



REPRESENTING THE PASSIONS

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Issues & Debates

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Andrew Perchuk, Rani Singh



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Representing the Passions Richard Evan Meyer,2003 Through an interlocking series of texts and images this work explores how extreme sensations such as wonder misery ecstasy and rage have been portrayed at different moments in Western culture Moving across multiple fields of creative endeavour and intellectual inquiry from classical artefacts to Chicano art political protest to operatic performance Rene Descartes s writings on the soul to the Internet s digitised flesh it reveals how the passions have elicited eluded and transformed the act of representation **Cultural Identity in the**

Ancient Mediterranean Erich S. Gruen,2011 Cultural identity in the classical world is explored from a variety of angles

The Archaeology of Colonialism Claire L. Lyons,John K. Papadopoulos,2002 The Archaeology of Colonialism demonstrates how artifacts are not only the residue of social interaction but also instrumental in shaping identities and communities Claire Lyons and John Papadopoulos summarize the complex issues addressed by this collection of essays Four case studies illustrate the use of archaeological artifacts to reconstruct social structures They include ceramic objects from Mesopotamian colonists in fourth millennium Anatolia the Greek influence on early Iberian sculpture and language the influence of architecture on the West African coast and settlements across Punic Sardinia that indicate the blending of cultures The remaining essays look at the roles myth ritual and religion played in forming colonial identities In particular they discuss the cultural middle ground established among Greeks and Etruscans clothing as an instrument of European colonialism in nineteenth century Oceania sixteenth century Andean urban planning and kinship relations and the Dutch East India Company settlement at the Cape of Good Hope **Harry Smith** Andrew Perchuk,Rani Singh,2010 Filmmaker musicologist painter ethnographer graphic designer mystic and collector of string figures and other patterns Harry Smith 1923 1991 was among the most original creative forces in postwar American art and culture yet his life and work remain poorly understood Today he is remembered primarily for his Anthology of American Folk Music 1952 an idiosyncratic collection of early recordings that educated and inspired a generation of musicians and roots music fans and for a body of innovative abstract and nonnarrative films Constituting a first attempt to locate Smith and his diverse endeavors within the history of avant garde art production in twentieth century America the essays in this volume reach across Smith s artistic oeuvre In addition to contributions by Paul Arthur Robert Cantwell Thomas Crow Stephen Fredman Stephen Hinton Greil Marcus Annette Michelson William Moritz and P Adams Sitney the volume contains numerous illustrations of Smith s works and a selection of his letters and other primary sources *Claiming the Stones, Naming the Bones* Elazar Barkan,Ronald Bush,2003-01-09

These fourteen essays address controversies over a variety of cultural properties exploring them from perspectives of law archeology physical anthropology ethnobiology ethnomusicology history and cultural and literary study The book divides cultural property into three types Tangible unique property like the Parthenon marbles intangible property such as folktales music and folk remedies and communal representations which have lead groups to censor both outsiders and insiders as

cultural traitors *Looking for Los Angeles* Charles G. Salas, Michael S. Roth, 2001 In *Looking for Los Angeles* 12 contributors present their responses to the world's newest major city A variety of perspectives and approaches are covered The text balances the importance of place with the importance of culture **Manuscript Cultures of Colonial Mexico and Peru** Thomas B. F. Cummins, Emily Engel, Barbara Anderson, Juan Ossio, 2015-01-01 This volume showcases dynamic developments in the field of manuscript research that go beyond traditional textual iconographic or codicological studies Using state of the art conservation technologies scholars investigate how four manuscripts the Galvin Mur a the Getty Mur a the Florentine Codex and the Relaci n de Michoac n were created and demonstrate why these objects must be studied in a comparative context The forensic study of manuscripts provides art historians anthropologists curators and conservators with effective methods for determining authorship identifying technical innovations and contextualizing illustrated histories This information in turn allows for more nuanced arguments that transcend the information that the written texts and painted images themselves provide The book encourages scholars to think broadly about the manuscripts of colonial Mexico and Peru in the sixteenth and seventeenth centuries and employ new techniques and methods of research *Rethinking Boucher* Melissa Lee Hyde, Mark Ledbury, 2006 Unequivocally a modern Francois Boucher 1703-70 defined the French artistic avant garde throughout his career Yet the triumph of modernist aesthetics with its focus on the self-critical the autonomous and the intellectually challenging has long discouraged art historians and other viewers from taking Boucher's playful and alluring works seriously *Rethinking Boucher* revisits the cultural meanings and reception of his diverse oeuvre inviting us to revise the interpretive clichés by which we have sought to tame this artist and his epoch **BOOK JACKET**

