

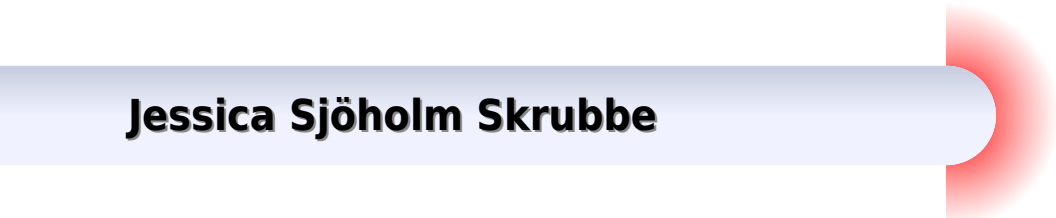
CONSILIENCE

THE UNITY OF KNOWLEDGE

Edward O. Wilson

Longing And Belonging From The Faraway Nearby

Jessica Sjöholm Skrubbe



Longing And Belonging From The Faraway Nearby:

Longing and Belonging Bruce W. Ferguson, 1995 **Longing and Belonging** , 1996 Longing and belonging : from the faraway nearby ; Site Santa Fe, New Mexico, 14 July to October 8, 1995 [Anonymus AC01821056], 1995 **Collector's Guide** , 1995 The Collector's Guide strives to be a trusted partner in the business of art by being the most knowledgeable helpful and friendly resource to New Mexico's artists art galleries museums and art service providers Through a printed guidebook the World Wide Web and weekly radio programs we serve art collectors and others seeking information about the art and culture of New Mexico **From Greenwich Village to Taos** Flannery Burke, 2016-01-22 They all came to Taos Georgia O'Keefe D.H. Lawrence Carl Van Vechten and other expatriates of New York City Fleeing urban ugliness they moved west between 1917 and 1929 to join the community that art patron Mabel Dodge created in her Taos salon and to draw inspiration from New Mexico's mountain desert and primitive peoples As they settled their quest for the primitive forged a link between authentic places and those who called them home In this first book to consider Dodge and her visitors from a New Mexican perspective Flannery Burke shows how these cultural mavens drew on modernist concepts of primitivism to construct their personal visions and cultural agendas In each chapter she presents a place as it took shape for a different individual within Dodge's orbit From this kaleidoscope of places emerges a vision of what place meant to modernist artists as well as a narrative of what happened in the real place of New Mexico when visitors decided it was where they belonged Expanding the picture of early American modernism beyond New York's dominance she shows that these newcomers believed Taos was the place they had set out to find and that when Taos failed to meet their expectations they changed Taos Throughout Burke examines the ways notions of primitivism unfolded as Dodge's salon attracted artists of varying ethnicities and the ways that patronage was perceived by African American writers seeking publication Anglos seeking authentic material Native American artists seeking patronage or Nuevomexicanos simply seeking respect She considers the notion of competitive primitivism especially regarding Carl Van Vechten and offers nuanced analyses of divisions within northern New Mexico's arts communities over land issues and of the ways in which Pueblo Indians spoke on their own behalf Burke's book offers a portrait of a place as it took shape both aesthetically in the imaginations of Dodge's visitors and materially in the lives of everyday New Mexicans It clearly shows that no people or places stand outside the modern world and that when we pretend otherwise those people and places inevitably suffer **Space, Site, Intervention** Erika Suderburg, 2000 From Ferdinand Cheval's Palais Ideal 1879-1905 and Simon Rodia's Watts Towers 1921-1954 to Ant Farm's Cadillac Ranch 1974 and Richard Serra's Tilted Arc 1981 installation art has continually crossed boundaries encompassing sculpture architecture performance and visual art Although unique in its power to transform both the site in which a work is constructed and the viewer's experience of being in a place installation art has not received the critical attention accorded other art forms In Space Site Intervention some of today's most prominent art critics curators and artists view installation art as a diverse

multifaceted and international art form that challenges institutional assumptions and narrow conceptual frameworks The contributors discuss installation in relation to the genealogy of modern art community and corporate space multimedia cyberspace public and private ritual the gallery and the museum public and private patronage and political action This ambitious volume focuses on issues of class sexuality cultural identity race and gender and highlights a wide range of artists whose work is often marginalized by mainstream art history and criticism Together the essays in Space Site Intervention investigate how installation resonates within modern culture and society as well as its ongoing influence on contemporary visual culture

Home Territories David Morley, 2000 Home Territories examines how traditional ideas of home homeland and nation have been destabilised both by new patterns of migration and by new communication technologies which routinely transgress the symbolic boundaries around both the private household and the nation state David Morley analyses the varieties of exile diaspora displacement connectedness mobility experienced by members of social groups and relates the micro structures of the home the family and the domestic realm to contemporary debates about the nation community and cultural identities He explores issues such as the role of gender in the construction of domesticity and the conflation of ideas of maternity and home and engages with recent debates about the territorialisation of culture

Collector's Guide, 1995 The Collector's Guide strives to be a trusted partner in the business of art by being the most knowledgeable helpful and friendly resource to New Mexico's artists art galleries museums and art service providers Through a printed guidebook the World Wide Web and weekly radio programs we serve art collectors and others seeking information about the art and culture of New Mexico

Curating Differently Jessica Sjöholm Skrubbe, 2016-01-14 Exhibitionary spaces and curatorial strategies ideologically frame the encounter between art and its publics For more than forty years feminist art curating as a practice of art interpretation and a politics of display has intersected with the diverse area of feminist art historical research and feminist artistic practices It is only recently however that a theorization of feminist art curating and feminist exhibition histories as a specific field of knowledge has emerged Curating Differently is a collection of essays that offers critical perspectives on and analyses of the intersections of feminisms art exhibitions and curatorial spaces from the 1970s onward It brings together case studies from Australia Israel Europe and North America that critically account for diverse strategies and interventions in curatorial space The essays contribute with historical perspectives on feminist exhibition practices and curatorial models and first hand accounts of feminist interventions within the art museum as well as timely analyses of current intersections of feminisms within curating in the contemporary global art world As a major contribution to the ongoing scholarly debate on the institutionalization of feminisms in art and its relative success or failure Curating Differently will provide new insights and provoke further discussion on the history and theory of feminist art exhibitions and curatorial spaces

Bruce Nauman Bruce Nauman, 2002-05-29 From the beginning I was trying to see if I could make art that did that Art that was just there all at once Like getting hit in the face with a baseball bat Or better yet like getting hit in the back of

the neck You never see it coming it just knocks you down I like that idea very much the kind of intensity that doesn't give you any trace of whether you're going to like it or not Bruce Nauman Bruce Nauman's art is about heightened awareness awareness of spaces we usually don't notice the one under the chair out of which he made a sculpture and sounds we don't listen for the one in the coffin awareness of emotions we suppress or dread It's hard to feel indifferent to work like his Michael Kimmelman New York Times One of America's most important artists Bruce Nauman has worked in a dazzling variety of media since the mid 1960s sculpture photography performance installation sound holography film and video What has been a constant throughout his career however is his persistence in exploring both art as an investigation of the self and the power of language to define that self The latest volume in the acclaimed Art Performance series is the first book to combine the key critical writings on Nauman with the artist's own writings and interviews with him as well as images of his work Bruce Nauman offers a multifaceted portrait of an artist whose determination to experiment with style and form has created a body of work as eclectic and perhaps more influential than that of any other living American artist

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