

# Passionate Being Lomax Yve

Passionate Being The Feminism and Visual Culture Reader Queer Methodology for Photography Writing the Image The Postmodern Arts Studio Creative Writing and Art History Figure, Calling Studio International After Criticism Shifting Focus Images Art bibliographies Modern Art Journal The Return of the Hero Stillness and Time British Photography The British Journal of Photography Liverpool and Manchester Photographic Journal Public Bodies/private States Yve Lomax Amelia Jones Asa Johannesson Yve Lomax Nigel Wheale Catherine Grant Yve Lomax Gavin Butt Susan Kirst Butler Sunil Manghani David Green Mark Haworth-Booth Jane Brettle

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written through both the first and second person singular passionate being takes its author and its reader on a journey that has them thinking of their experience of and belonging to language and the possibility of an instance of the world taking place without prejudice and exclusion at its beginning it brings to its author the question what can you say the responses that ensue turn our attention toward presupposition and about how singularity can be said the book also brings into play

among others the work of giorgio agamben it asks us to view both language and the world taking place without presupposition revealing both the political implications and those for living that this vision holds it is a work to be read twice with pleasure and then again

challenging the notion of feminism as a unified discourse this book assembles writings that address art film architecture popular culture new media and other visual fields from a feminist perspective the book combines classic texts with six newly commissioned pieces articles are grouped into thematic sections each introduced by the editor providing a framework within which to understand the shifts in feminist thinking in visual studies as well as an overview of major feminist theories of the visual this reader also explores how issues of race class nationality and sexuality enter into debates about feminism in the field of the visual book cover

this book presents new ways of approaching photographic discourse from a queer perspective offering discussions on what a queering methodology for photography may entail by drawing links between artistic strategies in photographic practice and key theoretical concepts from photography theory queer theory critical theory and philosophy with different examples of conceptual perspectives including representation formalism and mediumlessness it seeks to diversify queer methodology for photography while primarily addressing photography this book is entwined with broader philosophical questions concerning identity difference and the creations of systems of thought that limit the possibilities of existence to binary categorisation it proposes a new concept of the photographic image that addresses its materiality in the form of the poetic and the political in relationship to a generative principle that is named as a queer quality the photograph s ability to voice queer concerns also beyond its role as representation this book will be of interest to scholars working in photography art history queer studies new materialism and posthumanism

brought together for the first time these writings by visual artist and writer yve lomax are united by a common thread they place writing itself the written image into the repertoire of visual art the book both proposes and demonstrates this development it also has a twofold purpose and function it can be read and enjoyed as performance often resembling poetry thick with ideas images and metaphors it is also an original contribution to theoretical writing on the visual particularly relating to the image and difference celebrating and referring to the work of michel serres gilles deleuze luce irigaray and others in pursuit of its own strategy of introducing the written image into the theoretical text

the postmodern arts provides essential material and invaluable guidance for students of modern literature and culture

creative writing and art history considers the ways in which the writing of art history intersects with creative writing essays range from the analysis of historical examples of art historical writing that have a creative element to examinations of contemporary modes of creative writing about art considers the ways in which the writing of art history intersects with creative writing covers a diverse subject matter from late neolithic stone circles to the writing of a sentence by flaubert the collection both contains essays that survey the topic as well as more specialist articles brings together specialist contributors from both sides of the atlantic

think how much of your life is governed by division and separation lines are drawn walls go up borders are controlled and you too become separated from yourself now imagine division not working figure calling presents such a possibility it makes good sense shudder and takes you to a place you have never been

it has recently become apparent that criticism has fallen on hard times either commodification is deemed to have killed it off or it has become institutionally routine this book explores contemporary approaches which have sought to renew criticism's energies in the wake of a theatrical turn in recent visual arts practice and the emergence of a performative arts

writing over the past decade or so issues addressed include the performing of art's histories the consequences for criticism of embracing boredom distraction and other queer forms of inattention and the importance of exploring writerly process in responding to aesthetic experience bringing together newly commissioned work from the fields of art history performance studies and visual culture with the writings of contemporary artists after criticism provides a set of experimental essays which demonstrate how the critical might live on as a vital and efficacious force within contemporary culture

images critical and primary sources is a major multi volume work of reference that brings together seminal writings on the image taking an interdisciplinary approach the essays range across the domains of philosophy history art aesthetics literature science anthropology critical theory and cultural studies the essays reveal a wide set of perspectives problematics and approaches helping to frame a rich encompassing view of what we can broadly term image studies the four volumes are arranged thematically each separately introduced and with the essays structured into specific sections for easy reference volume 1 understanding images establishes conceptual historical ideological and philosophical framings for understanding and defining the image followed in volume 2 the pictorial turn with a focus on the most enduring and constitutive question of the image its relationship to with and against text and textuality volume 3 image theory offers representative materials covering key theoretical approaches for analyzing interpreting and critiquing the image finally volume 4 image cultures examines a wide range of social and cultural contexts of the image which covers aspects of visual evidence image and memory visual methodologies scientific imaging and the practical engagement of image makers images critical and primary sources offers a major scholarly resource for any researchers involved in the study of the image and visual culture

abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews the scope of artbibliographies modern extends from artists and movements beginning with impressionism in the late 19th century up to the most recent works and trends in the late 20th century photography is covered from its invention in 1839 to the present a

particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature approximately 13 000 new entries are added each year published with title loma from 1969 1971

this collection of essays by leading photographic and film theorists considers the changing relationship between the still and moving image in contemporary culture the photograph has traditionally been seen as a quintessentially still image its ability to freeze and hold a moment in time has been the source of its peculiar fascination and the foundation of much of the theoretical discussion about it new technological developments in digital media however have fundamentally altered the ways in which we think about photography in particular forcing us to reconsider our assumptions about the still and the moving image and their relationships to differing conceptions of time amongst the topics addressed in these essays are the work of artists who extend the still image in time through the use of video or narrative sequencing the aesthetic and philosophical analyses of stasis the place of the pose and tableau in contemporary photography and film the iconography of photography in cinema and the notion of the cinematic fragment and cultural memory book jacket

this unique collaboration juxtaposes the visual areas of photography and mixed media and the academic disciplines of medicine architecture law social science and theology to specifically examine the ways in which these institutions affect our understanding and experience of the world mediated through our bodies in both the public and private spheres back cover

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