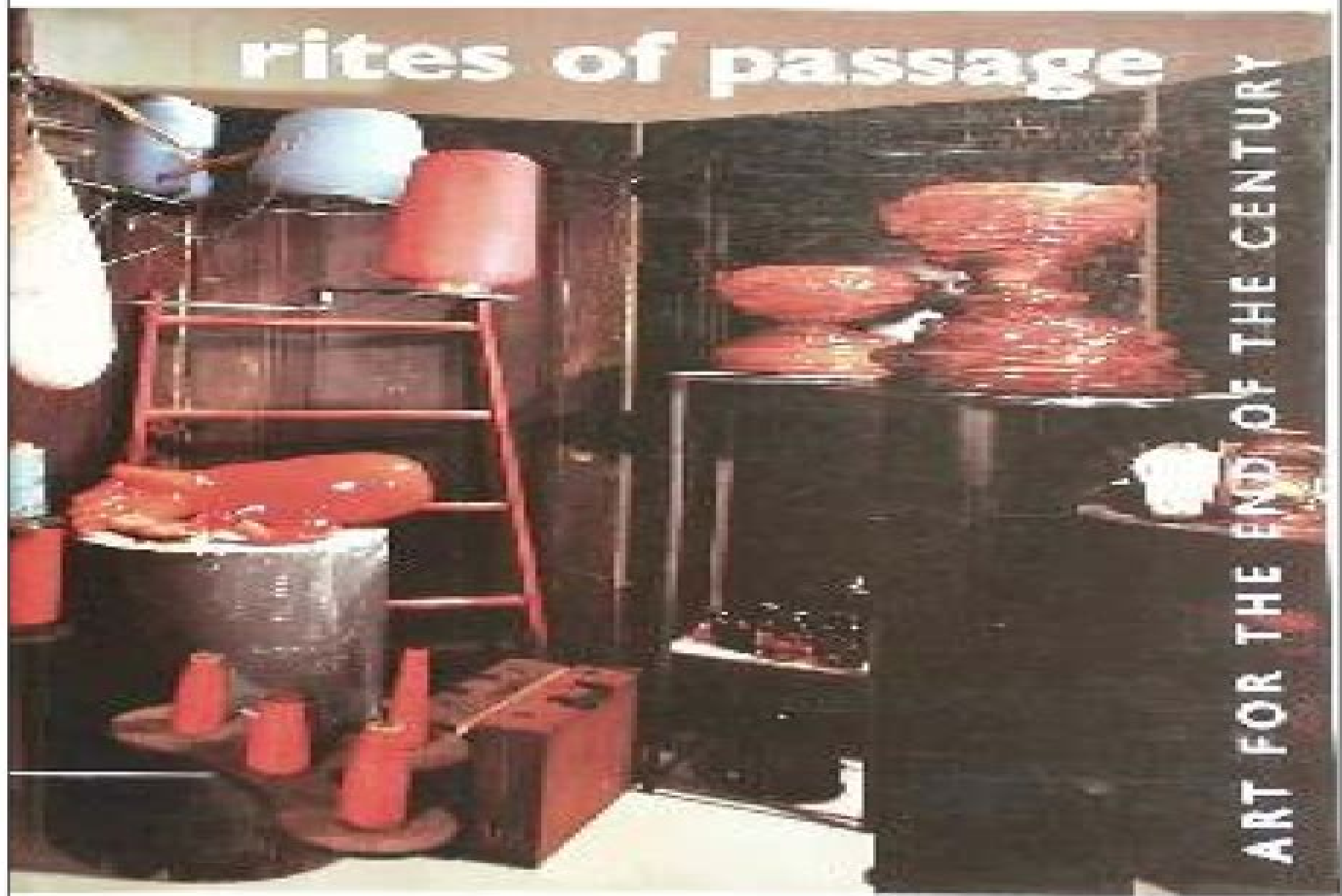


# rites of passage

ART FOR THE END OF THE CENTURY



# Rites Of Pabage Art For The End Of The Century

**Stuart Morgan, Frances Morris**



## **Rites Of Passage Art For The End Of The Century:**

**Rites of Passage** Tate Gallery, 1995      **Rites of Passage** Stuart Morgan, Frances Morris, 1995 Catalog of an exhibition held June 15-Sept 3 1995 at the Tate Gallery Louise Bourgeois      The Scar of Visibility Petra Küppers, 2007 In The Scar of Visibility Petra Küppers examines the use of medical imagery practices in contemporary art as well as different arts of everyday life Among the works she investigates are the controversial Body Worlds exhibition of plastinized corpses films like David Cronenberg's Crash that fetishize body wounds representations of the AIDS virus on CSI Crime Scene Investigations and the paintings of outsider artist Martin Ramirez      **British Sculptors of the Twentieth Century** Alan Windsor, 2020-09-10 This title was first published 2003 In the twentieth century Britain was rich in artistic achievement especially in sculpture Just some of those working in this field were Jacob Epstein Henri Gaudier Brzeska Henry Moore Barbara Hepworth Anthony Caro Richard Long Mona Hatoum and Anish Kapoor The work of these and other known and less well known artists has an astonishing variety and expressive power a range and strength that has placed Britain at the hub of the artistic world Alan Windsor has compiled a concise biographical dictionary of sculpture in Britain in book form Richly informative and easy to use this guide is an art lover's and expert's essential reference Written by scholars the entries are cross referenced and each concise biographical outline provides the relevant facts about the artist's life a brief characterization of the artist's work and where appropriate major bibliographical references      **Fashion at the Edge** Caroline Evans, Caroline Edwards, 2003-01-01 Caroline Evans analyses the work of experimental designers the images of fashion photographers and the spectacular fashion shows that developed in the final decade of the twentieth century to arrive at a new understanding of fashion's dark side and what it signifies Drawing on a variety of literary and theoretical perspectives from Marx to Benjamin Evans argues that fashion plays a leading role in constructing images and meanings during periods of rapid change She shows persuasively that fashion stands at the very centre of the contemporary where it voices some of Western culture's deepest concerns      Abjection and Representation R. Arya, 2014-09-11 Abjection and Representation is a theoretical investigation of the concept of abjection as expounded by Julia Kristeva in Powers of Horror 1982 and its application in various fields