

Week 22: Anthropomorphic beings

anthropology and aesthetics



Res Anthropology And Aesthetics 46 Autumn 2004
Polemical Objects Res Anthropology And Aesthetics

Francesco Pellizzi



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Res: Anthropology and Aesthetics, 49/50 Francesco Pellizzi, 2006-12-31 Res is a journal of anthropology and comparative aesthetics dedicated to the study of the object in particular cult and belief objects and objects of art The journal presents contributions by philosophers art historians archaeologists critics linguists architects artists among others Res: Anthropology and Aesthetics, 48: Autumn 2005 Francesco Pellizzi, 2005-12-15 Res 48 includes the editorial Between Creation and Destruction by Finbarr Barry Flood and Zo Sara Strother People Have Three Eyes by Sarah Adams Beyond Monument Lies Empire by Kristina Van Dyke and other papers *Aesthetic Hybridity in Mughal Painting, 1526-1658* Valerie Gonzalez, 2016-03-03 The first specialized critical aesthetic study to be published on the concept of hybridity in early Mughal painting this book investigates the workings of the diverse creative forces that led to the formation of a unique Mughal pictorial language Mughal pictoriality distinguishes itself from the Persianate models through the rationalization of the picture's conceptual structure and other visual modes of expression involving the aesthetic concept of mimesis If the stylistic and iconographic results of this transformational process have been well identified and evidenced their hermeneutic interpretation greatly suffers from the neglect of a methodologically updated investigation of the images conceptual underpinning Valerie Gonzalez addresses this lacuna by exploring the operations of cross fertilization at the level of imagistic conceptualization resulting from the multifaceted encounter between the local legacy of Indo Persianate book art the freshly imported Persian models to Mughal India after 1555 and the influx of European art at the Mughal court in the sixteenth and seventeenth centuries The author's close examination of the visuality metaphysical order and aesthetic language of Mughal imagery and portraiture sheds new light on this particular aspect of its aesthetic hybridity which is usually approached monolithically as a historical phenomenon of cross cultural interaction That approach fails to consider specific parameters and features inherent to the artistic practice such as the differences between doxis and praxis conceptualization and realization intentionality and what lies beyond it By studying the distinct phases and principles of hybridization between the variegated pictorial sources at work in the Mughal creative process at the successive levels of the project intention the practice realization and the result product the author deciphers the modalities of appropriation and manipulation of the heterogeneous elements Her unique **And Another Thing** Katherine Behar, Emmy Mikelson, 2016-06-18 In **And Another Thing** Nonanthropocentrism and Art Katherine Behar and Emmy Mikelson explore how artists engage with nonanthropocentrism one of the primary tenets shared by recent speculative realist and new materialist philosophies Extending their investigations in **And Another Thing** an exhibition which the authors curated in 2011 this volume documents both that exhibition and expands on two of its curatorial aims prioritizing art historical contexts for contemporary philosophy rather than the other way around and apprehending artworks as historically specific objects of philosophy The book is organized in three sections In the first section Behar and Mikelson provide long form essays that chart the evolution of

nonanthropocentrism and art spanning eighteenth century architectural drawing performance minimalist sculpture and contemporary postminimalism These essays raise the stakes for art and speculative realism showing how artists have figured and prefigured nonanthropocentric ideas strikingly similar to those expounded in various new realist materialist and speculativist philosophies Literally occupying the center of the volume in section two the exhibition is represented by full color plates of eleven works by Carl Andre Laura Carton Valie Export Regina Jos Galindo Tom Kotik Mary Lucking Bruce Nauman Grit Ruhland Anthony Titus Ruslan Trusewych and Zimoun Artworks by these emerging and canonical figures lay bare the networks of alliances underlying the exhibition The book concludes with three short meditations on the relation between nonanthropocentrism and art and what that relation might portend for future thought These essays by Bill Brown Patricia Ticineto Clough and Robert Jackson are speculative in the sense that they perceive potentials for theory arising from nonanthropocentrism s manifestations in art

Sherrie Levine Howard Singerman, 2018-09-04 Texts including essays reviews and statements by the artist on the work of Sherrie Levine The artist Sherrie Levine b 1947 is best known for her appropriations of work by other artists most famously for her rephotographs of canonical images by Edward Weston Eliot Porter and other masters of modern photography Since those works of the early 1980s she has continued to work on and after artists whose names have come to define modernism making sculpture after Brancusi and Duchamp paintings after Malevich and Blinky Palermo watercolors after Matisse and Miro photographs after Monet and Cezanne as well as Alfred Stieglitz Throughout Levine s practice effectively uncompleted decentered and extended works of art that were once singular and finished posing critical rebuttals to some of the basic assumptions of modernist aesthetics Her work was central to the theorization of postmodernism in the visual arts most notably as it emerged in the pages of October magazine It challenged authorial sovereignty and aesthetic autonomy and invited readings that opened onto gender history and the economic and discursive processes of the art world This collection gathers writings on Levine from art magazines exhibition catalogs and academic journals spanning much of her career The volume begins with texts by Douglas Crimp Rosalind Krauss and Craig Owens that situate Levine in postmodernist discourse and link her early work to October The essays that follow draw on these first critical forays and complicate them at once deepening and resisting them as Levine s own work has done All the essays attempt to understand the relationship between Levine and the artists she cites and the objects that she recasts In these pages Levine s oddly doubled works appear as chimeras taxidermy fandom pratfalls even Poussin s Blind Orion Contributors Michel Assenmaker Douglas Crimp Erich Franz Catherine Ingraham David Joselit Susan Kandel Rosalind Krauss Sylvia Lavin Sherrie Levine Maria Loh Stephen Melville Craig Owens Howard Singerman

