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ART, THEORY AND CULTURE

# Seams Art As A Philosophical Context

**Elena Alexander, Douglas Dunn**



## **Seams Art As A Philosophical Context:**

Seams Stephen Melville, Jeremy Gilbert-Rolfe, 2013-07-04 Jeremy Gilbert Rolfe brings to Melville's work the insight not only of an art critic and theorist but of a practicing artist as well. Navigating through the complexity of contemporary thought and philosophy, Gilbert Rolfe unravels the Gordian knot of the diverse discourses that circumscribe Melville's views, revealing the practicality and clarity of Melville's speculative narratives. Stephen Melville is one of the most thoughtful critics to emerge in recent years. He has applied the tools developed by Jacques Derrida and Jacques Lacan to the problems of contemporary art. With his roots in Kant, Hegel, and Heidegger, he reopens questions of art's reception, interpretation, and commentary. Not only does he articulate the limitations of these categories and how they are set into motion, stasis, and balance are not the goal. He demonstrates how the territory of each of these discourses is maintained by their relationship to one another. Melville's texts not only represent the complexity of his subject.

**Michael Fried and Philosophy** Mathew Abbott, 2018-01-29 This volume brings philosophers, art historians, intellectual historians, and literary scholars together to argue for the philosophical significance of Michael Fried's art history and criticism. It demonstrates that Fried's work on modernism, artistic intention, the ontology of art, theatricality, and anti-theatricality can throw new light on problems in and beyond philosophical aesthetics. Featuring an essay by Fried and articles from world-leading scholars, this collection engages with philosophical themes from Fried's texts and clarifies the relevance to his work of philosophers such as Ludwig Wittgenstein, Stanley Cavell, Morris Weitz, Elizabeth Anscombe, Arthur Danto, George Dickie, Immanuel Kant, Friedrich Schiller, G. W. F. Hegel, Arthur Schopenhauer, Friedrich Nietzsche, Denis Diderot, Maurice Merleau-Ponty, Roland Barthes, Jacques Rancière, and Søren Kierkegaard. As it makes a case for the importance of Fried for philosophy, this volume contributes to current debates in analytic and continental aesthetics, philosophy of action, philosophy of history, political philosophy, modernism studies, literary studies, and art theory.

Beckett's Breath Goudouna Sozita Goudouna, 2018-01-15 Examines the intersection of Samuel Beckett's thirty-second playlet *Breath* with the visual arts. Samuel Beckett, one of the most prominent playwrights of the twentieth century, wrote a thirty-second playlet for the stage that does not include actors, text, characters, or drama, but only stage directions. *Breath* (1969) is the focus, and the only theatrical text examined in this study, which demonstrates how the piece became emblematic of the interdisciplinary exchanges that occur in Beckett's later writings and of the cross-fertilisation of the theatre with the visual arts. The book attends to fifty breath-related artworks, including sculpture, painting, new media, sound art, performance art, and contextualises Beckett's *Breath* within the intermedial and high-modernist discourse, thereby contributing to the expanding field of intermedial Beckett criticism. Key Features: Examines Beckett's ultimate venture to define the borders between a theatrical performance and purely visual representation. Juxtaposes Beckett's *Breath* with breath-related artworks by prominent visual artists who investigate the far-reaching potential of the representation of respiration by challenging modernist essentialism. The focus on this primary human physiological function

and its relation to arts and culture is highly pertinent to studies of human performance the nature of embodiment and its relation to cultural expression Facilitates new intermedial discourses around the nature and aesthetic possibilities of breath the minimum condition of existence at the interface between the visual arts and performance practices and their relation to questions of spectacle objecthood and materiality      *Looking Back to the Future* Griselda Pollock, 2014-04-08 In this selection of recent essays Pollock insightfully engages all major areas of contemporary theory especially focusing on sexed subjectivities post colonialism and Marxist informed history In her commentary Penny Florence places Pollock s critique of modernism art history and criticism within the context of the social political and ideological developments that have taken place since the 1970s Florence recognizes in Pollock s work a critical model that moves beyond the contradictions that take place within the history of art Pollock s own essays and Florence s commentary elaborate the complexities in evaluating this prominent theorist and feminist whose work demands a capacity to sustain contradiction      **Practice** Stan Allen, Diana Agrest, 2000 Nine essays that practicing architect Allen wrote between 1989 and 1997 and extensively reworked over the next two years explore how the modes of representation and techniques of realization available to the architect affect the practice Though conversant in contemporary theory and architecture history he argues that concepts in architecture are not imported from other disciplines but emerge through the materials and procedures of architectural practice itself He includes many monochrome photographs but no index c Book News Inc      **Critical Vices** Nicholas Zurbrugg, Warren Burt, 2005-07-15 This book of Nicholas Zurbrugg s challenging and provocative essays charts the most exciting developments in late 20th century multimedia art Zurbrugg challenges Jean Baudrillard s Fredric Jameson s and Achille Bonito Oliva s unfavorable accounts of postmodern techno culture Interweaving literary and cultural theory and visual studies Zurbrugg demonstrates how multimedia visionaries such as Bill Viola and Robert Wilson are notable exceptions to the neutering of mass media culture bringing together the modernist and postmodern avant garde      **Beauty is Nowhere** Saul Ostrow, 2013-08-21 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company      **Difference / Indifference** Moira Roth, Jonathan D Katz, 2014-04-08 First Published in 1999 For the first time gathered together in book form here are the influential writings of Moira Roth articles lectures and inter views on the two men who for so long embodied the very spirit of the avant garde Marcel Duchamp and John Cage For almost thirty years Duchamp and Cage who seemed to live on the border of modernism and later of postmodernism alternately have fascinated irritated inspired and daunted the author Since her initial engagement with Duchamp and Cage in the early seventies Roth increasingly focused on the work of many American artists primarily women only to return to Duchamp and Cage intermit tently At first they were an inspiration for her writing and teaching However as they transformed themselves into classical figures she came to reconsider and re evaluate them This collection offers a wide variety of literary forms analytic diaristic art historical and autobiographical all of which Roth has used in her work Collectively these writings form the subject of compelling and unique

