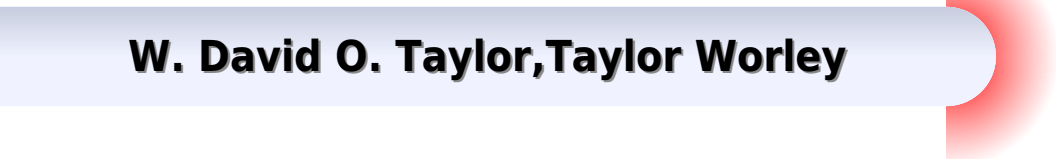




Look One Hundred Years Of Contemporary Art

W. David O. Taylor, Taylor Worley



Look One Hundred Years Of Contemporary Art:

Rediscovering Aesthetics Francis Halsall, Julia Alejandra Jansen, Tony O'Connor, 2009 *Rediscovering Aesthetics* brings together prominent international voices from art history philosophy and artistic practice who reflect on current notions functions and applications of aesthetics in their distinctive fields

God in the Gallery Daniel A. Siedell, 2008-10 An art historian develops a theological philosophical and historical framework within which to experience and interpret modern and contemporary art that is in dialogue with the Christian faith

Robert Ryman Suzanne Perling Hudson, 2009 In this first book length study of Robert Ryman Suzanne Hudson traces the artist's production from his first paintings in the early 1950s many of which have never been exhibited or reproduced to his more recent gallery shows Ryman's largely white on white paintings represent his careful working over of painting's conventions at their most radically reduced Through close readings of the work Hudson casts Ryman as a painter for whom painting was conducted as a continuous personal investigation Ryman's method an act of learning by doing as well as his conception of painting as used paint set him apart from second generation abstract expressionists minimalists or conceptualists Hudson's chapters Primer Paint Support Edge and Wall named after the most basic elements of the artist's work eloquently explore Ryman's ongoing experiment in what makes a painting a painting Ryman's work Hudson argues tests the medium's material and conceptual possibilities It neither signals the end of painting nor guarantees its continued longevity but keeps the prospect of painting an open question answerable only through the production of new paintings From publisher description

Robert Ryman Suzanne P. Hudson, 2024-02-06 This first book length study of Robert Ryman argues that his work is a continuous experiment in the possibilities of painting In this first book length study of Robert Ryman Suzanne Hudson traces the artist's production from his first paintings in the early 1950s many of which have never been exhibited or reproduced to his recent gallery shows Ryman's largely white on white paintings represent his careful working over of painting's conventions at their most radically reduced Through close readings of the work Hudson casts Ryman as a painter for whom painting was conducted as a continuous personal investigation Ryman's method an act of learning by doing as well as his conception of painting as used paint sets him apart from second generation abstract expressionists minimalists or conceptualists Ryman born in 1930 is a self taught artist who began to paint in earnest while working as a guard at the Museum of Modern Art in New York in the 1950s Hudson argues that Ryman's approach to painting developed from quotidian contact with the story of modern painting as assembled by MoMA director and curator Alfred Barr and rendered widely accessible by director of the education department Victor D Amico and colleagues Ryman's introduction to artistic practice within the white walls of MoMA Hudson contends was shaped by an institutional ethos of experiential learning Others who worked at the MoMA during these years include Lucy Lippard who married Ryman in 1961 Dan Flavin another guard and Sol LeWitt a desk assistant Hudson's chapters Primer Paint Support Edge and Wall named after the most basic elements of the artist's work eloquently explore Ryman's ongoing

experiment in what makes a painting a painting Ryman's work she writes tests the medium's material and conceptual possibilities It signals neither the end of painting nor guarantees its continued longevity but keeps the prospect of painting an open question answerable only through the production of new paintings *Poetic Theology* William A. Dyrness, 2011

