

# ART AND ITS HISTORIES

A READER



EDITED BY STEVE EDWARDS

# Art And Its Histories A Reader

**Eleanor Amico**



## **Art And Its Histories A Reader:**

Art and Its Histories ,1999      **Art and Its Histories** Steve Edwards, Professor and Head of Art History Steve Edwards, 1999-01-01 Published with six accompanying books in the series Art and its Histories      Art and Its Global Histories Diana Newall, Emma Barker, Warren Carter, Kathleen Wren Christian, Renate Dohmen, 2017 A varied selection of content including excerpts new translations interviews with curators and artists and art criticism The Reader is contextualised under key themes and ideas that underpin the notion of a global art history that spans from the 1400s to present day      **The Reader, a review of literature, science, and art** ,1866-07      *Art, Education and Gender* Gill Hopper, 2015-10-05 Why do girls study art and why do girls become primary teachers This book examines and reveals the powerful influence of the family the school and the state in shaping female identity and constructing notions of gender appropriateness It also discusses the status of art at school and the position of women artists in society      **Oral History in the Visual Arts** Linda Sandino, Matthew Partington, 2013-04-25 The first book to explore the theory and practice of oral history as a methodology across a wide range fields including art design fashion textiles museum studies history and craft

**Reader's Guide to Women's Studies** Eleanor Amico, 1998-03-20 The Reader's Guide to Women's Studies is a searching and analytical description of the most prominent and influential works written in the now universal field of women's studies Some 200 scholars have contributed to the project which adopts a multi layered approach allowing for comprehensive treatment of its subject matter Entries range from very broad themes such as Health General Works to entries on specific individuals or more focused topics such as Doctors      Intersections, Innovations, Institutions: A Reader In Singapore Modern Art Jeffrey Say, Yu Jin Seng, 2022-09-29 Intersections Innovations Institutions A Reader in Singapore Modern Art is the second of two volumes of readers which the editors had published on Singapore art The first volume Histories Practices Interventions A Reader in Singapore Contemporary Art was published in 2016 Like the first volume Intersections Innovations Institutions brings together historically important writings but the scope is on modern artistic practices in Singapore from the 19th century to the 1980s The aim of this book is to make these writings accessible for research and scholarship and for new histories and narratives to be constructed about the modern in Singapore art Bundle set A Reader in Singapore Modern and Contemporary Art Related Link s      **Art Journal** ,1960      Reader's Guide to Lesbian and Gay Studies Timothy F. Murphy, 2000 A guide to existing academic literature on issues persons periods and topics important in lesbian and gay studies With a focus on book length studies in English entries offer a very brief introduction and a more detailed overview of the secondary literature including the relative merits of each source under consideration While the overall arrangement of entries is alphabetical other means of access include a booklist general indexes cross references and a thematic list African American culture AIDS art and artists Asian studies biological sciences lesbian and gay culture education family gender studies history law literature media studies medicine music performing arts politics psychology philosophy and ethics and

others Annotation copyrighted by Book News Inc Portland OR      **Cosmopolitan Radicalism** Zeina Maasri,2020-08-06 Exploring visual culture design and politics in 1960s Beirut this compelling interdisciplinary study examines a critical period in Lebanon s history      Art history Michael Hatt,Charlotte Klonk,2025-03-18 Art History A critical introduction to its methods provides a lively and stimulating introduction to methodological debates within art history Offering a lucid account of approaches from Hegel to post colonialism the book provides a sense of art history s own history as a discipline from its emergence in the late eighteenth century to contemporary debates By explaining the underlying philosophical and political assumptions behind each method along with clear examples of how these are brought to bear on visual and historical analysis the authors show that an adherence to a certain method is in effect a commitment to a set of beliefs and values The book makes a strong case for the vitality of the discipline and its methodological centrality to new fields such as visual culture This book will be of enormous value to undergraduate and graduate students and also makes its own contributions to ongoing scholarly debates about theory and method      **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      **The Visible World** Thijs Weststeijn,2008 How did painters and their public speak about art in Rembrandt s age This book about the writings of the painter poet Samuel van Hoogstraten one of Rembrandt s pupils examines a wide variety of themes from painting practice and theory from the Dutch Golden Age It addresses the contested issue of Dutch realism and its hidden symbolism as well as Rembrandt s concern with representing emotions in order to involve the spectator Diverse aspects of imitation and illusion come to the fore such as the theory behind sketchy or rough brushwork and the active role played by the viewer s imagination Taking as its starting point discussions in Rembrandt s studio this unique study provides an ambitious overview of Dutch artists ideas on painting      **Modern Sculpture Reader** Jon Wood,David Hulks,Alex Potts,2012-08-21 In many anthologies of art sculpture is given short shrift in relation to other media if it is treated at all Modern Sculpture Reader aims to rectify this situation by presenting a collection of important texts that have defined sculpture s radically changing status and role since the end of the nineteenth century a time marked by a general reappraisal of the forms and functions of art From the rigorously theoretical to the experimental and poetic

