

Metonymy in Contemporary Art: A New Paradigm. Denise Green

Metonymy



Metonymy In Contemporary Art

AN Whitehead



Metonymy In Contemporary Art:

Metonymy in Contemporary Art Denise Green, 2005 **What's Wrong with Contemporary Art?** Peter Timms, 2004 The packing promotion and reception of contemporary art troubles Peter Timms Market demands dominate and art has been corrupted and trivialized The problem he argues extends to the way art is taught in art schools the art that artists make the collecting and curatorial methodologies of galleries and museums funding criteria the way that art is written about and the media's depiction of art

[A Philosophy of Visual Metaphor in Contemporary Art](#) Mark Staff Brandl, 2023-02-23 Metaphor which allows us to talk about things by comparing them to other things is one of the most ubiquitous and adaptable features of language and thought It allows us to clarify meaning yet also evaluate and transform the ways we think create and act While we are alert to metaphor in spoken or written texts it has within the visual arts been critically overlooked Taking into consideration how metaphors are inventively embodied in the formal technical and stylistic aspects of visual artworks Mark Staff Brandl shows how extensively artists rely on creative metaphor within their work Exploring the work of a broad variety of artists including Dawoud Bey Dan Ramirez Ga lle Villedary Raoul Deal Sonya Clark Titus Kaphar Charles Boetschi and more he argues that metaphors are the foundation of visual thought are chiefly determined by bodily and environmental experiences and are embodied in artistic form Visual artistic creation is philosophical thought By grounding these arguments in the work of philosophers and cultural theorists including No l Carroll Hans Georg Gadamer and George Lakoff Brandl shows how important metaphor is to understanding contemporary art [A Philosophy of Visual Metaphor in Contemporary Art](#) takes a neglected feature of the visual arts and shows us what a vital role it plays within them Bridging theory and practice and drawing upon a capacious array of examples this book is essential reading for art historians and practitioners as well as analytic philosophers working in aesthetics and meaning

[Sampling and Site-Specific Practice in Contemporary Art](#) Margot Bouman, 2025-05-15 In the early 20th century copying cutting and pasting entered the Western European avant garde through collage and readymades as artists employed found objects and ephemera to create new meaning from existing materials This book explores how this practice has evolved in contemporary art today looking at its important and distinct outcomes in the practice of artists such as Andrea Fraser Douglas Gordon Isaac Julien Christian Marclay Amie Siegel and Christopher Williams It analyses the pivotal consequences of the interrelationships these artists establish between fragments of culture from television and film to internet culture and their artwork's site where the verb to sample has become deeply tied to digital music editing writing image production database searches and social media Samples take many forms quotations of other cultural works replicas of other objects reenactments of works by other artists or fragments that are quite literally cut or removed from other works of art design or media Via Bouman's analysis we visualise the shared frameworks of meaning that underpin these multifaceted multidimensional and medium fluid works Focussing on action and form the book discusses the relationship between the referent and reference and the citational labor that any sample performs The

distributive sense of authorship that emerges places the audience in a new position of significance Concepts and themes discussed include queer and race theory postproduction and mirroring mobile site specificity now time and dragging and gender fluidity and Drag King performance centring sampling as a key form of 21st century art With novel insights into the conceptual material and aesthetic dimensions of sampling in contemporary culture the book provides a new critical framework for understanding the complex implications of this practice as a vital resource for researchers in contemporary art practice and visual culture

