



Abstraction And Artifice In Twentieth Century Art

Peter Lasko



Abstraction And Artifice In Twentieth Century Art:

Abstraction and Artifice in Twentieth-century Art Harold Osborne, 1979 Abstraction and Artifice in the 20th Century Art Harold Osborne, 1979 **Twentieth Century Theories of Art** James Matheson Thompson, 1990 Includes selections from major writers on various approaches to art theory for example Freud Jung Marx Heidegger *Practices of Abstract Art* Wiebke Gronemeyer, Isabel Wünsche, 2016-12-14 Recent decades have seen a renewed interest in the phenomenon of abstract art particularly regarding its ability to speak to the political social and cultural conditions of our times This collection of essays which looks at historical examples of artistic practice from the early pioneers of abstraction to late modernism investigates the ambivalent role that abstraction has played in the visual arts and cultures of the last hundred years In addition it explores various theoretical and critical narratives that seek to articulate new perspectives on its legacy in the visual arts From metaphysical considerations and philosophical reflections to debates on interculturality and global perspectives the contributors examine and reconsider abstraction in the visual arts from a contemporary point of view that acknowledges the many social economic cultural and political aspects of artistic practice As such the volume progressively expands the boundaries of thinking about abstract art by engaging it in its increasingly diverse cultural environment

Abstraction in Post-War British Literature 1945-1980 Natalie Ferris, 2022 *Abstraction in Post War British Literature* explores the ways in which writers and thinkers responded to non representational art in the decades following the Second World War By offering a chronological overview of the period in Britain it questions how abstraction came to be discovered absorbed and reimagined in literature The Expressionist Roots of Modernism Peter Lasko, 2003 This book explores the beginnings of the interior design profession in nineteenth century France Drawing on a wealth of visual sources from collecting and advice manuals to pattern books and department store catalogues it demonstrates how new forms of print media were used to sell the idea of the unified interior as a total work of art enabling the profession of interior designer to take shape In observing the dependence of the trades on the artistic and public visual appeal of their work Interior decorating in nineteenth century France establishes crucial links between the fields of art history material and visual culture and design history **Art History: The Key Concepts** Jonathan Harris, 2006-10-16 *Art History The Key Concepts* is a systematic reliable and accessible reference guide to the disciplines of art history and visual culture Containing entries on over 200 terms integral to the historical and theoretical study of art design and culture in general it is an indispensable source of knowledge for all students scholars and teachers Covering the development present status and future direction of art history entries span a wide variety of terms and concepts such as abstract expressionism epoch hybridity semiology and zeitgeist Key features include a user friendly A Z format fully cross referenced entries suggestions for further reading Engaging and insightful as well as easy to follow and use *Art History The Key Concepts* builds a radical intellectual synthesis for understanding and teaching art art history and visual culture A Dictionary of the Avant-Gardes , 2013-05-13 A

Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture **Meanings of Abstract Art** Paul Crowther, Isabel Wünsche, 2012 This book explores the relation of abstract art to nature Traditional picturing and sculpture are based on conventions of resemblance between the work and that which it is a representation of Abstract works in contrast adopt alternative modes of visual representation or break down and reconfigure the mimetic conventions of pictorial art and sculpture Obviously this means that abstract art takes many different forms However this diversity should not mask some key structural features these center on two basic relations to nature understanding nature in the broadest sense to comprise the world of recognisable objects creatures organisms processes and states of affairs The first involves abstracting from nature to give selected aspects of it a new and extremely unfamiliar appearance The second involves abstract art as the affirmation of a relatively unconstrained natural creativity that issues in new autonomous forms that are not constrained by mimetic conventions Such creativity is often attributed to the power of the unconscious The book contains three categories of essays 1 those on classical modernism Mondrian Malevich Kandinsky Arp early American abstraction 2 those on post war abstraction Pollock Still Newman Smithson Noguchi Arte Povera Michaux postmodern developments and 3 those of a broader art historical and philosophical scope Provided by publisher Abstractionist Aesthetics Phillip Brian Harper, 2015-12-25 An artistic discussion on the critical potential of African American expressive culture In a major reassessment of African American culture Phillip Brian Harper intervenes in the ongoing debate about the proper depiction of black people He advocates for African American aesthetic abstractionism a representational mode whereby an artwork rather than striving for realist verisimilitude vigorously asserts its essentially artificial character Maintaining that realist representation reaffirms the very social facts that it might have been understood to challenge Harper contends that abstractionism shows up the actual constructedness of those facts thereby subjecting them to critical scrutiny and making them amenable to transformation Arguing against the need for positive representations Abstractionist Aesthetics displaces realism as the primary mode of African American representational aesthetics re centers literature as a principal site of African American cultural politics and elevates experimental prose within the domain of African American literature Drawing on examples across a variety of artistic production including the visual work of Fred Wilson and Kara Walker the music of Billie Holiday and Cecil Taylor and the prose and verse writings of Ntozake Shange Alice Walker and John Keene this book poses urgent questions about how racial blackness is made to assume certain social meanings In the process African American aesthetics are upended rendering abstractionism as the most powerful modality for Black representation