Modern Sculpture Reader offers a lively discourse on the medium by a range of artists writers critics and poets Marcel Duchamp Louise Bourgeois Claes Oldenberg Andr Breton Ezra Pound and Clement Greenberg in a variety of genres poems lectures transcribed interviews newspaper and magazine articles and artists statements These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice Many of the essays highlight key ongoing concerns such as sculpture s physical properties and conditions of display both of which have important implications for the viewer s tactile and emotional interaction with sculptural works

Video Art Historicized Malin Hedlin Hayden,2016-03-03 Video art emerged as an art form that from the 1960s and onwards challenged the concept of art hence art historical practices From the perspective of artists critics and scholars engaged with this new medium art was seen as too limiting a notion Important issues were to re think art as a means for critical investigations and a demand for visual reconsiderations Likewise art history was argued to be in crisis and in need of adapting its theories and methods in order to produce interpretations and thereby establish historical sense for moving images as fine art Yet as this book argues video art history has evolved into a discourse clinging to traditional concepts ideologies and narrative structures manifested in an increasing body of texts Video Art Historicized provides a novel insightful and also challenging re interpretation of this field by examining the discourse and its own premises It takes a firm conceptual approach to the material examining the conceptual theoretical and methodological implications that are simultaneously contested by both artists and authors yet intertwined in both the legitimizing and the historicizing processes of video as art By engaging art history s most debated concepts canon art and history this study provides an in depth investigation of the mechanisms of the historiography of video art Scrutinizing various narratives on video art the book emphasizes the profound and widespread hesitations towards but also the efforts to negotiate traditional concepts and practices By focusing on the politics of this discourse theoretical issues of gender nationality and particular themes in video art Malin Hedlin Hayden contests the presumptions that inform video art and its history

**Chicago: Its History and its Builders, Volume 1** Josiah Seymour Currey,2017-04-27 Maybe there has never been a more comprehensive work on the history of Chicago than the five volumes written by Josiah S Currey and possibly there will never be Without making this work a catalogue or a mere list of dates or distracting the reader and losing his attention he builds a bridge for every historically interested reader The history of Windy City is not only particularly interesting to her citizens but also important for the understanding of the history of the West This volume is number one out of five and covers the time from the period of discovery to the slavery issues of the town in the 19th century

**The Design History Reader** Grace Lees-Maffei,Rebecca Houze,2025-01-09 This revised and updated edition addresses the international history and practice of design from the 17th century to the present day Covering both primary texts by social theorists designers and design reformers and secondary texts in the form of key works of design history and design thinking the Reader provides an

essential resource for understanding the history of design the development of the discipline and contemporary issues in design history and practice including decolonization sustainability historiography gender and globalization Extracts are grouped into thematic sections each with a contextualizing introduction by the editors and a guide to further reading The updated edition of The Design History Reader expands upon its original content and features numerous significant voices from across the globe Authors include William Morris Karl Marx Roland Barthes Victor Margolin Penny Sparke Judy Attfield Ellen Lupton and many more

**Reading Eco** Rocco Capozzi,1997-02-22

READING ECO is a timely indication of the fruitfulness of perceiving Eco as the same in his metamorphoses It also testifies to a certain price that Eco and his readers must may pay for the enormous pleasure and intellectual stimulus of being Eco and being with Eco The Comparatist Umberto Eco is quite simply a genius He is a renowned medievalist philosopher novelist a popular journalist and linguist He is as warm and witty as he is learned and quite probably the best known academic and novelist in the world today The goal of this anthology is to examine his ideas of literary semiotics and interpretation as evidenced both in his scholarly work and in his fiction

Contemporary Cultures of Display Emma Barker,Senior Lecturer in Art History Emma Barker,1999-01-01

Contiene

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