Artbibliographies Modern, 1999

Richard Shiff: Writing After Art Richard Shiff, 2023-05-16 A broad and deep anthology of critic and art historian Richard Shiff's most influential writings which have shaped our understanding of twentieth and twenty first century art Elegantly designed as intended for broad readership including art historians art critics artists among other lovers of art this volume is a must read experience with pleasure and discovery Phong Bui The Brooklyn Rail In his engaging and often strikingly deep observations of major modern and contemporary visual art Shiff has written about an impressive range of artists including Willem de Kooning Marlene Dumas Jasper Johns Donald Judd Barnett Newman Pablo Picasso and Bridget Riley A leading scholar and powerful voice Shiff's insight into some of the most prominent artistic practices spans generation place and approach as seen in this considered selection of essays on twenty six artists These writings first appeared in exhibition catalogues for retrospectives at galleries and institutions including the Centre Georges Pompidou the Solomon R Guggenheim Museum The Museum of Modern Art and Tate Modern Shiff supplements his unquestionable fluency in art history with insights cultivated from his readings in philosophy phenomenology literary theory and psychoanalysis among other fields Shiff's writing conceptually rich meditative and enjoyable to read is attuned to the nuances of artistic style and technique drawing out art's social implications not merely from broad histories but also directly from artists mark making and technical gestures Actively engaged as a viewer and a writer Shiff has transformed the act of looking at art into contemplative and captivating writing Includes essays on Georg Baselitz Mark Bradford Georges Braque Jim Campbell Chuck Close Willem de Kooning Peter Doig Marlene Dumas Dan Flavin Suzan Frecon Lucian Freud Ellen Gallagher Jasper Johns Donald Judd Ellsworth Kelly Brice Marden Julie Mehretu Barnett Newman Pablo Picasso Bridget Riley Richard Serra Joel Shapiro Richard Tuttle Cy Twombly Jack Whitten and Zeng Fanzhi

Body Image and Identity in Contemporary Societies Ekaterina Sukhanova, Hans-Otto Thomashoff, 2015-03-24 Popular interest in body image issues has grown dramatically in recent years due to an emphasis on individual responsibility and self determination in contemporary society as well as the seemingly limitless capacities of modern medicine however body image as a separate field of academic inquiry is still relatively young The contributors of *Body Image and Identity in Contemporary Societies* explore the complex social political and aesthetic interconnections between body image and identity It is an in depth study that allows for new perspectives in the analysis of contemporary visual art and literature but also reflects on how these social constructs inform clinical treatment Sukhanova and Thomashoff bring together contributions

from psychoanalysts psychotherapists psychiatrists and scholars in the fields of the social sciences and the humanities to explore representations of the body in literature and the arts across different times and cultures The chapters analyse the social construction of the ideal body in terms of beauty gender sexuality race ethnicity class and disability from a broadly psychoanalytic perspective and traces the mechanisms which define the role of the physical appearance in the formation of identity and the assumption of social roles

Body Image and Identity in Contemporary Societies unique interdisciplinary outlook aims to bridge the current gap between clinical observations and research in semiotic theory It will be of interest to psychoanalysts psychotherapists art therapists art theorists academics in the humanities and social sciences and those interested in an interdisciplinary approach to the issues of body image and identity

Ekaterina Sukhanova is University Director of Academic Program Review at the City University of New York USA She serves as Scientific Secretary of the Section for Art and Psychiatry and the Section of Art and Psychiatry of the World Psychiatric Association She is also engaged in interdisciplinary research on cultural constructs of mental health and illness and curates exhibits of art brut as a vehicle for fighting stigma

Hans Otto Thomashoff was born in Germany and lives in Vienna He is a psychiatrist psychoanalyst art historian and author of fiction and non fiction books He has been curator of several art exhibitions highlighting the connection between the psyche and art as well as president of the section of Art and Psychiatry of the World Psychiatric Association and advisory committee member of the Sigmund Freud Foundation Vienna

Dimensions of Monstrosity in Contemporary Narratives A. Ng,2004-09-14 Interweaving psychoanalysis gender and cultural studies and postmodern theories of geopolitics this study of the monster in contemporary narratives demonstrates that the monster and monstrosity is largely a cultural and ideological production Figures such as the serial killer the monstrous child deformed bodies and spatially influenced monstrosity will be considered through analyses of texts by Peter Ackroyd Bret Easton Ellis and Angela Carter among others The conclusion proposes that language itself becomes monstrous when it attempts and fails to articulate the monster