William Carlos Williams and the Ethics of Painting Terence Diggory, 2014-07-14 In Peter Brueghel's painting The Adoration of the Kings the depiction of Joseph and Mary suggested to William Carlos Williams a paradigm for the relationship between poem and painting reader and text man and woman that he had sought throughout his life to establish a marriage

that can acknowledge and withstand infidelity Here Terence Diggory explores the meaning of this paradigm within the context of Williams s career and also of recent critical and cultural debate which frequently assumes violence and oppression to be inherent in all forms of relationship Williams s special attention to the art of painting Diggory shows put him in a position to challenge such assumptions In contrast to the ethics of reading deduced by J Hillis Miller from the premises of deconstruction Diggory illuminates Williams s ethics of painting by applying Julia Kristeva s concepts of psychoanalytic transference and nonoppressive desire The abstract or objectless space in which such desire operates is typified by modernist painting for both Kristeva and Williams but foreshadowed in the work of earlier artists such as Bellini and Brueghel Originally published in 1991 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Cognitive Processes in the Perception of Art W.R. Crozier,A.J. Chapman,1984-06-01 This book reviews progress and describes original research in the cognitive psychology of the arts The invited contributors are leading authorities and the topics which they cover include psychological approaches to symbols and meaning in art issues in experimental aesthetics the development in children of artistic production and appreciation and the perception of musical and pictorial material

Philosophy and the Visual Arts Andrew Harrison,2012-12-06 This volume consists of papers given to the Royal Institute of Philosophy Conference on Philosophy and the Visual Arts Seeing and Abstracting given at the University of Bristol in September 1985 The contributors here come about equally from the disciplines of Philosophy and Art History and for that reason the Conference was hosted jointly by the Bristol University Departments of Philosophy and History of Art Other conferences sponsored by the Royal Institute of Philosophy have been concerned with links between Philosophy and related disciplines but here with the generous support of South West Arts and with the enthusiastic co operation of the staff of the Arnolfini Gallery in Bristol we were able to attempt even more in the way of bridge building not only were we able to hold some of our meetings in as possible to the general the Gallery thus making them as accessible public but we were also privileged in having our discussions supported by two exhibitions of contemporary painting that together presented contrasting aspects of the abstracting enterprise One featuring works by Ian McKeever and drawings and painting by Frank Auerbach some of which are discussed and illustrated in the present volume was about the painterly exploration of abstracting from images in nature and in painting itself The other curated by Waldemar Januszczak while showing some figurative works was concerned with the pure power of colour perceived abstractly in its own right

Frederick Ashton's Ballets Geraldine Morris,Senior Honorary Research Fellow in Dance Geraldine Morris,2024-11-22 The second edition of Frederick Ashton s Ballets Style Performance Choreography adds

two further ballets to this ground breaking study of Frederick Ashton's choreography. It not only examines the contribution these ballets made to twentieth century dance art but also presents a detailed account of Ashton's work and dances demonstrating his remarkable choreographic and artistic talent. Having danced with the Royal Ballet Company during the years Ashton was Director, author Geraldine Morris also draws on her years as an academic in the field. As well as highlighting the dances the book explores the contribution made by Ashton's collaborators both designers and musicians. Central is the issue of identity and how style can be retained in dance despite alterations in training. It considers the problem of how the values of ballet training change thereby affecting contemporary performances of his works. Through eight works Morris examines the various sources that Ashton used whether they were dances with words or those influenced by dancers' movement style: jazz dance, abstraction, mysticism or narrative. With this new material the second edition makes a significant contribution to dance scholarship.

