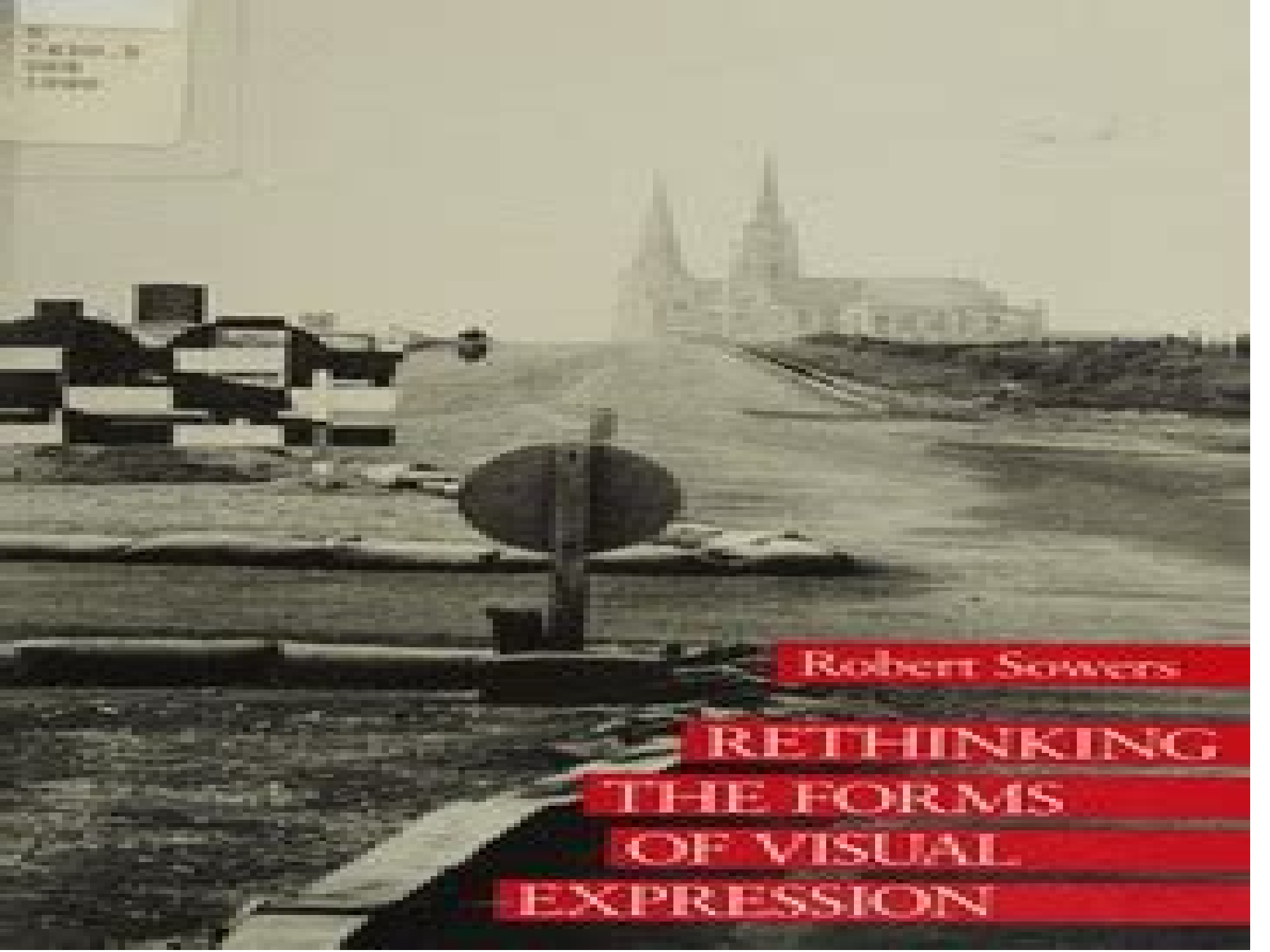




Robert Sowers

RETHINKING
THE FORMS
OF VISUAL
EXPRESSION

Rethinking The Forms Of Visual Expression

Janet Koplos, Bruce Metcalf



Rethinking The Forms Of Visual Expression:

Rethinking the Forms of Visual Expression Robert Sowers, 1990 Robert Sowers begins this book by questioning our conception of the visual arts painting sculpture and architecture as autonomous archetypal entities that can be defined independent of one another in terms of their materials and techniques He cuts through the limits of categorization we have come to accept to lay the groundwork for a coherent theory of the relation between the visual arts He proposes that we treat the pictorial the sculptural and the architectural not as palpable physical things but as activities the basic forms of visual expression employed to create such distinct artifacts as paintings statues and buildings By defining the expressive function of each art Sowers helps us to understand what we mean when we speak of the sculptural qualities of architecture or the pictorial qualities of sculpture The world of visual art then is a structured whole a world in which the arts can meet merge with and mutually reinforce or swear at one another often in unexpected yet compelling ways Arnheim, Gestalt and Media Ian Verstegen, 2019-01-09 This monograph presents a synthesis and reconstruction of Rudolf Arnheim's theory of media Combining both Arnheim's well known writings on film and radio with his later work on the psychology of art the author presents a coherent approach to the problem of the nature of a medium space and time and the differentia between different media The latent ontological commitments of Arnheim's theories is drawn out by affirming Arnheim's membership in the Brentano school of Austrian philosophy which allows his theories to be clarified and strengthened particularly with the metaphysical writings of Roman Ingarden The resulting theory is relational portraying essential medial differences with neutral criteria and allowing for a rigorous definition of a medium The way in which a medium is based on the inherent dispositions of medial materials creates a highly appealing theory that is determinate without being deterministic The theory is thus highly timely as people in media studies seek to address the determinate nature of media after the post medium condition The book will appeal to researchers and graduate students in cultural and media studies as well as architecture and design Reconsidering Olmec Visual Culture Carolyn E. Tate, 2012-08-24 Recently scholars of Olmec visual culture have identified symbols for umbilical cords bundles and cave wombs as well as a significant number of women portrayed on monuments and as figurines In this groundbreaking study Carolyn Tate demonstrates that these subjects were part of a major emphasis on gestational imagery in Formative Period Mesoamerica In *Reconsidering Olmec Visual Culture* she identifies the presence of women human embryos and fetuses in monuments and portable objects dating from 1400 to 400 BC and originating throughout much of Mesoamerica This highly original study sheds new light on the prominent roles that women and gestational beings played in Early Formative societies revealing female shamanic practices the generative concepts that motivated caching and bundling and the expression of feminine knowledge in the 260 day cycle and related divinatory and ritual activities *Reconsidering Olmec Visual Culture* is the first study that situates the unique hollow babies of Formative Mesoamerica within the context of prominent females and the prevalent imagery of gestation and birth It is also

the first major art historical study of La Venta and the first to identify Mesoamerica's earliest creation narrative. It provides a more nuanced understanding of how later societies including Teotihuacan and West Mexico as well as the Maya either rejected certain Formative Period visual forms, rituals, social roles, and concepts or adopted and transformed them into the enduring themes of Mesoamerican symbol systems. **Rethinking the forms of visual expression** R. Sowers, 1990