including the visual arts film and literature It examines the complexity of the concept and its significance as a cultural category      **Prologues to Shakespeare's Theatre** Douglas Bruster, Robert Weimann, 2004-08-02 This remarkable study shows how prologues ushered audience and actors through a rite of passage and how they can be seen to offer rich insight into what the early modern theatre was thought capable of achieving      Shame and Sexuality Claire Pajaczkowska, Ivan Ward, 2014-02-25 Why do human beings feel shame What is the cultural dimension of shame and sexuality Can theory understand the power of affect How is psychoanalysis integral to cultural theory The experience of shame is a profound painful and universal emotion with lasting effects on many aspects of public life and human culture Rooted in childhood experience linked to sexuality and the cultural norms which regulate the body and its

pleasures shame is uniquely human Shame and Sexuality explores elements of shame in human psychology and the cultures of art film photography and textiles This volume is divided into two distinct sections allowing the reader to compare and contrast the psychoanalytic and the cultural writings Part I Psychoanalysis provides a psychoanalytic approach to shame using clinical examples to explore the function of unconscious fantasies the shame shield in child sexual abuse and the puzzling manner in which shame attaches itself to sexuality Part II Visual Culture is illustrated throughout with textual analysis contributors explore shame and sexuality in art history politics and contemporary visual culture including the gendering of shame shame and abjection and the relationship between shame and shamelessness as a strategy of resistance Claire Pajaczkowska and Ivan Ward bring together debates within and between the discourses of psychoanalysis and visual culture generating new avenues of enquiry for scholars of culture theory and psychoanalysis Postmodern Animal Steve Baker, 2000-03 In The Postmodern Animal Steve Baker explores how animal imagery has been used in modern and contemporary art and performance and in postmodern philosophy and literature to suggest and shape ideas about identity and creativity Baker cogently analyses the work of such European and American artists as Olly and Suzi Mark Dion Paula Rego and Sue Coe at the same time looking critically at the constructions performances and installations of Robert Rauschenberg Louise Bourgeois Joseph Beuys and other significant late twentieth century artists Baker's book draws parallels between the animal's place in postmodern art and poststructuralist theory drawing on works as diverse as Jacques Derrida's recent analysis of the role of animals in philosophical thought and Julian Barnes's best selling Flaubert's Parrot

