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Humanities \ General

Braddock, Jeremy. **Collecting as modernist practice.** Johns Hopkins, 2012. 319p bibl index afp ISBN [1-4214-0364-1](#), \$39.95; ISBN [9781421403649](#), \$39.95. Reviewed in 2012sep CHOICE.

Braddock's book stands as a towering achievement. In addition, it is timely, since it arrives on the heels of the *Picasso and Modern British Art* exhibition at the Tate Britain and two special exhibitions at New York's Metropolitan Museum of Art, *Stieglitz and His Artists: Matisse to O'Keeffe* and *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*. Building on the theoretical formulations of both Williams and Jameson, Braddock (Cornell University) treads new ground in detailing the importance of collectors (and literary editors) in the bridging of modernism as an aesthetic and a social practice. He focuses on the collection not just as an assortment of works gathered in one place but as an artifact in and of itself that conveys meaning both politically and culturally. Perhaps the crowning achievement in this work of exceptional scholarship is the chapter that focuses on the Harlem Renaissance and the New Negro. Braddock fully elucidates the significance of early-20th-century African American art in the development of a discrete American modernism. This text should have a multidisciplinary appeal as it examines the foundations of modernism in new cultural and social practices. **Summing Up:** Essential. Upper-division undergraduates through faculty. -- *A. P. Pennino, Stevens Institute of Technology*

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