The Early Frankfurt School and Religion M. Kohlenbach,R. Geuss,2004-12-14 Are religions tissues of superstition and repression or repositories of the highest hopes and aspirations of humanity or perhaps both at the same time For many of those thinkers who lived through the horrors and upheavals of the first half of the twentieth century this old question acquired a new urgency This volume examines the ways in which the authors of the early Frankfurt School criticized adopted and modified traditional forms of religious thought and practice Focusing on the works of Theodor W Adorno Walter Benjamin Erich Fromm Max Horkheimer Otto Kirchheimer and Franz Neumann it analyzes the relevance of religious traditions and of the Enlightenment critique of religion for modern conceptions of emancipatory thought art law and politics

The Block Reader in Visual Culture George Robertson,1996 Brings together classic writings by leading cultural theorists which were first published in the journal and are now unavailable

Denise Green Denise Green,Roland Mönig,2006 Born in Melbourne Australia in 1946 this New York City based painter moves easily between figuration and abstraction in her

work Influenced by Aboriginal art Indian theater and architecture American Abstract Expressionism and European art history and philosophy Green has a special affinity for the work of Joseph Beuys *Meanjin*, 2007 *Meanjin* is a quarterly literary journal publishing the best new writing from established voices and emerging talents For over 70 years *Meanjin* has articulated questions of national importance questions of art culture policy and identity as well as introducing some of the greatest literary names Australia has ever produced *Dreams of Chaos, Visions of Order* James Peterson, 1994 Addresses the question of how and to what extent viewers can make sense of American avant garde films Peterson examines the implicit assumptions of other scholars advocates an alternative to dominant approaches to the avant garde cinema and questions some long standing cliches about the history of the avant garde Includes numerous but tiny photographs Paper edition unseen 19 95 Annotation copyright by Book News Inc Portland OR *Aesthetic Marx* Samir Gandesha, Johan F. Hartle, 2017-10-19 The whole of Marx s project confronts the narrow concerns of political philosophy by embedding it in social philosophy and a certain understanding of the aesthetic From those of aesthetic production to the poetry of the future as Marx writes in the Eighteenth Brumaire from the radical modernism of bourgeois development to the very idea of association which defined one of the main lines of tradition in the history of aesthetics steady references to Dante Shakespeare and Goethe and the idea that bourgeois politics is nothing but a theatrical stage the aesthetic has a prominent place in the constellation of Marx s thought This book offers an original and challenging study of both Marx in the aesthetic and the aesthetic in Marx It differs from previous discussions of Marxist aesthetic theory as it understands the works of Marx themselves as contributions to thinking the aesthetic This is an engagement with Marx s aesthetic that takes into account Marx s broader sense of the aesthetic as identified by Eagleton and Buck Morss as a question of sense perception and the body It explores this through questions of style and substance in Marx and extends it into contemporary questions of how this legacy can be perceived or directed analytically in the present By situating Marx in contemporary art debates this volume speaks directly to lively interest today in the function of the aesthetic in accounts of emancipatory politics and is essential reading for researchers and academics across the fields of political philosophy art theory and Marxist scholarship *Robert Rauschenberg and Surrealism* Gavin Parkinson, 2023-03-23 The art of Robert Rauschenberg 1925 2008 is usually viewed as quite distinct from Surrealism a movement which the artist himself displayed some hostility towards However Rauschenberg had a very positive reception among Surrealists particularly across the period 1959 69 In the face of Rauschenberg s avowals of his own literalism and insistence on his art as facts this book gathers generous evidence of the poetic metaphorical allusive associative and connotative dimensions of the artist s oeuvre as identified by Surrealists and thus extrapolates new readings from Rauschenberg s key works on that basis By viewing Rauschenberg s art against the expansion of the cultural influence of the United States in Europe in the period after the Second World War and the increasingly politicized activities of the Surrealists in the era of the Algerian War of Independence 1954 62 *Robert Rauschenberg and Surrealism* shows how poetic