**The Museum as Muse** Kynaston McShine, 1999 Published on the occasion of the exhibition of the same name held at the Museum of Modern Art New York March 14 June 1 1999 **Art After Appropriation** John C. Welchman, 2013-01-11 Beginning with the first comprehensive account of the discourse of appropriation that dominated the art world in the late 1970s and 1980s Art After Appropriation suggests a matrix of inflections and refusals around the culture of taking or citation each chapter loosely correlated with one year of the decade between 1989 and 1999 The opening chapters show how the Second World culture of the USSR gave rise to a new visibility for photography during the dissolution of the Soviet Union around 1989 Welchman examines how genres of ethnography documentary and travel are crossed with fictive performance and social improvisation in the videos of Steve Fagin He discusses how hybrid forms of subjectivity are delivered by a new critical narcissism and how the Korean American artist Cody Choi converts diffident gestures of appropriation from the logic of material or stylistic annexation into continuous incorporated events Art After Appropriation also examines the creation of public art from covert actions and social feedback and how bodies participate in their own appropriation Art After Appropriation concludes with the advent of the rainbow net an imaginary icon that governs the spaces of interactivity proliferation and media piracy at the end of the millennium John Welchman is Professor of Modern Art History Theory and Criticism at the University of California San Diego He is the author of Modernism Relocated 1995 and Invisible Colors 1997

and editor of *Rethinking Borders* 1996 and a forthcoming three volume anthology of the writings of LA artist Mike Kelley Welchman has contributed to numerous journals magazines museum catalogues and newspapers including *Artforum* *New York Times* *Los Angeles Times* *International Herald Tribune* *Los Angeles County Museum of Art* *Tate Gallery* *Museum of Contemporary Art Los Angeles* *Reina Sofia Madrid* *Haus der Kunst Munich*

**At the Edges of Vision** Ren?ande Vall, 2017-07-05 In *At the Edges of Vision* Ren van de Vall re-examines the aesthetics of spectatorship in terms of new media art and visual culture The aesthetic experience of visual art has traditionally been described in terms of the distanced contemplation and critical interpretation of the work's form and representational content Recent developments in installation video and computer art have foregrounded the bodily and affective engagement of the spectator and in retrospect throw into question the model of spectatorial distance for more traditional art forms as well But what does this development entail for art's potential for reflective imaginative and experiential depth Is art still capable of providing a critical counterpoint to the ubiquitous presence of sensational yet short-lived media imagery when it speaks to the senses rather than to the mind In a thorough examination of examples from painting film installation art and interactive video and computer art Van de Vall argues for a tactile and affective conception of reflection linking philosophy and art Looking at a Rembrandt self-portrait and navigating through an internet art work have in common that both types of work rely on a playful rhythmically structured sensuous and embodied reflexivity for the articulation of meaning This sensuous dimension of playful reflexivity is just as important in philosophical thought however as the transcendental condition for genuine open-ended reflection Drawing on the philosophy of Merleau-Ponty Levinas Lyotard and Deleuze on the one hand and on new media theory on the other Van de Vall develops a performative phenomenology of aesthetic reflection visuality and visual art in order to rethink art's ethical and political relevance in present-day digital media culture

Understanding Kristeva, Understanding Modernism Maria Margaroni, 2022-11-03 Julia Kristeva has revolutionized the study of modernism by developing a theoretical approach that is uniquely attuned to the dynamic interplay between on the one hand linguistic and formal experimentation and on the other hand subjective crisis and socio-political upheaval Inspired by the contestatory spirit of the late 1960s in which she emerged as a theorist Kristeva has defended the project of the European avant-gardes and has systematically attempted to reclaim their legacy in the new societal structures produced by a global spectacle-dominated capitalism *Understanding Kristeva Understanding Modernism* brings together essays that take up the threads in Kristeva's analyses of the avant-garde offering an appreciation of her overall contribution the intellectual and political horizon within which she has produced her seminal works as well as of the blind spots that need to be acknowledged in any contemporary examination of her insights As with other volumes in this series this volume is structured in three parts The first part provides new readings of key texts or central aspects in Kristeva's oeuvre The second part takes up the task of showing the impact of Kristeva's thought on the appreciation of modernist concerns and strategies in a variety of fields literature philosophy the visual arts and dance The

third part is a glossary of some of Kristeva's key terms with each entry written by an expert contributor

