

Art Subjects Making Artists In The American University

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Artistic Citizenship - Mary Schmidt Campbell 2006-06-21

This volume identifies the question of artistic citizenship to explore civic identity. Featuring contributions from experts in the field, this book is indispensable to anyone involved in arts education or the creation of public policy for the arts.

Talking Art - Gary Alan Fine 2018-08-31

In *Talking Art*, acclaimed ethnographer Gary Alan Fine gives us an eye-opening look at the contemporary university-based master's-level art program. Through an in-depth analysis of the practice of the critique and other aspects of the curriculum, Fine reveals how MFA programs have shifted the goal of creating art away from beauty and toward theory. Contemporary visual art, Fine argues, is no longer a calling or a passion—it's a discipline, with an academic culture that requires its practitioners to be verbally skilled in the presentation of their intentions. *Talking Art* offers a remarkable and disconcerting view into the crucial role that universities play in creating that culture.

Eyesight Alone - Caroline A. Jones 2005

Even a decade after his death, Clement Greenberg remains controversial. One of the most influential art writers of the

twentieth century, Greenberg propelled Abstract Expressionist painting—in particular the monumental work of Jackson Pollock—to a leading position in an international postwar art world. On radio and in print, Greenberg was the voice of "the new American painting," and a central figure in the postwar cultural history of the United States. Caroline Jones's magisterial study widens Greenberg's fundamental tenet of "opticality"—the idea that modernist art is apprehended through "eyesight alone"—to a broader arena, examining how the critic's emphasis on the specular resonated with a society increasingly invested in positivist approaches to the world. Greenberg's modernist discourse, Jones argues, developed in relation to the rationalized procedures that gained wide currency in the United States at midcentury, in fields ranging from the sense-data protocols theorized by scientific philosophy to the development of cultural forms, such as hi-fi, that targeted specific senses, one by one. Greenberg's attempt to isolate and celebrate the visual was one manifestation of a large-scale segmentation-or bureaucratization-of the body's senses. Working through these historical developments, Jones brings Greenberg's theories into

contemporary philosophical debates about agency and subjectivity. *Eyesight Alone* offers artists, art historians, philosophers, and all those interested in the arts a critical history of this generative figure, bringing his work fully into dialogue with the ideas that shape contemporary critical discourse and shedding light not only on Clement Greenberg but also on the contested history of modernism itself.

Visual Arts in the Worshiping Church - Lisa DeBoer
2016-12-17

Although numerous studies have examined biblical and theological rationales for using the visual arts in worship, this book by Lisa J. DeBoer fills in a piece of the picture missing so far — the social dimensions of both our churches and the various art worlds represented in our congregations. The first part of the book looks at Orthodoxy, Catholicism, and Protestantism in turn — including case studies of specific congregations — showing how each tradition's use of the visual arts reveals an underlying ecclesiology. DeBoer then focuses on six themes that emerge when Orthodox, Catholic, and Protestant uses of the visual arts are examined together — the arts as expressions of the church's local and universal character, the meanings attributed to particular styles of art for the church, the role of the arts in enculturating the gospel, and more. DeBoer's *Visual Arts in the Worshiping Church* will focus and deepen the thinking of pastors, worship leaders, artists, students, and laypeople regarding what the arts might do in the midst of their congregations.

Institutional Time - Judy Chicago 2014-06-10

A revered teacher and the most influential feminist artist of our time, Judy Chicago provides an autobiographical look at higher education in art, a must-read for aspiring artists and educators in studio art programs. How should women—and men—be prepared for a career in today's art world? For more than a decade, Judy Chicago has been formulating a critique of studio art education, in colleges or art schools, based upon observation, study, and,

