

Radical Perspectives in the Arts

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Radical Perspectives In The Arts

Dabney Townsend



Radical Perspectives In The Arts:

Facing Value Maaïke Lauwaert, Francien van Westrenen, 2017 About the imaginative re use of materials and value creation by artists designers and architects with source texts new texts and images *Radical perspectives in the Arts* Manuel Gómez Galán, 1972 *Praxis*, 1978 **Praxis**, 1976 *Radical Perspectives in the Arts* Lee Baxandall, 1972 Essays by Herbert Marcuse Jean Paul Sartre Fidel Castro and others examining the arts in relation to capitalism class values patronage and property communism freedom of expression and the future **The Frankfurt School** J. M. Bernstein, 1994 The Frankfurt School refers to the members associated with the Institut für Sozialforschung Institute for Social Research which was founded in Frankfurt in 1923 The work of this group is generally agreed to have been a landmark in twentieth century social science It is of seminal importance in our understanding of culture progress politics production consumption and method This set of six volumes provides a full picture of the School by examining the important developments that have occurred since the deaths of the original core of Frankfurt scholars All the major figures Adorno Horkheimer Marcuse Benjamin are represented In particular the important post war work of Jürgen Habermas is fully assessed The collection also covers the work of many of the minor figures associated with the School who have been unfairly neglected in the past resulting in the most complete survey and guide to the oeuvre of the Frankfurt School Marxism and the History of Art Andrew Hemingway, 2006-07-20 This book is the first comprehensive introduction to Marxist approaches to art history Although the aesthetic was a crucial part of Marx and Engels's thought they left no full statement on the arts Although there is an abundant scholarship on Marxist approaches to literature the historiography of the visual arts has been largely neglected This book encompasses a range of influential thinkers and historians including William Morris Mikhail Lifshits Frederick Antal Francis Klingender Max Raphael Meyer Schapiro Walter Benjamin Henri Lefebvre and Arnold Hauser It also addresses the heritage of the New Left In the spirit of Marxism the authors interpret the achievements and limitations of Marxist art history in relation to the historical and political circumstances of its production providing an indispensable introduction to contemporary radical practices in the field Art, Alienation, and the Humanities Charles Reitz, 2000-02-10 Illustrates how Marcuse's theory sheds new light on current debates in both education and society involving issues of multiculturalism postmodernism civic education the culture wars critical thinking and critical literacy **Historical Dictionary of Aesthetics** Dabney Townsend, 2006-09-05 Aesthetics is not a factual discipline there are no aesthetic facts The word itself is derived from the Greek word for feeling and the discipline arises because of the need to find a place for the passions within epistemology the branch of philosophy that investigates our beliefs Aesthetics is more than just the study of beauty it is a study of that which appeals to our senses most often in connection with the classification analysis appreciation and understanding of art The Historical Dictionary of Aesthetics covers its history from Classical Greece to the present including entries on non western aesthetics The book contains a chronology a list of acronyms and abbreviations an

introductory essay a bibliography and hundreds of cross referenced dictionary entries on the main concepts terminology important persons philosophers critics and artists and the rules and criteria we apply in making judgments on art By providing concise information on aesthetics this dictionary is not only accessible to students but it provides details and facts to specialists in the field

The to Z of Aesthetics Dabney Townsend,2010-04 The A to Z of Aesthetics covers its history from Classical Greece to the present including entries on non western aesthetics The book contains a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries on the main concepts termi

The Social Context of James Ensor's Art Practice Susan M. Canning,2022-10-20 Vive la Sociale This rousing revolutionary statement written on a bright red banner across the top of James Ensor s Christ s Entry into Brussels in 1889 served as a visual manifesto and call to action by the Belgian artist 1860 1949 one that announced with an insistent public voice the centrality of his art practice to the cultural discourse of modern Belgium This provocative declaration serves as the title for this new study of Ensor s art focusing on its social discourse and the artist s interaction with and at times satirical encounter with his contemporary milieu Rather than the alienated and traumatized Expressionist given preference in modern art history Ensor is presented here as an artist of agency and purpose whose art practice engaged the issues and concerns of middle class Belgian life society and politics and was informed by the values and class race and gendered perspectives of his time Ensor s radical vision and oppositional strategy of resistance self fashioning and performance remains relevant This book with its timely nuanced reading of the art and career of this often misunderstood artist s artist invites a re evaluation not only of Ensor s social context and expressive critique but also his unique contribution to modernist art practice

Dialectical Conversions David Craven,Brian Winkenweder,2013-08-15 Few art critics in Western art history have ever had the broad ranging impact over several decades of Donald Kuspit a philosopher and psychoanalyst who from 1970 until the present has been a commanding figure on the international stage A student of German thinker Theodor Adorno under whom he earned the first of his three doctorates Kuspit introduced a new type of philosophical art criticism into the art world He drew on both phenomenology and Critical Theory before he then increasingly adopted psychoanalysis Since Kuspit himself has always measured his own place in the history of art criticism by how rigorously he engages with competing approaches this book is a searching survey of Kuspit s role in triggering several historic shifts within art criticism beginning with his now legendary 1974 article in Artforum A Phenomenological Approach to Artistic Intention Dense and demanding yet deft and incisive Kuspit s multi faceted art criticism has become world famous for reasons that artists critics art historians and philosophers from at least ten different nations explain from various points of view Divided into three parts and introduced by a lengthy introduction the book features comments by recognized artists like Rudolf Baranik Anselm Kiefer and April Gornik as well as critical commentaries by many scholars and critics from around the world on the richness of Kuspit s insights into art

