shaped Americans' concepts of national belonging, citizenship, and race through its commemorative stamp program. Designed to be saved as souvenirs, commemoratives circulated widely and stood as miniature memorials to carefully selected snapshots from the American past that also served the political needs of small interest groups. *Stamping American Memory* brings together the histories of the US postal service and the federal government,

collecting, and philately through the lenses of material culture and memory to make a significant contribution to our understanding of this period in American history.

[Race and Racism in](#)

[Nineteenth-Century Art](#)

Harvard University Press

Biography of African

American sculptor

Edmonia Lewis.

[Aaron and Alexander](#)

Untreed Reads

Evaluates fiction and

nonfiction books featuring

girls and women in

positive roles, ranking

each entry by reading

level.

*The Open Art Room* Puffin Books

Taking inspiration from a

variety of contemporary

approaches, this book

presents a framework for

Choice-Based instruction

for Secondary Level

(grades 6-12) Art

Education. The Open Art

Room provides a student-

centered approach to art

instruction that is

inspirational, practical,

and classroom-tested --

Provided by the publisher.

**The Harvard Guide to**

**African-American**

**History** Prometheus

Books

The story of Aaron Burr

and Alexander Hamilton,

whose politics put these

Founding Founders in

constant conflict which led to the most famous duel in American history.

*Native North Americans in*

*Literature for Youth* Duke

University Press

Photography Changes

Everything drawn from the

online Smithsonian

Photography

Initiative offers a

provocative rethinking of

photography's impact on

our culture and our lives.

It is a reader-friendly

exploration of the many

ways photographs

package information and

values, demand and hold

attention, and shape our

knowledge of and

experience in the world.

At this transitional

moment in visual culture,

Photography Changes

Everything provides a

unique opportunity to

better understand the

history, practice, and

power of photography.

The publication harnesses

the extraordinary visual

assets of the Smithsonian

Institutions museums,

science centers, and

archives to trigger an

unprecedented and

interdisciplinary dialogue

about how photography

does more than record

the world how it shapes

and changes every aspect

of our experience of and

in the world. The book

features over three

hundred images and

nearly one hundred engaging short texts commissioned from experts, writers, inventors, public figures, and everyday folk Hugh Hefner, John Baldessari, John Waters, Robert Adams, Sandra Phillips, and others. Each story responds to images selected by project contributors. Together they engage readers in a timely exploration of the extent to which our lives have been transformed through our interactions with photographic imagery.

Searching for the Authentic Red-Black Self  
University of Washington Press

Biography of African American sculptor Edmonia Lewis.

The Cabells and Their Kin  
Chronicle Books

A wildly entertaining and surprisingly educational dive into art history as you've never seen it before, from the host of the beloved ArtCurious podcast We're all familiar with the works of Claude Monet, thanks in no small part to the ubiquitous reproductions of his water lilies on umbrellas, handbags, scarves, and dorm-room posters. But did you also know that Monet and his cohort were trailblazing rebels

whose works were originally deemed unbelievably ugly and vulgar? And while you probably know the tale of Vincent van Gogh's suicide, you may not be aware that there's pretty compelling evidence that the artist didn't die by his own hand but was accidentally killed--or even murdered. Or how about the fact that one of Andy Warhol's most enduring legacies involves Caroline Kennedy's moldy birthday cake and a collection of toenail clippings? ArtCurious is a colorful look at the world of art history, revealing some of the strangest, funniest, and most fascinating stories behind the world's great artists and masterpieces.

Through these and other incredible, weird, and wonderful tales, ArtCurious presents an engaging look at why art history is, and continues to be, a riveting and relevant world to explore.

The Sentimental Education of Mary Edmonia Lewis  
Cleis Press Start

EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-

focused magazine.

**Broad Strokes** ABC-CLIO  
A landmark work of art history: lavishly illustrated and extraordinary for its thoroughness, *A History of African-American Artists* -- conceived, researched, and written by the great American artist Romare Bearden with journalist Harry Henderson, who completed the work after Bearden's death in 1988 -- gives a conspectus of African-American art from the late eighteenth century to the present. It examines the lives and careers of more than fifty signal African-American artists, and the relation of their work to prevailing artistic, social, and political trends both in America and throughout the world. Beginning with a radical reevaluation of the enigma of Joshua Johnston, a late eighteenth-century portrait painter widely assumed by historians to be one of the earliest known African-American artists, Bearden and Henderson go on to examine the careers of Robert S. Duncanson, Edward M. Bannister, Henry Ossawa Tanner, Aaron Douglas, Edmonia Lewis, Jacob Lawrence, Hale A. Woodruff, Augusta Savage, Charles H. Alston, Ellis Wilson, Archibald J.

Motley, Jr., Horace Pippin, Alma W. Thomas, and many others. Illustrated with more than 420 black-and-white illustrations and 61 color reproductions -- including rediscovered classics, works no longer extant, and art never before seen in this country -- A History of African-American Artists is

a stunning achievement.

**The Queer Encyclopedia of the Visual Arts** Metropolitan Museum of Art  
**THE UNKNOWN HEROINE** is a limited edition artists' book made by conceptual artist Sherry Wiggins in collaboration with photographer Luís Filipe Branco. The book is

comprised of text and images that are based on Wiggins's interaction with French photographer and writer Claude Cahun's essay "THE ESSENTIAL WIFE or the the Unknown Princess." The book includes this essay by Claude Cahun as well as an essay by curator and writer Cydney Payton.