most importantly, her own teaching experiences, which have taken her from prestigious universities to regional colleges, and across the country from Cal Poly Pomona to Duke University and the University of North Carolina, Chapel Hill. Founder of the first program dedicated to feminist art, at California State University, Fresno, in 1970, she went on to initiate the Feminist Art Program at California Institute of the Arts with artist Miriam Schapiro, the first program at a major art school to specifically address the needs of female art students. Creator of the celebrated *The Dinner Party*, a monumental art installation now on permanent display at the Brooklyn Museum, Chicago reviews her own art education, in the 1960s, when she overcame sexist obstacles to beginning a career as an artist and became recognized as one of the key figures in the dynamic California art scene of that decade. She reviews the present-day situation of young people aspiring to become artists and uncovers the persistence of a bias against women and other minorities in studio art education. Far from a dry educational treatise, *Institutional Time* is heartfelt, and highly personal: a book that has the earmarks of a classic in arts education.

Routledge International Handbook of the Sociology of Art and Culture - Laurie Hanquinet 2015-09-16

The Routledge Handbook of the Sociology of Arts and Culture offers a comprehensive overview of sociology of art and culture, focusing especially — though not exclusively — on the visual arts, literature, music, and digital culture. Extending, and critiquing, Bourdieu's influential analysis of cultural capital, the distinguished international contributors explore the extent to which cultural omnivorousness has eclipsed highbrow culture, the role of age, gender and class on cultural practices, the character of aesthetic preferences, the contemporary significance of screen culture, and the restructuring of popular culture. The Handbook critiques modes of sociological determinism in which cultural engagement is seen as the simple product of the educated middle

classes. The contributions explore the critique of Eurocentrism and the global and cosmopolitan dimensions of cultural life. The book focuses particularly on bringing cutting edge 'relational' research methodologies, both qualitative and quantitative, to bear on these debates. This handbook not only describes the field, but also proposes an agenda for its development which will command major international interest.

Bound by Creativity - Hannah Wohl 2021-06-08

While our traditional view of creative work might lead us to think of artists as solitary visionaries, the creative process is in fact deeply social. From those trying to land their first solo show to those with dozens of museum exhibitions, artists are influenced by others' evaluations. In *Bound by Creativity*, sociologist Hannah Wohl draws on more than one hundred interviews and two years of ethnographic research in the New York contemporary art market, developing a sociological perspective on creativity through the analytic lens of judgment. Wohl takes readers into artists' studios and shares firsthand how they decide which works to leave unfinished, destroy, put into storage, or exhibit. Wohl then transports readers into the art world, examining the interactions in galleries, international art fairs, and collectors' homes that shape artists' understandings of their work. Wohl shows us how moments of judgment—whether by artists, curators, dealers, or collectors—reveal artistic practices to be profoundly sociological, both because artists' sensibilities are informed by their interactions with others, and because artists' decisions about their work affect the objects that circulate through the world. We see that judgment is an integral element of the creative process, resulting in the creation of distinctive and original works. Creativity, Wohl shows, rests on these highly social dynamics, and exploring it through this lens sheds new light on the production of cultural objects, markets, and prestige.

Transatlantic Reflections on the Practice-Based PhD in Fine Art - Jessica Schwarzenbach 2015-08-11

Once the US was the only country in the world to offer a doctorate for studio artists, however the PhD in fine art disappeared after pressures established the MFA as the terminal degree for visual artists. Subsequently, the PhD in fine art emerged in the UK and is now offered by approximately 40 universities. Today the doctorate is offered in most English-speaking nations, much of the EU, and countries such as China and Brazil. Using historical, political, and social frameworks, this book investigates the evolution of the fine art doctorate in the UK, what the concept of a PhD means to practicing artists from the US, and why this degree disappeared in the US when it is so vigorously embraced in the UK and other countries. Data collected through in-depth interviews examine the perspectives of professional artists in the US who teach graduate level fine art. These interviews disclose conflicting attitudes toward this advanced degree and reveal the possibilities and challenges of developing a potential doctorate in studio art in the US.

Live Art in LA - Peggy Phelan 2012

'Live Art in LA' explores the histories and legacies of performance art in Southern California in the 1970s and early 80s. Peggy Phelan documents and critically examines one of the most productive periods in the history of live art, using archival documents, historical resources and nearly 100 photographs.