critical exchange between Moira Roth who holds the Trefethen Chair of Art History at Mills College Oakland and Jonathan D Katz who is Chair of the Department of Gay and Lesbian Studies at City College San Francisco      *Media Research* Marshall McLuhan, 2014-01-02 Herbert Marshall McLuhan 1911 1980 received his PhD in English literature from Cambridge University and taught in the United States and Canada He is best known however as the founding father of media studies McLuhan was Director of the Center for Culture and Technology at the University of Toronto Among his ground breaking works on the psychic and social dimensions of communication technology are *The Gutenberg Galaxy* 1962 *Understanding Media the Extensions of Man* 1964 and *The Medium Is the Message An Inventory of Effects* 1967 Michel Moos premise is that Marshall McLuhan s importance derives from his achievements in rethinking the entire process of education and training itself not with his popular fame as media guru and he analyzes McLuhan s work from the feedback effect his vision continues to provide rather than from the perspective of interpreting McLuhan s pronouncements on the electronic media Moos contrasts McLuhan s thoughts with those of such thinkers as Roland Barthes Fredric Jameson Friedrich Kittler Donna Haraway and Deleuze and Guattari and renders an updated account of the effect of the mass media on our society and ourselves The concept the medium is the message is the hub around which Marshall McLuhan s explorations revolved McLuhan s interests ranged from sixteenth century literature to twentieth century business practices With wit and literary flair he reported the media s influence on society and on the individual He concluded that we could not escape being transformed by the forces that are hidden deeply within the electronic telecommunications revolution of the sixties For McLuhan the new mediums of film television and the emerging realm of the digital were the modern equivalent of Gutenberg s printing press *Essays by M McLuhan Edited and with a Commentary by M A Moos      Theory for Classics* Louise Hitchcock, 2008-01-10 This student s guide is a clear and concise handbook to the key connections between Classical Studies and critical theory in the twentieth century Louise Hitchcock looks at the way Classics has been engaged across a number of disciplines Beginning with four foundational figures Freud Marx Nietzsche and Saussure Hitchcock goes on to provide guided introductions of the major theoretical thinkers of the past century from Adorno to Williams Each entry offers biographical theoretical and bibliographical information along with a discussion of each figure s relevance to Classical Studies and suggestions for future research *Theory for Classics* adapted from *Theory for Religious Studies* by William E Deal and Timothy K Beal is a brisk thoughtful provocative and engaging title which will be an essential first volume for anyone interested in the intersection between theory and classical studies today      **Fieldworks** Lytle Shaw, 2013-01-22 *Fieldworks* offers a historical account of the social rhetorical and material attempts to ground art and poetry in the physicality of a site Arguing that place oriented inquiries allowed poets and artists to develop new experimental models of historiography and ethnography Lytle Shaw draws out the shifting terms of this practice from World War II to the present through a series of illuminating case studies Beginning with the alternate national genealogies unearthed by William Carlos Williams in Paterson and Charles

Olson in Gloucester Shaw demonstrates how subsequent poets sought to ground such inquiries in concrete social formations to in effect live the poetics of place Gary Snyder in his back to the land familial compound Kitkitdizze Amiri Baraka in a black nationalist community in Newark Robert Creeley and the poets of Bolinas California in the capacious now of their poet run town Turning to the work of Robert Smithson who called one of his essays an appendix to Paterson and who in turn has exerted a major influence on poets since the 1970s Shaw then traces the emergence of site specific art in relation both to the poetics of place and to the larger linguistic turn in the humanities considering poets including Clark Coolidge Bernadette Mayer and Lisa Robertson By putting the poetics of place into dialog with site specificity in art Shaw demonstrates how poets and artists became experimental explicators not just of concrete locations and their histories but of the discourses used to interpret sites more broadly It is this dual sense of fieldwork that organizes Shaw s groundbreaking history of site specific poetry

