

Art in Theory, 1900-90: An Anthology

Harrison

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Art In Theory 1990 1990 An Anthology Of Changing Ideas

John F. Moffitt



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Art in Theory 1900 - 2000 Charles Harrison, Paul J. Wood, 2003 These 300 texts provide a vivid introduction to the history of art between 1900 and 2000 Major themes considered include concepts of genius and originality modes of landscape painting the question of Modernity and the aesthetics of photography Art, Activism, and Oppositionality Grant H. Kester, 1998 A collection of essays from the influential American journal of film video and photography exploring ideologies and institutions of the artworld current media strategies for producing social change and topics around gender race and representation I

Art in theory 1900-1990 an anthology of changing ideas C. Harrison, 1995 **Icons, Texts, Iconotexts** Peter Wagner, 1996 No detailed description available for Icons Texts Iconotexts **Art in Theory, 1900-1990** Charles Harrison, 1993 , **A Companion to Contemporary Art Since 1945** Amelia Jones, 2009-02-09 A Companion to Contemporary Art is a major survey covering the major works and movements the most important theoretical developments and the historical social political and aesthetic issues in contemporary art since 1945 primarily in the Euro American context Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies and pointing to future directions in the field Contains dual chronological and thematic coverage of the major themes in the art of our time politics culture wars public space diaspora the artist identity politics the body and visual culture Offers synthetic analysis as well as new approaches to debates central to the visual arts since 1945 such as those addressing formalism the avant garde the role of the artist technology and art and the society of the spectacle The Oxford History of Western Art Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these

visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

A Handbook of Media and Communication Research Klaus Bruhn Jensen, 2013-03-01

A Handbook of Media and Communication Research presents qualitative as well as quantitative approaches to the study of media and communication integrating perspectives from both the social sciences and the humanities Taking methodology as a strategic level of analysis that joins practical concerns with theoretical issues the Handbook offers a comprehensive and in depth review of the field and a set of guidelines for how to think about plan and carry out media and communication studies in different social and cultural contexts The second edition has been thoroughly updated with reference to the development of the internet mobile and other digital media Each chapter addresses shifting configurations of established media organizations media discourses and media users in networked practices of communication The introduction and one further chapter probe changing conceptions on mass and interpersonal online and offline communication in research as in everyday life Three new chapters have been added to exemplify different forms of research employing multiple methods to study multiple media in multiple contexts List of contributors Klaus Bruhn Jensen

Barrie Gunter Rasmus Helles Annette Hill Stig Hjarvard Peter Larsen Amanda Lotz Graham Murdock Horace Newcomb Paddy Scannell Lynn Schofield Clark Kim Christian Schröder

The Challenge of the Avant-garde Paul Wood, 1999-01-01

The Challenge of the Avant Garde is the fourth of six books in the series Art and its Histories which form the main texts of an Open University course. The course has been designed for students who are new to the discipline but will also appeal to those who have undertaken some study in this area. This volume traces the challenge posed to the academic canon by the emergent avant garde of the early and mid nineteenth century. It looks at significant shifts in the development of the concept both in moves away from the sense of social leadership to a desire for artistic autonomy in the later nineteenth century and then a reverse movement to bridge the gap between art and life in the revolutionary avant gardes of the early twentieth century. The book closes with an examination of the eventual incorporation of the avant garde as a form of modern canon by the eve of World War II. Throughout it seeks to relate the discourse of artistic avant gardism in all its forms to contemporary social and political histories.

Inspiration: Bacchus and the Cultural History of a Creation Myth John F. Moffitt, 2005-05-01

The purpose of this book is to reveal the antique pedigree of a now commonplace term Inspiration an essential creation myth now propelling notions of self expression in modern art making. Knowledge of the ancient sources of such supposedly modernist fixations will make a significant contribution to historical cultural thinking particularly by showing in detail the facts of an unrecognized evolutionary continuity. In order to personify Inspiration this study initially focuses upon Michelangelo's Bacchus of 1496 so revealing now forgotten meanings once typically to be attached in a generic way to any Bacchus. Then it demonstrates how these Dionysiac concepts arose in ancient Greece. Later developments particularly from the Middle Ages through the Renaissance are traced here for the first time. Due to further modifications by Friedrich Nietzsche Dionysiac expressionism eventually became a staple of modern art theory and practice.