Artists' Magazines Gwen Allen,2015-08-21 How artists magazines in all their ephemerality materiality and temporary

intensity challenged mainstream art criticism and the gallery system During the 1960s and 1970s magazines became an important new site of artistic practice functioning as an alternative exhibition space for the dematerialized practices of conceptual art Artists created works expressly for these mass produced hand editioned pages using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery In Artists Magazines Gwen Allen looks at the most important of these magazines in their heyday the 1960s to the 1980s and compiles a comprehensive illustrated directory of hundreds of others Among the magazines Allen examines are Aspen 1965 1971 a multimedia magazine in a box issues included Super 8 films flexi disc records critical writings artists postage stamps and collectible chapbooks Avalanche 1970 1976 which expressed the countercultural character of the emerging SoHo art community through its interviews and artist designed contributions and Real Life 1979 1994 published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation These and the other magazines Allen examines expressed their differences from mainstream media in both form and content they cast their homemade do it yourself quality against the slickness of an Artforum and they created work that defied the formalist orthodoxy of the day Artists Magazines featuring abundant color illustrations of magazine covers and content offers an essential guide to a little explored medium **Bruce Andrews and Charles Bernstein's L=A=N=G=U=A=G=E** Matthew Hofer, Michael Golston, 2020-06 In February 1978 the L A N G U A G E newsletter founded and edited by Charles Bernstein and Bruce Andrews established the first public venue for the thriving correspondence of an emerging set of ambitious young poets It circulated fresh perspectives on writing politics and the arts Instead of poems it published short essays and book reviews on the model of the private letter It also featured extensive bibliographies and excerpts of cultural social and political theory Bruce Andrews and Charles Bernstein's L A N G U A G E The Complete Facsimile makes available in print all twelve of the newsletter's original issues along with three supplementary issues To Defend the Revolution Is to Defend Culture Rebecca Gordon-Nesbitt, 2015-09-01 Grounded in painstaking research To Defend the Revolution Is to Defend Culture revisits the circumstances which led to the arts being embraced at the heart of the Cuban Revolution Introducing the main protagonists to the debate this previously untold story follows the polemical twists and turns that ensued in the volatile atmosphere of the 1960s and 70s The picture that emerges is of a struggle for dominance between Soviet derived approaches and a uniquely Cuban response to the arts under socialism The latter tendency which eventually won out was based on the principles of Marxist humanism As such this book foregrounds emancipatory understandings of culture To Defend the Revolution Is to Defend Culture takes its title from a slogan devised by artists and writers at a meeting in October 1960 and adopted by the First National Congress of Writers and Artists the following August which sought to highlight the intrinsic importance of culture to the Revolution Departing from popular top down conceptions of Cuban policy formation this book establishes the close involvement of the Cuban people in cultural processes and the contribution of Cuba's artists and writers to the policy and praxis of the Revolution Ample space is

dedicated to discussions that remain hugely pertinent to those working in the cultural field such as the relationship between art and ideology engagement and autonomy form and content As the capitalist world struggles to articulate the value of the arts in anything other than economic terms this book provides us with an entirely different way of thinking about culture and the policies underlying it

The Rites of Passage of Jean Genet Gene A. Plunka, 1992 In this book Gene A Plunka argues that the most important single element that solidifies all of Genet's work is the concept of metamorphosis Genet's plays and prose demonstrate the transition from game playing to the establishment of one's identity through a state of risk taking that develops from solitude However risk taking per se is not as important as the rite of passage Anthropologist Victor Turner's work in ethnography is used as a focal point for the examination of rites of passage in Genet's dramas Rejecting society Genet has allied himself with peripheral groups marginal men and outcasts scapegoats who lack power in society Much of their effort is spent in revolt or direct opposition in mainstream society that sees them as objects to be abused As an outcast or marginal man Genet solved his problem of identity through artistic creation and metamorphosis Likewise Genet's protagonists are outcasts searching for positive value in a society over which they have no control they always appear to be the victims or scapegoats As outcasts Genet's protagonists establish their identities by first willing their actions and being proud to do so Unfortunately man's sense of Being is constantly undermined by society and the way individuals react to roles norms and values Roles are the products of carefully defined and codified years of positively sanctioned institutional behavior According to Genet role playing limits individual freedom stifles creativity and impedes differentiation Genet equates role playing with stagnant bourgeois society that imitates rather than invents the latter is a word Genet often uses to urge his protagonists into a state of productive metamorphosis Imitation versus invention is the underlying dialectic between bourgeois society and outcasts that is omnipresent in virtually all of Genet's works Faced with rejection poverty oppression and degradation Genet's outcasts often escape their horrible predicaments by living in a world of illusion that consists of ceremony game playing narcissism sexual and secret rites or political charades Like children Genet's ostracized individuals play games to imitate a world that they can not enter Essentially the play acting becomes catharsis for an oppressed group that is otherwise confined to the lower stratum of society Role players and outcasts who try to find an identity through cathartic game playing never realize their potential in Genet's world Instead Genet is interested in outcasts who immerse themselves in solitude and create their own sense of dignity free from external control Most important these isolated individuals may initially play games yet they ultimately experience metamorphosis from a world of rites charades and rituals to a type of sainthood where dignity and nobility reign The apotheosis is achieved through a distinct act of conscious revolt designed to condemn the risk taker to a degraded life of solitude totally distinct from society's norms and values Book Jacket