Art Criticism and Modernism in the United States - Stephen Moonie 2022-03-22

This study is an analysis of 'high' and 'late' modernist criticism in New York during the 1960s and early 1970s. Through a close reading of a selection of key critics of the period—which will expand the remit beyond the canonical texts—the book examines the ways that modernist criticism's discourse remains of especial disciplinary interest. Despite its alleged narrowness and exclusion, the debates of the 1960s raised fundamental questions concerning the nature of art writing. Those include arguments around the nature of value and judgement; the relationship

between art criticism and art history; and the related problem of what we mean by the 'contemporary.' Stephen Moonie argues that within those often-fractious debates, there exists a shared discourse. And further, contrary to the current consensus that modernists were elitist, dogmatic, and irrelevant to contemporary debates on art, the study shows that there is much that we can learn from reconsidering their writings. The book will be of interest to scholars working in art history, modern art, art criticism, and literary studies.

Conservation of Easel Paintings - Joyce Hill Stoner 2013-02-15

Conservation of Easel Paintings is the first comprehensive text on the history, philosophy, and methods of treatment of easel paintings that combines both theory with practice. With contributions from an international group of experts and interviews with important artists, this volume provides an all-encompassing guide to necessary background knowledge in technical art history, artists' materials, scientific methods of examination and documentation, with sections that present varying approaches and methods for treatment, including consolidation, lining, cleaning, retouching, and varnishing. The book concludes with a section featuring issues of preventive conservation, storage, shipping, exhibition, lighting, safety issues, and public outreach. Conservation of Easel Paintings is a crucial resource in the training of conservation students and will provide generations of practicing paintings conservators and interested art historians, curators, directors, collectors, dealers, artists, and students of art and art history with invaluable information and guidance.

Art History, After Sherrie Levine - Howard Singerman 2012

For this in-depth examination of artist Sherrie Levine, Howard Singerman surveys a broad range of sources to assess an artist whose work was understood from the outset to oppose the values of the art world in the 1980s but who, by the end of the decade, was exhibiting in some of the most successful commercial

galleries in New York.

Art Subjects - Howard Singerman 1999-03-31

"Few sites within the university open a richer critical reflection than that of the M.F.A., with its complex crossing of professionalism, theory, humanistic knowledge, and the absolute exposure of practice. Howard Singerman's Art Subjects does a magnificent job of both laying out our current crises, letting us see the shards of past practices embedded in them, and of demonstrating—rendering urgent and discussable—what it now means either to assume or award the name of the artist."—Stephen Melville, author of Seams, editor of Vision and Textuality "Art Subjects is a must read for anyone interested in both the education and status of the visual artist in America. With careful attention to detail and nuance, Singerman presents a compelling picture of the peculiarly institutional myth of the creative artist as an untaught and unteachable being singularly well adapted to earn a tenure position at a major research university. A fascinating study, thoroughly researched yet oddly, and movingly, personal."—Thomas Lawson, Dean, Art School, CalArts

Back to the Drawing Board - Jennifer Quick 2022

The first book to consider the importance of commercial art and design for Ed Ruscha's work Ed Ruscha (b. 1937) emerged onto the Los Angeles art scene with paintings that incorporated consumer products, such as Spam and SunMaid raisins. In this revelatory book, Jennifer Quick looks at Ruscha's work through the tools, techniques, and habits of mind of commercial art and design, showing how his training and early work as a commercial artist helped him become an incisive commentator on the presence and role of design in the modern world. The book explores how Ruscha mobilized commercial design techniques of scale, paste-up layout, and perspective as he developed his singular artistic style. Beginning with his formative design education and focusing on the first decade of his career, Quick

analyzes previously unseen works from the Ruscha archives alongside his celebrated paintings, prints, and books, demonstrating how Ruscha's engagement with commercial art has been foundational to his practice. Through this insightful lens, Quick affirms Ruscha as a powerful and witty observer of the vast network of imagery that permeates visual culture and offers new perspectives on Pop and conceptual art.

