



Painting As Model

K. L. H. Wells



Painting As Model:

Painting as Model Yve-Alain Bois, 1993-05-04 Informed by both structuralism and poststructuralism these essays by art critic and historian Yve Alain Bois seek to redefine the status of theory in modernist critical discourse Warning against the uncritical adoption of theoretical fashions and equally against the a priori rejection of all theory Bois argues that theory is best employed in response to the specific demands of a critical problem The essays lucidly demonstrate the uses of various theoretical approaches in conjunction with close reading of both paintings and texts Wet Mira Schor, 1997 Taking aim at the mostly male bastion of art theory and criticism Mira Schor brings a maverick perspective and provocative voice to the issues of contemporary painting gender representation and feminist art Writing from her dual perspective of a practicing painter and art critic Schor's writing has been widely read over the past fifteen years in *Artforum* *Art Journal* *Heresies* and *M E A N I N G* a journal she coedited Collected here these essays challenge established hierarchies of the art world of the 1980s and 1990s and document the intellectual and artistic development that have marked Schor's own progress as a critic Bridging the gap between art practice artwork and critical theory *Wet* includes some of Schor's most influential essays that have made a significant contribution to debates over essentialism Articles range from discussions of contemporary women artists Ida Applebroog Mary Kelly and the Guerrilla Girls to *Figure Ground* an examination of utopian modernism's fear of the goo of painting and femininity From the provocative *Representations of the Penis* which suggests novel readings of familiar images of masculinity and introduces new ones to *Appropriated Sexuality* a trenchant analysis of David Salle's depiction of women *Wet* is a fascinating and informative collection Complemented by over twenty illustrations the essays in *Wet* reveal Schor's remarkable ability to see and to make others see art in a radically new light Chinese Landscape Painting as Western Art History James Elkins, 2010-06-01 This is a provocative essay of reflections on traditional mainstream scholarship on Chinese art as done by towering figures in the field such as James Cahill and Wen Fong James Elkins offers an engaging and accessible survey of his personal journey encountering and interpreting Chinese art through Western scholars' writings He argues that the search for optimal comparisons is itself a modern Western interest and that art history as a discipline is inherently Western in several identifiable senses Although he concentrates on art history in this book and on Chinese painting in particular these issues bear implications for Sinology in general and for wider questions about humanistic inquiry and historical writing Jennifer Purtle's Foreword provides a useful counterpoint from the perspective of a Chinese art specialist anticipating and responding to other specialists' likely reactions to Elkins's hypotheses *Minimalism* James Meyer, James Sampson Meyer, 2004-01-01 Critic and art historian Meyer a leading authority on Minimalism examines the style from its inception to its broader cultural influence This sourcebook features an excellent selection of nearly 300 color and b/w images to illustrate the surprising variety of the work *Art as Compassion* Bracha Ettinger, Rosi Huhn, Ria Verhaeghe, Fundació Antoni Tàpies, 2011 Published on the occasion of exhibitions Bracha L Ettinger *Resonance Overlay*

Interweave held June 3 July 26 2009 at Freud Museum London Bracha L Ettinger Fragilisation and Resistance held Aug 21 Aug 31 2009 at Kuvataideakatemia The Finnish Academy of Fine Arts Helsinki and Alma Matrix Bracha L Ettinger and Ria Verhaeghe held May 13 Aug 1 2010 at Fundacio Antoni Tàpies Barcelona After Modernist Painting Craig Staff, 2013-03-14 Painting has often been declared dead since the 1960s and yet it refuses to die Even the status and continued legitimacy of the medium has been repeatedly placed in question As such painting has had to continually redefine its own parameters and re negotiate for itself a critical position within a broader more discursive set of discourses Taking the American Clement Greenberg's Modernist Painting as a point of departure After Modernist Painting will be both a historical survey and a critical re evaluation of the contested and contingent nature of the medium of painting over the last 50 years Presenting the first critical account of painting rather than art generally this book provides a timely exploration of what has remained a persistent and protean medium Craig Staff focuses on certain developments including the relationship of painting to Conceptual Art and Minimalism the pronouncement of paintings alleged death its response to Installation Art's foregrounding of site how it was able to interpret ideas around appropriation simulation and hybridity and how today painting can be understood as both imaging and imagining the digital After Modernist Painting is an invaluable resource for those seeking to understand the themes and issues that have pertained to painting within the context of postmodernism and contemporary artistic practice **An Apprehensive Aesthetic** Andrew McNamara, 2009 The book was awarded The Art Association of Australia and New Zealand Book Prize in 2010 Art continues to bemuse and confuse many people today Yet its critical analyses are saturated with daunting analyses of contemporary art's exhaustion its predictability or its absorption into global commercial culture In this book the author seeks to clarify this apprehensive perception of art He argues it is a consequence not only of confounding art works but also of the paradoxical impetus of a culture of modernity By positively reassessing the perplexing or apprehensive features of cultural modernity as well as of aesthetic inquiry this book redefines the ambitions of art in the wake of this legacy In the process it challenges many familiar approaches to art inquiry in order to offer a new understanding of the aesthetic social and cultural aspirations of art in our time **Oskar Hansen - Opening Modernism** Aleksandra Kedziorek, Lukasz Ronduda, 2014-06-15 Following an international conference organized at the Museum of Modern Art in Warsaw in 2013 Oskar Hansen Opening Modernism analyzes diverse aspects of the architectural theoretical and didactical oeuvre of Oskar Hansen who was the Polish member of Team 10 a group of architects that challenged standard views of urbanism more than fifty years ago In chronicling the impact of Hansen's theory of Open Form on architecture urban planning experimental film and visual arts in postwar Poland this volume traces the flow of architectural ideas in a Europe divided by the Cold War Through discussions of the ideas of openness and participation in state socialist economies Oskar Hansen Opening Modernism offers new insights into exhibition design and the interrelations of architecture visual arts and the state **Vision's Invisibles** Veronique M. Foti, Véronique Marion Fóti, 2003-07-02

