

Thinking Through Painting Reflexivity And Agency

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introduction remarks on contemporary painting s perseverance andré rottmann painting and atrocity the tuymans strategy peter geimer questions for peter geimer isabelle grow response to isabelle grow peter geimer the value of painting notes on unspecificity indexicality and highly valuable quasi persons isabelle grow questions for isabelle grow peter geimer response to peter geimer isabelle grow

don delillo has spent his career reflecting upon the creative processes of artists in recent years he has become increasingly drawn to spectators and how they project and indulge their own private obsessions through art the self reflexive art of don delillo is the first book devoted to this dimension of delillo s art it is also the first book to identify and analyze a signature delillo motif the embedded author in multiple novels short stories and plays delillo inserts a character subtly implied as the creator of the very narrative we are reading or watching spanning his entire career but focusing primarily on his work from *underworld* 1997 to *zero k* 2016 the self reflexive art of don delillo breaks important new ground in delillo studies

publisher description

exploring the epistemological potential of meta and inter images since the 1990s when the question of the visual became central in various arts and humanities disciplines images that refer to themselves as such or to other images have enjoyed an increasing interest meta and inter images in contemporary visual art and culture partakes in enriches and updates these debates it investigates what meta and inter images can make known about the visual in its own terms by its own means written by scholars in aesthetics art history and cultural film literary media and visual studies the essays gathered here tackle meta and inter images in an array of creative artefacts practices and media they unfold the epistemological potential of every meta and inter image discussed to raise questions such as what are images how do they work by whom to what purpose to what effect and in what context s are they used how are they created and understood and how do they challenge our pre

conceptions of images and the ways we study them contributors maaheen ahmed universit  catholique de louvain vangelis athanassopoulos universit  paris i panth on sorbonne sotirios bahtsetzis hellenic open university concepci n cort s zulueta universidad aut noma de madrid mafalda d maso goldsmiths university of london elisabeth christine gamer university of bern amanda gluibizzi ohio state university stella hockenhill university of wolverhampton ana l lejeune universit  catholique de louvain fabrice leroy university of louisiana at lafayette johanna malt king s college london olga moskatova ikkm bauhaus universit t weimar magdalena nowak the graduate school for social research at the polish academy of sciences jorgelina orfila texas tech university fran pheasant kelly university of wolverhampton rapha l pirene school of graphic research e r g brussels abigail susik willamette university

this book seeks to advance social economic analysis economic methodology and the history of economic thought in the context of twenty first century scholarship and socio economic concerns bringing together carefully selected chapters by leading scholars it examines the central contributions that john davis has made to various areas of scholarship in recent decades criticisms of mainstream economics have rekindled interest in a number of areas of scholarly inquiry that were frequently ignored by mainstream economic theory and practice during the second half of the twentieth century including social economics economic methodology and history of economic thought this book contributes to a growing literature on the revival of these areas of scholarship and highlights the pivotal role that john davis s work has played in the ongoing revival together the international panel of contributors show how davis s insights in complexity theory identity and stratification are key to understanding a reconfigured economic methodology they also reveal that davis s willingness to draw from multiple academic disciplines gives us a platform for interrogating mainstream economics and provides the basis for a humane yet scientific alternative this unique volume will be essential reading for advanced students and researchers across social economics history of economic thought economic

methodology political economy and philosophy of social science

how does artistic practice lead to the production of knowledge how does in turn artistic knowledge relate to its material base how does contingent materiality guide the artist towards finding form and developing a statement this volume is dedicated to the object as a process in order to offer new insights into the ways the object broadly construed comprising digital and other non classical objects becomes an active element in artistic practice