Rethinking Visual Narratives from Asia Alexandra Green, 2013-01-01. *Rethinking Visual Narratives* covers topics from the first millennium B.C.E. through the present day, testifying to the enduring significance of visual stories in shaping and affirming cultural practices in Asia. Contributors analyze how visual narratives function in different Asian cultures and reveal the multiplicity of ways that images can be narrated beyond temporal progression through a particular space. The study of local art forms advances our knowledge of regional iterations and theoretical boundaries, illustrating the enduring importance of pictorial stories to the cultural traditions of Asia. Contributors include Dominik Bonatz (Archaeologist, Free University of Berlin), Sandra Cate (San Jose State University), Yonca K. Sebay Erkan Kadir Has (University of Charlotte), Galloway (Australian National University), Mary Beth Heston (College of Charleston), Yeewan Koon (The University of Hong Kong), Sonya S. Lee (University of Southern California), Leedom Lefferts (Drew University), Dore J. Levy (Brown University), Shane McCausland (School of Oriental and African Studies, University of London), Julia K. Murray (University of Wisconsin-Madison), Catherine Stuer-Denison (University of Greg M. Thomas), The University of Hong Kong, Sarah E. Thompson (Rochester Institute of Technology), and Mary Louise Totton (Western Michigan University). **Rethinking Oral History and Tradition** Nepia Mahuika, 2019-10-09

Indigenous Oral History explores a specific indigenous community approach to oral history. It compares and contrasts popular definitions and practices used by both oral historians and oral traditionalists, examining whether or not each resonates with indigenous perspectives regarding the form, methods, theories, and politics of oral history. **Rethinking Oral History and Tradition** Nepia Mahuika, 2019. For many indigenous peoples, oral history is a living, intergenerational phenomenon that is crucial to the transmission of our languages, cultural knowledge, politics, and identities. Indigenous oral histories are not merely traditions, myths, chants, or superstitions but are valid historical accounts passed on vocally in various forms, forums, and practices. *Rethinking Oral History and Tradition: An Indigenous Perspective* provides a specific, native and tribal account of the meaning, form, politics, and practice of oral history. It is a rethinking and critique of the popular and powerful ideas that now populate and define the fields of oral history and tradition, which have in the process displaced indigenous perspectives. This book, drawing on indigenous voices, explores the overlaps and differences between the studies of oral history and oral tradition and urges scholars in both disciplines to revisit the way their fields think about orality, oral history, methods, transmission, narrative, power, ethics, oral history, theories, and politics. Indigenous knowledge and experience holds important contributions that have the potential to expand and develop robust academic thinking in the study of both oral history and tradition. **Makers** Janet Koplos, Bruce Metcalf, 2010-07-31. Here is the first comprehensive survey of

modern craft in the United States *Makers* follows the development of studio craft objects in fiber clay glass wood and metal from its roots in nineteenth century reform movements to the rich diversity of expression at the end of the twentieth century More than four hundred illustrations complement this chronological exploration of the American craft tradition Keeping as their main focus the objects and the makers Janet Koplos and Bruce Metcalf offer a detailed analysis of seminal works and discussions of education institutional support and the philosophical underpinnings of craft In a vivid and accessible narrative they highlight the value of physical skill examine craft as a force for moral reform and consider the role of craft as an aesthetic alternative Exploring craft s relationship to fine arts and design Koplos and Metcalf foster a critical understanding of the field and help explain craft s place in contemporary culture *Makers* will be an indispensable volume for craftspeople curators collectors critics historians students and anyone who is interested in American craft

Rethinking the High Renaissance Jill Burke, 2017-07-05 The perception that the early sixteenth century saw a culmination of the Renaissance classical revival only to degrade into mannerism shortly after Raphael s death in 1520 has been extremely tenacious but many scholars agree that this tidy narrative is deeply problematic Exploring how we can reconceptualize the High Renaissance in a way that reflects how we research and teach today this volume complicates and deepens our understanding of artistic change Focusing on Rome the paradigmatic centre of the High Renaissance narrative each essay presents a case study of a particular aspect of the culture of the city in the early sixteenth century including new analyses of Raphael s stanze Michelangelo s Sistine Ceiling and the architectural designs of Bramante The contributors question notions of periodization reconsider the Renaissance relationship with classical antiquity and ultimately reconfigure our understanding of high Renaissance style

American Craft, 1991

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