Examines the construction of vision in the works of Heraclitus Plato Descartes Heidegger Merleau Ponty Foucault Nancy and Derrida *Robert Rauschenberg's »Erased de Kooning Drawing«* (1953) Gregor Stemmrich,2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verständnis von Autorschaft herausfordert Drei amerikanische Künstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverständnis gegeben hatte Jasper Johns versah es anschließend seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche Künstlerinnen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall für Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks für die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus **Histories, Practices, Interventions: A Reader In Singapore Contemporary Art** Jeffrey Say,Yu Jin Seng,2023-01-30 Histories Practices Interventions A Reader in Singapore Contemporary Art brings together key writings about ideas practices issues and art institutions that shape the understanding of contemporary art in Singapore This reader is conceived as an essential resource for advancing critical debates on post independence Singapore art and culture It comprises a total of thirty three texts by art historians art theorists art critics artists and curators In addition there is an introduction by the co editors Jeffrey Say and Seng Yu Jin as well as three section introductions contributed by Seng Yu Jin artist curator and writer Susie Wong and art educator and writer Lim Kok Boon Bundle set A Reader in Singapore Modern and Contemporary Art **Globalization and Contemporary Art** Jonathan Harris,2011-03-31 In a series of newly commissioned essays by both established and emerging scholars Globalization and Contemporary Art probes the effects of internationalist culture and politics on art across a variety of media Globalization and Contemporary Art is the first anthology to consider the role and impact of art and artist in an increasingly borderless world First major anthology of essays concerned with the impact of globalization on contemporary art Extensive bibliography and a full index designed to enable the reader to broaden knowledge of art and its relationship to globalization Unique analysis of the contemporary art market and its operation in a globalized economy **Generations and Geographies in the Visual Arts: Feminist Readings** Griselda Pollock,2005-08-12 Great collection from top feminist art historians and thinkers Includes Griselda Pollock and Mieke Bal International perspective focusing on gender and race *Vermeer's Family Secrets* Benjamin Binstock,2013-03-07 Johannes Vermeer one of the greatest Dutch painters and for some the single greatest painter of all produced a remarkably small corpus of work In Vermeer's Family Secrets Benjamin Binstock revolutionizes how we think about Vermeer's work and life Vermeer The Sphinx of Delft is famously a mystery in art despite the common claim that little

is known of his biography there is actually an abundance of fascinating information about Vermeer's life that Binstock brings to bear on Vermeer's art for the first time he also offers new interpretations of several key documents pertaining to Vermeer that have been misunderstood Lavishly illustrated with more than 180 black and white images and more than sixty color plates the book also includes a remarkable color two page spread that presents the entirety of Vermeer's oeuvre arranged in chronological order in 1/20 scale demonstrating his gradual formal and conceptual development No book on Vermeer has ever done this kind of visual comparison of his complete output Like Poe's purloined letter Vermeer's secrets are sometimes out in the open where everyone can see them Benjamin Binstock shows us where to look Piecing together evidence the tools of art history and his own intuitive skills he gives us for the first time a history of Vermeer's work in light of Vermeer's life On almost every page of Vermeer's Family Secrets there is a perception or an adjustment that rethinks what we know about Vermeer his oeuvre Dutch painting and Western Art Perhaps the most arresting revelation of Vermeer's Family Secrets is the final one in response to inconsistencies in technique materials and artistic level Binstock posits that several of the paintings accepted as canonical works by Vermeer are in fact not by Vermeer at all but by his eldest daughter Maria How he argues this is one of the book's many pleasures