England and its Aesthetes David Carrier, 2014-01-02 First Published in 1999 John Ruskin 1819 1900 Walter Pater 1839 1894 and Adrian Stokes 1902 1972 represent three generations of English aesthetes whose writings have transformed art history and the formations of museums as we know them They are three great writers in a distinctively English tradition Concerned with the nature of aesthetic experience and with the interpretation of visual art they offer approaches that are dramatically different in challenging ways from those of professional art historians They published autobiographies explaining the relationship of their conceptions of aesthetic experience to their critical thinking about social questions With England and Its Aesthetes David Carrier has assembled the autobiographical sketches of these influential aesthetes His reading reveals them to be less concerned with art appreciation or an aesthetic approach to everyday life than with issues of identity politics and desire

**Literature, Media, Information Systems** Friedrich A. Kittler, 2013-07-04 John Johnston s background combines expertise in modern literature poststructuralist philosophy and high technology s production Like Kittler he draws on historic fact anecdote and literature From this vantage point he explicates the theoretical and practical consequences of Friedrich Kittler s insights into the social and psychological effects of the processes by which metaphor in one medium is made real by another

**Music/ideology** Jean-François Lyotard, 1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company

**Information Subject** Mark Poster, Stanley Aronowitz, 2013-10-23 First Published in 2001 In this collection of essays and interviews Mark Poster examines theoretical approaches and develops his own position on our information based society He contends that new communications media disrupt and transfigure the way identities are constituted in cultural exchanges He looks in detail at several aspects of what might be called internet culture including virtuality and democracy Poster advocates an awareness of the Internet and other new forms of communication calling for a mobilization to ensure accessibility to all and to configure technology into vehicles of open cultural creation For example nothing is pure about the Internet politically he points out and it remains an open question as to who will transform the potentiality of new communications media into determinate cultural configurations This book explores the rupture and

potentiality between the electronic self and the face to face self inherent in new forms of technology and media      Footnotes  
Elena Alexander,Douglas Dunn,1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company

Framing Formalism Richard Woodfield,2013-10-23 Alois Riegl 1858 1905 was one of the founding fathers of modern formalist criticism As a member of the Vienna School of Art Historians he shared their range of interests in the decorative arts art in transition conservation and monuments This collection of critical essays examines various facets of Riegl s work and opens with a new translation of Hans Sedlmayr s famous and notorious Die Quintessenze der Lehren Riegls Included is Julius von Schlosser s assessment of Riegl s contribution to the Vienna School of Art Historians as well as essays by a team of international scholars This book offers a re engagement with the ideas of one of the most important and neglected art historians of the 20th century      **Music Inside Out** John Rahn,Benjamin Boretz,2014-03-18 John Rahn s prolific activities as a composer theorist teacher inventor of computer sound synthesis software editor of Perspectives of New Music during the 1980s and 90s and author of an exemplary text on atonal theory are conspicuously in the foreground of the academic music intellectual world This collection of essays charts Rahn s progression from the construal of music s data structures to the articulation of its experiential structures leading to the question of its moral infrastructures and its value systems of the internal and external worlds This book shows Rahn s remarkable intellectual evolution culminating in the recognition that the pressure bearing on discourse can only be contained by thought formulated in the non referential language of the arts themselves Also includes 18 musical examples      The Handbook of Visual Culture Ian Heywood,Barry Sandywell,2017-04-20

Visual culture has become one of the most dynamic fields of scholarship a reflection of how the study of human culture increasingly requires distinctively visual ways of thinking and methods of analysis Bringing together leading international scholars to assess all aspects of visual culture the Handbook aims to provide a comprehensive and authoritative overview of the subject The Handbook embraces the extraordinary range of disciplines which now engage in the study of the visual film and photography television fashion visual arts digital media geography philosophy architecture material culture sociology cultural studies and art history Throughout the Handbook is responsive to the cross disciplinary nature of many of the key questions raised in visual culture around digitization globalization cyberculture surveillance spectacle and the role of art The Handbook guides readers new to the area as well as experienced researchers into the topics issues and questions that have emerged in the study of visual culture since the start of the new millennium conveying the boldness excitement and vitality of the subject      Capacity Thomas McEvilley,2016-04-08 G Roger Denson brings singular insight to Thomas McEvilley s

writings As an art writer he has explored similar territory but from the point of view of a nomadic ideologist His approach matches that of his subject He addresses the issues of pragmatism historicism and cultural relativism In so doing he effectively dismantles the need to establish a master narrative The contrast and agreement between these two writers constitutes a mapping of the terrain of contemporary culture What sets Thomas McEvilley apart from other critics in art and

culture is his direct knowledge of the newest art and theory and his comprehensive understanding of classic art and ancient civilizations It is rare to find a writer equally fluent in the production of modernist aesthetics the anti aesthetics of post modernism T ang Dynasty Taoist painting the doctrines of the Tantra Platonic mysticism and Aristotelian logic This vast knowledge has enabled him to produce some of the best conceived and eccentric

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