Situational Aesthetics Victor Burgin, 2009

The essays in this volume provide a succinct overview of Victor Burgin's multifaceted work during the last forty years from its origins in debates within conceptual art to its present concern with everyday perception in the environment of global media.

The Practice of Public Art Cameron Cartiere, Shelly Willis, 2008-05-07

This exciting new collection of essays by practicing artists curators activists art writers administrators city planners and educators offers divergent perspectives on the numerous facets of the public art process. The volume also includes a useful graphic timeline of public art history.

Performance Art in China Thomas J. Berghuis, 2006

Performance Art in China takes as its subject one of the most dynamic and controversial areas of experimental art practice in China. In his comprehensive study Sydney based theorist and art historian Thomas J. Berghuis introduces and investigates the idea of the role of the mediated subject of the acting body in art a notion grounded in the realization that the body is always present in art practice as well as its subsequent secondary representations. Through a series of in depth case studies Berghuis reveals how during the past 25 years Chinese performance artists have acted out their art often in opposition to the principles governing correct behavior in the public

domain In addition to a 25 year chronology of events a systematic index of places names and key terms as well as a bibliography and a glossary in English and Chinese this study also offers the reader numerous previously unpublished photos and documents

Topologies of Sexual Difference Louise Burchill, Rebecca Hill, James Sares, 2025-10-01 Brings together wide ranging interdisciplinary analyses of Luce Irigaray's rethinking of space with respect to sexual difference and the visual arts A rethinking of space is central to Luce Irigaray's philosophy of sexual difference Topologies of Sexual Difference is the first edited collection to focus on this task through a sustained consideration of both Irigaray's critique of the Western tradition's systematic conflation of femininity and space and her transvaluative topological redeployment of space in theorizing sexual difference Across thirteen chapters Irigarayan space is thematized as porous fluid continuous and self differentiating Contributors engage with the origins of life affect the aesthetics of the maternal and placental an Irigarayan morphology inclusive of trans embodiment and in a rare focus the expression of sexuate specificity in creative practice Topologies of Sexual Difference thus demonstrates the fundamental importance of Irigaray's rethinking of space for Western philosophy and the visual arts

Abstraction in Science and Art Chiara Ambrosio, Julia Sánchez-Dorado, 2024-09-30 This volume explores the roles and uses of abstraction in scientific and artistic practice Conceived as an interdisciplinary dialogue between experts across histories and philosophies of art and science this collection of essays draws on the shared premise that abstraction is a rich and generative process not reducible to the mere omission of details in a representation When scientists attempt to make sense of complex natural phenomena they often produce highly abstract models of them In the history and philosophy of art there is a long tradition of debate on the function of abstraction and more recently its relation with theories of depiction Adopting a process oriented perspective the chapters in this volume explore the epistemic potential of a diversity of practices of abstracting The systematic analysis of a wide range of historical cases from early twentieth century abstractionist painting to contemporary abstract photography and from nineteenth century physics to recent research in biology and neurosciences invites the reader to reflect on the material lives of abstraction through concrete artefacts experimental practices and theoretical and aesthetic achievements Abstraction in Science and Art Philosophical Perspectives will be of interest to scholars and advanced students working in aesthetics philosophy of science and epistemology as well as to historians of science and art and to practicing artists and scientists interested in exploring foundational questions at the heart of the creative practice of abstracting The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license Open access for this book was funded by University College London

Painterly Perspective and Piety John F. Moffitt, 2014-01-10 While the Renaissance is generally perceived to be a secular movement the majority of large artworks executed in 15th century Italy were from ecclesiastical commissions Because of the nature of primarily basilica plan churches a parishioner's view was directed by the diminishing parallel lines formed by the walls of the structure Appearing

to converge upon a mutual point this resulted in an artistic phenomenon known as the vanishing point As applied to ecclesiastical artwork the Catholic Vanishing Point CVP was deliberately situated upon or aligned with a given object such as the Eucharist wafer or Host the head of Christ or the womb of the Virgin Mary possessing great symbolic significance in Roman liturgy Masaccio's fresco painting of the Trinity circa 1427 in the Florentine church of Santa Maria Novella analyzed in physical and symbolic detail provides the first illustration of a consistently employed linear perspective within an ecclesiastical setting Leonardo's Last Supper Venetian's St Lucy Altarpiece and Tintoretto's Transparente illustrate the continuation of this use of liturgical perspective

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