The Present Prospects of Social Art History Robert Slifkin, Anthony E. Grudin, 2021-03-25 The Present Prospects of Social Art History represents a major reconsideration of how art historians analyze works of art and the role that historical factors both those at the moment when the work was created and when the historian addresses the objects at hand play in informing their interpretations Featuring the work of some of the discipline's leading scholars the volume contains a collection of essays that consider the advantages limitations and specific challenges of seeing works of art primarily through a historical perspective The assembled texts along with an introduction by the co editors demonstrate an array of possible methodological approaches that acknowledge the crucial role of history in the creation reception and exhibition of works of art

Chinese Painting and Its Audiences Craig Clunas, 2023-10-17 A history of the reception of Chinese painting from the sixteenth century to the present What is Chinese painting When did it begin And what are the different associations of this term in China and the West In Chinese Painting and Its Audiences which is based on the A W Mellon Lectures in the Fine Arts given at the National Gallery of Art leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser known pictures some of them discussed here in English for the first time to show how Chinese painting has been understood by a range of audiences over five centuries from the Ming Dynasty to today Chinese Painting and Its Audiences demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition Arguing that audiences within China were crucially important to the evolution of Chinese painting Clunas considers how Chinese artists have imagined the reception of their own work By examining paintings that depict people looking at paintings he introduces readers to ideal types of viewers the scholar the gentleman the merchant the nation and the people In discussing the changing audiences for Chinese art Clunas emphasizes that the diversity and quantity

of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting Exploring the complex relationships between works of art and those who look at them Chinese Painting and Its Audiences sheds new light on how the concept of Chinese painting has been formed and reformed over hundreds of years Published in association with the Center for Advanced Study in the Visual Arts National Gallery of Art Washington DC Please note All images in this ebook are presented in black and white and have been reduced in size Weaving Modernism K. L. H. Wells,2019-01-01 An unprecedented study that reveals tapestry's role as a modernist medium and a model for the movement's discourse on both sides of the Atlantic in the decades following World War II *Cheyney Thompson* Christian Schaernack,2023-06-06 One of the first book length publications on contemporary artist Cheyney Thompson whose work is known for its radically forward looking intellectualism and formal rigor Cheyney Thompson's b 1975 work responds to a long history of debates about how art depicts the world and about how we come to know the world visually In these meditations on the artist's work Christian Schaernack shows that for Thompson reality is something that we can know only in terms of probabilities not absolutes Thompson often produces work that explores contingency at the formal level sometimes in his artistic process itself as Jackson Pollock once did and sometimes through the use of external constraints such as computer algorithms which he subverts as often as he follows The meaning of observation has changed time and time again in the history of art just as it has in the history of science Delving into art history intellectual history and contemporary continental philosophy Schaernack offers a multifaceted study of an artist who challenges our assumptions about how the world is ordered From Thompson's early black paintings to his Chronochromes to the Stochastic Process Paintings which engage with the algorithms that govern our digital lives Schaernack presents a contemporary artist whose work embraces chance and responds to the shifting conditions of the present This is art that reimagines artwork itself **Theory and Practice of Contrast** Mariusz Stanowski,2021-06-09 The book Theory and Practice of Contrast completes corrects and integrates the foundations of science and humanities which include theory of art philosophy aesthetics epistemology ontology axiology cognitive science theory of information theory of complexity and physics Through the integration of these distant disciplines many unresolved issues in contemporary science have been clarified or better understood among others defining impact contrast and using this definition in different fields of knowledge understanding what beauty art is and what our aesthetic preferences depend on deeper understanding of what complexity and information are in essence and providing their general definitions Complexity means integration value and goodness concepts that seem to be neglected today The book also has a high degree of integration complexity although each chapter introduces a new issue The last chapter Binary Model of the Universe draws attention to the need for including in physics the analysis of our mind and the resulting new possibilities which include the mentioned digital model of the universe Despite the difficult issues raised here this study is written in accessible language and may be interesting not only for scientists and academics **Reframing Modernism: Painting from Southeast Asia,**

Europe and Beyond Low Sze Wee, Horikawa Lisa, Phoebe Scott, 2016-03-31 What is modernism in Southeast Asia What is modern art as embodied in the paintings of Southeast Asia These questions and more are answered in Reframing Modernism Painting from Southeast Asia Europe and Beyond published in conjunction with the exhibition of the same name Featuring 217 works in full colour by 51 Southeast Asian and European artists from the Centre Pompidou and National Gallery Singapore as well as other Southeast Asian collections in the region and beyond this catalogue tells the compelling story of modernism as it developed across continents and reveals artists powerful and sometimes surprising responses to modernity

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