with many illustrations and diagrams images of thought provides easy to follow ways in which to read indian persian and european paintings in terms of composition proportion colour symbolism and references to myth yet it also provides the intellectual contexts of islamic cultures which inform our perceptions of how this visual language works the author uses salient aspects of critical theory anthropology and theology to sensitise viewers to the diversity and difference of cultural readings but never loses sight of the primacy of the visual and formal characteristics gestures geometrical structures and their cooperation with myths and theologemes the book provides access to one of the world s major visual traditions whose characteristics continue to inform and elucidate indian and islamic contemporary thought today images of thought is a major scholarly and provocative contribution not only to our understanding of cultural individuality but it offers important examples of how to engage in transcultural understanding and ways of seeing

this book explores the transformation of ideas of the material in late twentieth and early twenty first century musical composition new music of this era is argued to reflect a historical moment when the idea of materiality itself is in flux engaging with thinkers such as theodor adorno sara ahmed zygmunt bauman rosi braidotti and timothy morton the author considers music s relationship with changing material conditions from the rise of neo liberalism and information technologies to new concepts of the natural world drawing on musicology cultural theory and philosophy

the author develops a critical understanding of musical bodies objects and the environments of their interaction music is grasped as something that both registers material changes in society whilst also enabling us to practice materiality differently

exhibition catalogue exploring the relationship between art in two and three dimensions sculpture in painting is not so much concerned with comparing the two disciplines but the dialogue between them the exhibition the first at the henry moore institute to consist only of paintings brings together some thirty works from the 1500s to the present day by a range of influential artists including titian hogarth vuillard and henning exhibition henry moore institute leeds 9 october 2009 10 january 2010

the strategy of postmodern appropriation that burgeoned into an international style in the 1980s is currently epitomised by the work of new york artists such as cindy sherman barbara kruger hans haacke and david salle this book examines the parallel yet highly original evolution of australia s leading appropriationist imants tillers the author argues that whereas the new york school was predominantly based on the appropriation of mass media imagery from 1975 onwards tiller turned to the appropriation of fine art imagery while the new york school was primarily oriented towards a deconstruction of the ideological signs of mass media tillers pioneered an alternative australian school of appropriation based on the deconstruction of authorship coulter smith also argues that the lack of authorial presence that arises out of tillers approach foregrounds the role of the viewer in the construction of meaning and in so doing expands the discourse of appropriation into the multi dimensional space of intertextuality book jacket

videodisc contains selected clips from the animated painting exhibition

training artistic reflexivity in visual artists with over 30 images from her thesis exhibition reflex a trans disciplinary artist and educator in both acting and visual art

jennifer completed her mfa in the interdisciplinary masters of art and design program at ocad university her research focus hybridized her theatre and visual art disciplines and adapted improvisational acting techniques into collaborative gestural drawing exercises for visual artists to train them to be more artistically reflexive how is the reflexive impulse recognized valued and taught to the visual artist reflexivity is the artistic response to the idea or impulse from the brain training reflexivity as a tool is not about training the impulse but about training the reflexive response to impulse acting pedagogy through improvisation and repetition improves the reflexive response using actor training methods that i have adapted into gestural drawing exercises visual artists can practice responding reflexively in collaboration with others learning and artistry are social processes they require embodied engagement with others to teach reflexivity and artistic individuality this research contributes new interdisciplinary language and innovative techniques to visual artist training and identifies artistic reflexivity as a trainable part of a developing artistic process

explores the range of issues and perspectives about the nature of knowledge and reflexive knowing this book shows how a concern with reflexivity can inform research methodologies and practice the text is intended for academics and researchers in communication and the sociology of knowledge

art for art s sake addresses the relationship between art and life between the aesthetic and the social and promotes the former term over the latter one in each instance although it has long been argued that aestheticism aims to de humanize art this volume seeks to consider the counterclaim that such de humanization can also lead to re humanization to a deepened relationship between the aesthetic sphere and the world at large and between the artistic receptor and his or her human existence

the independent voice of the visual arts

an overview of modern art theory and history this anthology treats modern art as a

complex cultural political and social process intimately connected with larger cultural political and social contexts pearson

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