Culture and Conduct in the Novels of Henry James Alwyn Berland, 1981-04-02 Analyzing Henry James conception of civilization as culture and the relationship of this conception to his major works Berland argues that James brought to his

fiction the moral commitment that characterized a Puritan New England and a dedication to the aesthetic culture he found in England and in Europe He concludes that these commitments provide James with his major themes characters and fictional techniques and the two immutable Jamesian laws Europe is better than America but Americans are better than Europeans

Marxism and Literary Criticism Terry Eagleton, 2003-12-08 Is Marx relevant any more Why should we care what he wrote What difference could it make to our reading of literature Terry Eagleton one of the foremost critics of our generation has some answers in this wonderfully clear and readable analysis Sharp and concise it is without doubt the most important work on literary criticism that has emerged out of the tradition of Marxist philosophy and social theory since the nineteenth century

Exiled Intellectuals: Encounters, Conflicts, and Experiences in Transnational Context Latife Akyüz, Hakan Altun, Eylem Çamuroğlu Çığ, Melehat Kutun, 2024-11-04 Right after the Gezi Resistance a new tendency of authoritarianism rapidly emerged in Turkey and AKP government started targeting anyone it perceives as a threat to its rule especially academics journalists politicians actors directors i e the intellectuals who produce oppositional art and critical knowledge criminalizing them as enemies of the state The authoritarian regime has permeated every aspect of economic social cultural and political life institutionalized primarily through the ongoing state of emergency declared in the wake of the July 15 2016 coup attempt one might also consider this as a controlled and manipulated toxoid coup This new climate has started to limit the opportunities of production and reproduction for the intellectuals and artists and even holding a dissident stance became a source of risk on its own The Republic of Turkey limited oppressed and punished the means of expression by giving one of the harshest and maybe the most violent reactions of its history against critical thought and opposition The culture of democracy which was almost already non existent has been completely abolished through the suspension of democracy on the ostensible level This ongoing period is one in which producers of critical knowledge and opposing artists are being faced with immense oppression and penal sanctions One of the outcomes of this process is a kind of new nomadism that we can sketch out as leaving behind And one of the forms of this leaving is voluntary or involuntary exile The majority of those whom we call new exile intellectuals today have relocated generally to Western Europe Great Britain the United States and especially to Germany This new wave of political forced migration which started in the aftermath of the Gezi uprisings and gained momentum following the coup attempt has been defined by the editors of the book as new exile in order to draw a framework as it has some unique characteristics different from the previous waves The fundamental property of this experience is the simultaneous mobilization of intellectual capital and bi polar opposition This oppositional stance is both against the dominant global order and against German style authoritarianism as well as Turkish style fascism It is bi polar in the context of exile The form of the opposition in question has the ability to take root in the lands it arrives at It does not point towards a single direction forward or backward and a single place the place it was ruptured it is here now and multidirectional This state of new exile bears the efforts of existing critical knowledge and art producers in the heim to which

they have relocated as critical knowledge and art producers are opposed to the dominant world system as well as to fascism in Turkey As political subjects of the resistance against authoritarianism they are continuously and collectively fighting against the structural fate of displacement As both subjects and researchers of this current state of new exile it is our primary responsibility to understand and produce knowledge of these intellectuals responses in this new life to monitor the creation processes of the new mechanisms to cope with the challenges and to understand investigate the effects of all these on the transnational social space We have tried to determine the content of this book based on our own experiences as new exiled intellectuals We believe that in this period of new exile we are subjects and witnesses of a historic period due to our individual struggle for existence as well as our modes of organization and solidarity as a group of new exiled intellectuals On one hand we know that while transforming ourselves we pave the way for mutual interaction and the transformation of the structures in which we relate This is precisely why the motivation behind the idea of compiling this book lies not only in academic concerns such as analyzing the process and contributing to the literature on new exile but also in keeping a record of our own stories creating memories of our new exilic lives strategies of existence solidarity and experiences of activism and in sharing them with intellectuals around the globe who face the same fate We believe that this book with academic analyses and personal stories of new exile intellectuals from different professions will also serve as a guide for the steps towards transnational collaborations

Performance: Media and technology Philip Auslander, 2003 This collection reflects not only the multidisciplinary nature of current thinking about performance but also the complex and contested nature of the concept itself

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