*The Limits of Death* Joanne Morra, Mark Robson, Marquard Smith, 2000 This is the first ever book to analyse outsourcing contracting out public services to private business interests It is an unacknowledged revolution in the British economy and it has happened quietly but it is creating powerful new corporate interests transforming the organisation of government at all levels and is simultaneously enriching a new business elite and creating numerous fiascos in the delivery of public services What links the brutal treatment of asylum seeking detainees the disciplining of welfare benefit claimants the profits effortlessly earned by the privatised rail companies and the fiasco of the management of security at the 2012 Olympics In a word outsourcing This book by the renowned research team at the Centre for Research on Socio Cultural Change in Manchester is the first to combine follow the money research with accessibility for the engaged citizen and the first to balance critique with practical suggestions for policy reform

**Dramatic Disgust** Sarah J. Ablett, 2020-07-30 Aesthetic disgust is a key component of most classic works of drama because it has much more potential than to simply shock the audience This first extensive study on dramatic disgust places this sensation among pity and fear as one of the core emotions that can achieve katharsis in drama The book sets out in antiquity and traces the history of dramatic disgust through Kant Freud and Kristeva to Sarah Kane's in yer face theatre It establishes a framework to analyze forms and functions of disgust in drama by investigating its different cognates miasma abjection etc Providing a concise argument against critics who have discredited aesthetic disgust as juvenile attention grabbing Sarah J Ablett explains how this repulsive emotion allows theatre to dig deeper into what it means to be human

**Arab Women's Lives Retold** Nawar Al-Hassan Golley, 2007-10-18 Examining late twentieth century autobiographical writing by Arab women novelists poets and artists this essay collection explores the ways in which Arab women have portrayed and created their identities within differing social environments The collection goes well beyond dismantling standard notions of Arab female subservience exploring the many ways Arab women writers have learned to speak to each other to their readers and to the world at large Drawing from a rich body of literature the essays attest to the surprisingly lively and committed roles Arab women play in varied geographic regions at home and abroad These recent writings assess how the interplay between individual private ethnic identity and the collective public global world of politics has impacted Arab women's rights

**Taking Aim!** Marysol Nieves, 2011 Taking Aim The Business of Being an Artist Today is a practical affordable resource guide filled with invaluable advice for the emerging artist The book is specially designed to aid visual artists in furthering their careers through unfiltered information about the business practices and idiosyncrasies of the contemporary art world It demystifies often daunting and opaque practices through first hand testimonials interviews and commentary from leading artists curators gallerists collectors critics art consultants arts administrators art fair directors auction house experts and other art world luminaries Published in celebration of the 30th anniversary of Artist in the Marketplace AIM the pioneering career development program at the Bronx Museum of the Arts Taking AIM The Business of

Being an Artist Today mirrors the structure and topics featured in the AIM program's weekly workshops and discussions. Each chapter focuses on the specific perspective of an art world insider from the artist to the public art program director to the blogger. Multiple viewpoints from a range of art professionals provide emerging artists with candid uncensored information and tools to help them better understand this complex field and develop strategies for building and sustaining successful careers as professional artists. The book ends with an annotated chronology of the past three decades in the contemporary art field and a bibliography of publications, magazine articles, online sources, funding sources, residency programs, and other useful information for emerging artists. *Memento Mori in Contemporary Art* Taylor

Worley, 2019-11-28 This book explores how four contemporary artists Francis Bacon, Joseph Beuys, Robert Gober, and Damien Hirst pursue the question of death through their fraught appropriations of Christian imagery. Each artist is shown to not only pose provocative theological questions but also to question the abilities of theological speech to adequately address current attitudes to death. When set within a broader theological context around the thought of death, Bacon's works invite fresh readings of the New Testament's narration of the betrayal of Christ, and Beuys's works can be appreciated for the ways they evoke Resurrection to envision possible futures for Germany in the aftermath of war. Gober's immaculate sculptures and installations serve to create alternative religious environments, and these places are both evocative of his Roman Catholic upbringing and virtually haunted by the ghosts of his excommunication from that past. Lastly, and perhaps most problematically, Hirst has built his brand as an artist from making jokes about death. By opening fresh arenas of dialogue and meaning-making in our society and culture today, the rich humanity of these artworks promises both renewed depths of meaning regarding our exit from this world as well as how we might live well within it for the time that we have. As such, it will be a vital resource for all scholars in Theology, the Visual Arts, Material Religion, and Religious Studies. **Recordings**  
Melanie Keen, Elizabeth Ward, Chelsea College of Art and Design, Institute of International Visual Arts, 1996 **Stuart**

**Morgan Og Frances Morris Rites of Passage**, 1995

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