Abstraction in the Twentieth Century Mark Lawrence Rosenthal, 1996. Exhibition 2.9.5.12.96. Distributed by Abrams.

Dictionary of Visual Discourse Barry Sandywell, 2016-04-22. This substantial and ambitious dictionary explores the languages and cultures of visual studies. It provides the basis for understanding the foundations and motivations of current theoretical and academic discourse as well as the different forms of visual culture that have come to organize everyday life. The book is firmly placed in the context of the visual turn in contemporary thought. It has been designed as an interdisciplinary or transdisciplinary introduction to the vocabularies and grammars of visuality that inform thinking in the arts and humanities today. It also offers insight into the philosophical frameworks which underpin the field of visual culture. A central theme that runs throughout the entries is the task of moving away from a narrow understanding of visuality inherited from traditional philosophy toward a richer cultural and multi-sensorial philosophy of concrete experience. The dictionary incorporates intertextual links that encourage readers to explore connections between major themes, theories and key figures in the field. In addition the author's introduction provides a comprehensive and critical introduction which documents the significance of the visual turn in contemporary theory and culture. It is accompanied by an extensive bibliography and further reading list. As both a substantive academic contribution to this growing field and a useful reference tool, this book offers a theoretical introduction to the many languages of visual discourse. It will be essential reading for graduate students and scholars in visual studies, the sociology of visual culture, cultural and media studies, philosophy, art history and theory, design, film and communication studies.

Music and Ideology in Cold War Europe Mark Carroll, 2006-11-02. This book places the radicalization of art music in early post-war France in its broader socio-cultural and political context. It pursues two general and intersecting lines of inquiry. The first details the stances towards musical conservatism and innovation adopted by cultural strategists representing Western and Soviet ideological interests at the onset of the Cold War. The second, which draws upon the commentaries of Theodor Adorno and Jean-Paul Sartre, recognizes that the Cold War generated a heightened political awareness amongst French musicians at the very time when the social

relevance of avant garde music had become the subject of widespread debate The study considers the implications of the performance at L Oeuvre du XXe si cle an international arts festival staged in Paris in 1952 with the intention of discrediting socialist realism by means of two opposing musical types neo classicism represented by Stravinsky s Symphony in C and serialism Boulez s Structures 1a Concise Routledge Encyclopedia of Philosophy Routledge (Firm),2000 The scholarship of this monumental and award winning ten volume work is available in one affordable book that brings together more than 2 000 entries from the original in a shortened more accessible format Extensively cross referenced and indexed

Understanding Abstract Art Frank Whitford,1987 Abstract paintings are discussed both from the point of the creator and from the point of view of the spectator *SOYUT SANAT ATLASI ÖZKAN EROĞLU*,2023-11-07 Soyut Sanat Atlas ba l kl bu atlas kitap 20 y zy lda ve devam nda 21 y zy l n ilk yirmi y l nda dikkati eken ba at soyut rneklerin s n flara b l nd bir tasar mla sunulmakta Bu atlasa zel bir bak e li inde T rkiye den de isimler dahil edildi Tabi bunu yaparken en ba ta zellikle soyut sanat meselesinin n n a an 19 y zy ldan nc rnekler de hat rlat ld Kitapta sundu umuz Paleolitik d nemden verdi imiz rnek g stermektedir ki soyut olgu insan n varl k g sterdi i zamanlardan beri var ve de en nemlisi Kandinsky nin de ifade etti i zere somut ile soyut asl nda ayn ey Tekhne Yay nlar 10 y l nda b yle bir kitapla zellikle lkemizde kendisine sanat diyen herkesin ele ald klar n verilen rnekler e li inde g zden ge irerek ger ek i bir zele tiri yapmas n da sa las n istiyor

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