Sacred Possessions Gail Feigenbaum, S. Ebert-Schifferer, Galina Tirnanić, 2011 This innovative study explores how interpretations of religious art change when it is moved into a secular context Collecting Mesoamerican Art before 1940 Andrew D. Turner, Megan E. O'Neil, 2024-02-13 The untold chronicles of the looting and collecting of ancient Mesoamerican objects This book traces the fascinating history of how and why ancient Mesoamerican objects have been collected It begins with the pre-Hispanic antiquities that first entered European collections in the sixteenth century as gifts or seizures continues through the rise of systematic collecting in Europe and the Americas during the nineteenth and twentieth centuries and ends in 1940 the start of Europe's art market collapse at the outbreak of World War II and the coinciding genesis of the large-scale art market for pre-Hispanic antiquities in the United States Drawing upon archival resources and international museum collections the contributors analyze the ways shifting patterns of collecting and taste including how pre-Hispanic objects changed from being viewed as anthropological and scientific curiosities to collectible artworks have shaped modern academic disciplines as well as public-private institutional and nationalistic attitudes toward Mesoamerican art As many nations across the world demand the return of their cultural patrimony and ancestral heritage it is essential to examine the historical processes events and actors that initially removed so many objects from their countries of origin

Photography's Orientalism Ali Behdad, Luke Gartlan, 2013-10-01 The Middle East played a critical role in the development of photography as a new technology and an art form Likewise photography was instrumental in cultivating and maintaining Europe's distinctively Orientalist vision of the Middle East As new advances enhanced the versatility of the medium nineteenth century photographers were able to mass produce images to incite and satisfy the demands of the region's burgeoning tourist industry and the appetites of armchair travelers in Europe In this way the evolution of modern photography fueled an interest in visual contact with the rest of the world Photography's Orientalism offers the first in depth cultural study of the works of European and non European photographers active in the Middle East and India focusing on the relationship between photographic literary and historical representations of this region and beyond The essays explore the relationship between art and politics by considering the connection between the European presence there and aesthetic representations produced by traveling and resident photographers thereby contributing to how the history of photography is understood

World Antiquarianism Alain Schnapp, 2014-02-01 The term antiquarianism refers to engagement with the material heritage of the past an engagement that preceded the modern academic discipline of archaeology Antiquarian activities result in the elaboration of particular social behaviors and the production of tools for exploring the collective memory This book is the first to compare antiquarianism in a global context examining its roots in the ancient Near East its flourishing in early modern Europe and East Asia and its manifestations in nonliterate societies of Melanesia and Polynesia By establishing wide reaching geographical and historical perspectives the essays reveal the universality of antiquarianism as an embodiment of the human mind and open new avenues for understanding the representation of the past from ancient societies to the present

Canons and Values Larry Silver, Kevin Terraciano, 2019-08-27 A critical rethinking of the way canons are defined constructed dismantled and revised A century ago all art was evaluated through the lens of European classicism and its tradition This volume explores and questions the foundations of the European canon offers a critical rethinking of ancient and classical art and interrogates the canons of cultures and regions that have often been left at the margins of art history It underscores the historical and geographical diversity of canons and the local values underlying them Twelve international scholars consider how canons are constructed and contested focusing on the relationship between canonical objects and the value systems that shape their hierarchies Deploying an array of methodologies including archaeological investigations visual analysis and literary critique the authors examine canon formation throughout the world including Africa India East Asia Mesoamerica South America ancient Egypt classical Greece and Europe Global studies of art which are dismantling the traditionally Eurocentric canon promise to make art history more inclusive But enduring canons cannot be dismissed This volume raises new questions about the importance of canons including those from outside Europe for the wider discipline of art history

Lawrence Alloway Lucy Bradnock, Courtney J. Martin, Rebecca Peabody, 2015-07-01 Lawrence Alloway 1926 1990 was a key figure in the development of modern art in Europe and America from the 1950s to

the 1980s He is credited with coining the term pop art and with championing conceptual art and feminist artists in America His interests as a critic and as a curator at the Solomon R Guggenheim Museum in New York were wide ranging however and included architecture design earthworks film neorealism science fiction and public sculpture Early in his career he was associated with the Independent Group in London and although he was largely self taught he was a noted educator and lecturer A prolific writer Alloway sought to escape the conventions of art historical discourse This volume illuminates how he often shaped the field and anticipated approaches such as social art history and visual and cultural studies Lawrence Alloway Critic and Curator provides the first critical analysis of the multiple facets of Alloway s life and career exploring his formative influence on the disciplines of art history art criticism and museum studies The nine essays in this volume depend on primary archival research much of it conducted in the Lawrence Alloway Papers held by the Getty Research Institute Each author addresses a distinct aspect of Alloway s eclectic professional interests and endeavors *The British National Bibliography* Arthur James Wells, 2006

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