Innovation in the Italian Counter-Reformation Shannon McHugh, Anna Wainwright, 2020-09-18 The enduring black legend of the Italian Counter Reformation which has held sway in both scholarly and popular culture maintains that the Council of Trent ushered in a cultural dark age in Italy snuffing out the spectacular creative production of the Renaissance As a result the decades

following Trent have been mostly overlooked in Italian literary studies in particular The thirteen essays of Innovation in the Italian Counter Reformation present a radical reconsideration of literary production in post Tridentine Italy With particular attention to the much maligned tradition of spiritual literature the volume s contributors weave literary analysis together with religion theater art music science and gender to demonstrate that the literature of this period not only merits study but is positively innovative Contributors include such renowned critics as Virginia Cox and Amadeo Quondam two of the leading scholars on the Italian Counter Reformation Distributed for UNIVERSITY OF DELAWARE PRESS

Objetos Feitos de Cancro - Mulheres, Cultura Material e Doença nas Estórias da Arte Susana de Noronha, 2015-12-01
Objetos Feitos de Cancro desarruma a cultura material da doença oncológica olhando para as materialidades que ganham forma uso e sentido nas imagens e textos de projetos artísticos criados por ou com mulheres que viveram esta experiência Os objetos são entendidos como pedaços de cancro ou seja partes constitutivas das sensações emocionais ideias e gestos que fazem a experiência do corpo doente Objetos hospitalares domésticos e pessoais encastram-se no diagnóstico tratamento remissão metastiza o e morte fazendo a doença que se sente e pensa Da cadeira da sala de espera última pulseira hospitalar arrumam-se seringas mquinas relatórios macas camas instrumentos cirúrgicos drenos pensos próteses bombas infusoras cabeleiras roupa e muita outra bagagem Nos lugares da Internet estórias e ensaios de fotografia pintura desenho colagem modelagem escultura e costura deixam espreitar os carcinomas sarcomas linfomas e leucemias que fazem a soma das experiências que dão o corpo a este teto Dizer que a doença se desdobra como uma experiência modular e que os objetos existem e agem no cancro como realidades encastradas assenta numa abordagem teórica e metodológica onde ensaio o potencial explicativo daquilo a que chamo a terceira metade das coisas e do conhecimento

Res: Anthropology and Aesthetics, 57/58 Jas Elsner, 2011-02
This double volume of the renowned international journal of anthropology and comparative aesthetics includes Aesthetics non recyclable ground by Félix Duque Seeing through dead eyes by Jonathan Hay The hidden aesthetic of red in the painted tombs of Oaxaca by Diana Magaloni A consideration of the quatrefoil motif in Preclassic Mesoamerica by Julia Guernsey Hunters Sufis soldiers and minstrels by Cynthia Becker Figures fidjiennes by Marc Rochette A sacred landscape by Rachel Kousser Military architecture as a political tool in the Renaissance by Francesco Benelli The icon as performer and as performative utterance by Marie Gasper Hulvat Image and site by Jas Elsner Untimely objects by Ara H Merjian Max Ernst in Arizona by Samantha Kavky Form as revolt by Sebastian Zeidler Embodiments and art beliefs by Filippo Fimiani The theft of the goddess Amba Mata by Deborah Stein and contributions to Lectures Documents and Discussions by Gottfried Semper Spyros Papapetros Erwin Panofsky Megan R Luke Francesco Paolo Adorno and Remo Guidieri

Res: Anthropology and Aesthetics, 59/60 Francesco Pellizzi, 2012-01-09
RES 59/60 includes The making of architectural types by Joseph Rykwert Traces of the sun and Inka kinetics by Tom Cummins and Bruce Mannheim Inka water management and display fountains by Carolyn Dean Guaman Poma s pictures of huacas by Lisa Trever Peruvian nature up close by Daniela Bleichmar and other

papers **Res** Francesco Pellizzi, 2015-08-03 RES 65 66 includes Francesco Pellizzi Editorial RES at 35 Remo Bodei A constellation of words Mary Weismantel Encounters with dragons Z S Strother A terrifying mimesis Wyatt MacGaffey Franchising minkisi in Loango Karen Overbey Seeing through stone Noam Andrews The space of knowledge and other papers **Res: Anthropology and Aesthetics, 55/56** Francesco Pellizzi, 2010-01-15 Res 55 56 includes the editorial The absconded subject of Pop by Thomas Crow Absconding in plain sight by Roberta Bonetti Ivory towers by Richard Taws Are shadows transparent by Roberto Casati and other papers **RES: Anthropology and Aesthetics:** Francesco Pellizzi, 1995-08-10 **Res Monographs in Anthropology and Aesthetics** , Polemical Objects , 2004 **Objects of Authority** Jakub Stejskal, 2023 This chapter introduces the idea of a postformalist aesthetic theory of reconstructing remote artefacts aesthetic statuses The case is immune to the misgivings about aesthetic enquiry prevalent in the humanities and social sciences since it does not assume that recovering such statuses involves experiencing the artefacts potential to provide an intrinsically rewarding gratification of the senses of the intellect or of both together Postformalist aesthetics sees itself as part of a broad investigation into the nature of evaluative attitudes towards visually conspicuous artefacts Such a broad investigation represents a necessary step towards establishing whether an object was meant to merit aesthetic attention

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