What are the poetics of everyday life What can they teach us about God Art music dance and writing can certainly be poetic but so can such diverse pastimes as fishing skiing or attending sports events Any and all activities that satisfy our fundamental need for play for celebration and for ritual says William Dyrness are inherently poetic and in *Poetic Theology* he demonstrates that all such activities are places where God is active in the world All of humanity's creative efforts Dyrness points out testify to our intrinsic longing for joy and delight and our deep desire to connect with others with the created order and especially with the Creator This desire is rooted in the presence and calling of God in and through the good creation With extensive reflection on aesthetics in spirituality worship and community development Dyrness's *Poetic Theology* will be useful for all who seek fresh and powerful new ways to communicate the gospel in contemporary society William Dyrness's bold invitation to a poetic theology shaped by Scripture tradition and imagination one luring us toward a fuller participation in beauty than argument or concept alone allow reminds us that truth itself is beautiful to behold and poetic to the core If poetry is in its deepest reflex an intensification of life then Dyrness's call for a poetic theology is one we ignore at our peril reminding us that faithful living is not only about proper thinking but also and perhaps more properly about the texture of our living and the quality of our loving Mark S Burrows Andover Newton Theological School Makes a strong case for aesthetics as one of the avenues used by God to draw human beings near to him and his glory A wonderful journey through Reformed spirituality and a wake up call for Reformed theology Cornelius van der Kooi Free University Amsterdam

Contemporary Art and the Church W. David O. Taylor, Taylor Worley, 2017-06-20 The church and the contemporary art world often find themselves in an uneasy relationship in which misunderstanding and mistrust abound Drawn from the 2015 biennial CIVA conference these reflections from theologians pastors and practicing artists imagine the possibility of a renewed and mutually fruitful relationship between contemporary art and the church On the Strange Place of Religion in Contemporary Art James Elkins, 2004-12-15 Can contemporary art say anything about spirituality John Updike calls modern art a religion assembled from the fragments of our daily life but does that mean that contemporary art is spiritual What might it mean to say that the art you make expresses your spiritual belief *On the Strange Place of Religion in Contemporary Art* explores the curious disconnection between spirituality and current art This book will enable you to walk into a museum and talk about the spirituality that is or is not visible in the art you see **The Brain-Eye** Eric Alliez, 2015-12-11 A detailed and inventive study of the thinking at work in modern painting drawing on a formidable body of scholarly evidence to challenge modernist and phenomenological readings of art history *The Brain Eye* presents a series of interlinked case studies in which philosophical thought encounters the hallucinatory sensations unleashed by painter

researchers Rather than outlining a new philosophy of art *The Brain Eye* details the singular problems pursued by each of its protagonists Striking readings of the oeuvres of Delacroix Seurat Manet Gauguin and C zanne recount the plural histories of artists who worked to free the differential forces of colour discovered by Goethe in his *Colour Theory* in the name of a true hallucination and of a logic proper to the Visual A rigorous renewal of the philosophical thinking of visual art *The Brain Eye* explores the complex relations between concept and sensation theory and practice the discursive and the visual and draws out the political and philosophical stakes of the aesthetic revolution in modern painting

Re-Enchantment James Elkins, David Morgan, 2011-01-13 The near absence of religion from contemporary discourse on art is one of the most fundamental issues in postmodernism Artists critical of religion can find voices in the art world but religion itself including spirituality is taken to be excluded by the very project of modernism The sublime re enchantment as in Weber and the aura as in Benjamin have been used to smuggle religious concepts back into academic writing but there is still no direct communication between religionists and scholars *Re Enchantment* volume 7 in *The Art Seminar Series* will be the first book to bridge that gap The volume will include an introduction and two final synoptic essays as well as contributions from some of the most prominent thinkers on religion and art including Boris Groys James Elkins Thierry de Duve David Morgan Norman Girardot Sally Promey Brent Plate and Christopher Pinney

Redeeming Transcendence in the Arts Jeremy Begbie ,2018-06-30 How can the arts witness to the transcendence of the Christian God It is widely believed that there is something transcendent about the arts that they can awaken a profound sense of awe wonder and mystery of something beyond this world Many argue that this opens up fruitful opportunities for conversation with those who may have no use for conventional forms of Christianity Jeremy Begbie a leading voice on theology and the arts in this book employs a biblical trinitarian imagination to show how Christian involvement in the arts can and should be shaped by a vision of God s transcendence revealed in the person of Jesus Christ After critiquing some current writing on the subject he goes on to offer rich resources to help readers engage constructively with the contemporary cultural moment even as they bear witness to the otherness and uncontainability of the triune God of love

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