inference of the artist's work was turned towards political interpretation. By analysing Rauschenberg's art in the context of Surrealism and drawing from it new interpretations and perspectives, this volume simultaneously situates the Surrealist movement in 1960s American art criticism and history. *Modern Art: A Critical Introduction* Pam Meecham, Julie Sheldon, 2013-11-26. A revised and updated edition of one of the most successful Critical Introductions textbooks. New features include marginal notes and colour photos. New innovative structure based on feedback from teachers focusing on how modern art has been understood rather than a straight chronological account of movements. *Current Trends in Pragmatics* Piotr Cap, Joanna Nijakowska, 2009-03-26. The volume brings together twenty articles written by established linguists, language philosophers, sociologists and psychologists sharing their academic interest in a broad and interdisciplinary field of linguistic pragmatics. The collection consists of four thematic parts: Pragmatics and Cognition, The Semantics-Pragmatics Interface, Conversational and Text Analysis, and Pragmatics: Social Research and Didactics. It aims to contribute to the debate on the present-day status of pragmatics by examining three fundamental issues. The first involves the question of the current explanatory power of pragmatics, namely how successful is the existing apparatus of pragmatics and the basic level parameters: theories of speech acts, relevance, implicature, presupposition, deixis, politeness, etc. in the elucidation of various aspects of meaning. The second issue involves the methodological assistance that pragmatics might need in order to enhance its explanatory power. The third has to do with the fuzzily defined boundaries of the discipline of pragmatics and the resulting temptation for analysts to concentrate solely on its fragmented sub-domains. As the collection unfolds, these issues form a continuum which it seems is often a process that a linguist goes through as his or her methodological awareness deepens. Thus, the orientation of the volume towards the analyst and the analytic mind set, as well as the attempted balance in presentation of the alternative approaches, seem the major theoretical characteristic of the book.

Art Judgements: Art on Trial in Russia after Perestroika Sandra Frimmel, 2022-03-29. An unusually large number of court cases against art artists and curators have taken place in Russia since the turn of the century. In reference to two of the most prominent against the organizers of the exhibitions *Caution Religion* and *Forbidden Art 2006*, the author examines the ways in which the meaning of art and its socio-political effects are argued in court. How do these trials attempt to establish a normative concept of art and furthermore a binding juridical understanding of art? How is the discussion of what is permissible in art being framed in Russia today? Research into the post-Soviet art trials has been mainly journal-driven until today. Only the fairly recent trials of the Pussy Riot activists and Pyotr Pavlensky provoked lengthy publications, but these are mostly concerned with explicitly political and activist art rather than its particular discourse when on trial. This book however takes a scholarly approach towards Russian art on trial. It puts the cases in a national historical context which is compared from international perspectives and particularly focuses on the way in which these proceedings have intensified juridical power over artistic freedom of speech in the production of art in Russia. This book will appeal to academics and students in

the areas of art history cultural science sociology and Slavic studies as well as jurists curators and museum specialists researchers and employees in cultural institutions

Current Methods in Historical Semantics Kathryn Allan, Justyna A. Robinson, 2011-12-23 Innovative data driven methods provide more rigorous and systematic evidence for the description and explanation of diachronic semantic processes The volume systematises reviews and promotes a range of empirical research techniques and theoretical perspectives that currently inform work across the discipline of historical semantics In addition to emphasising the use of new technology the potential of current theoretical models e g within variationist sociolinguistic or cognitive frameworks is explored along the way

Postcolonial Past & Present Anne Collett, Leigh Dale, 2018-11-26 In *Postcolonial Past Present* twelve outstanding scholars of literature history and visual arts look to those spaces Epele Hau ofa has insisted are full not empty asking what it might mean to Indigenise culture A new cultural politics demands new forms of making and interpretation that rethink and reroute existing cultural categories and geographies These makers include Mukunda Das Janet Frame Xavier Herbert Tomson Highway Claude McKay Marie Munkara Elsje van Keppel Albert Wendt Jane Whiteley and Alexis Wright Case studies from Canada to the Caribbean India to the Pacific and Africa analyse the productive ways that artists and intellectuals have made sense of turbulent local and global forces Contributors Bill Ashcroft Debnarayan Bandyopadhyay Anne Brewster Diana Brydon Meeta Chatterjee Padmanabhan Anne Collett Dorothy Jones Kay Lawrence Russell McDougall Tekura Moeka a Tony Sim es da Silva Teresia Teaiwa Albert Wendt Lydia Wevers Diana Wood Conroy

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