Contemporary Bohemia: A Case Study of an Artistic Community in Philadelphia - Geoffrey Moss 2019-05-10

This book presents an investigation and assessment of an artistic community that emerged within Philadelphia's Fishtown and the nearby neighborhood of Kensington. The book starts out by examining historical and sociological work on bohemia, and then provides a detailed history of greater Philadelphia and the Fishtown/Kensington region. After analyzing the ways in which Fishtown/Kensington's artistic community maintains continuity with bohemian tradition, it demonstrates that this community has decoupled traditional bohemian practices from their anti-bourgeois foundation. The book also demonstrates that this community helped generate and maintains overlapping membership with a larger community of hipsters. It concludes by defining the area's artistic community as an artistic bohemian lifestyle community, and argues that the artistic activities and cultural practices exhibited by the community are not unique, and have significant implications for urban artistic policy, and for post-industrial urban society.

Sherrie Levine - Howard Singerman 2018-09-04

Texts—including essays, reviews, and statements by the artist—on the work of Sherrie Levine. The artist Sherrie Levine (b. 1947) is best known for her appropriations of work by other artists—most famously for her rephotographs of canonical images by Edward Weston, Eliot Porter, and other masters of modern photography. Since those works of the early 1980s, she has continued to work on and “after” artists whose names have come

to define modernism, making sculpture after Brancusi and Duchamp, paintings after Malevich and Blinky Palermo, watercolors after Matisse and Miro, photographs after Monet and Cezanne as well as Alfred Stieglitz. Throughout, Levine's practice effectively uncompleted, decentered, and extended works of art that were once singular and finished, posing critical rebuttals to some of the basic assumptions of modernist aesthetics. Her work was central to the theorization of postmodernism in the visual arts—most notably as it emerged in the pages of *October* magazine. It challenged authorial sovereignty and aesthetic autonomy and invited readings that opened onto gender, history, and the economic and discursive processes of the art world. This collection gathers writings on Levine from art magazines, exhibition catalogs, and academic journals, spanning much of her career. The volume begins with texts by Douglas Crimp, Rosalind Krauss, and Craig Owens that situate Levine in postmodernist discourse and link her early work to *October*. The essays that follow draw on these first critical forays and complicate them, at once deepening and resisting them, as Levine's own work has done. All the essays attempt to understand the relationship between Levine and the artists she cites and the objects that she recasts. In these pages, Levine's oddly doubled works appear as chimeras, taxidermy, fandom, pratfalls, even Poussin's *Blind Orion*. Contributors Michel Assenmaker, Douglas Crimp, Erich Franz, Catherine Ingraham, David Joselit, Susan Kandel, Rosalind Krauss, Sylvia Lavin, Sherrie Levine, Maria Loh, Stephen Melville, Craig Owens, Howard Singerman

Professing Performance - Shannon Jackson 2004-04-08

Today's academic discourse is filled with the word 'perform'. Nestled amongst a variety of prefixes and suffixes (re-, post-, -ance, -ivity?), the term functions as a vehicle for a host of contemporary inquiries. For students, artists, and scholars of performance and theatre, this development is intriguing and complex. By examining the history of theatre studies and related

institutions and by comparing the very different disciplinary interpretations and developments that led to this engagement, *Professing Performance* offers ways of placing performance theory and performance studies in context.

Art History and Visual Studies in Europe - Matthew Rampley
2012-06-22

This book undertakes a critical survey of art history across Europe, examining the recent conceptual and methodological concerns informing the discipline as well as the political, social and ideological factors that have shaped its development in specific national contexts.

Work Ethic - Helen Anne Molesworth 2003

Examines the proliferation of new ways of making "art" in the 1960s by focusing on the changed organization of work in society at the time. Co-published with The Baltimore Museum of Art in conjunction with an exhibition of the same name.

Perception and Agency in Shared Spaces of Contemporary Art - Cristina Albu 2017-12-15

This book examines the interconnections between art, phenomenology, and cognitive studies. Contributors question the binary oppositions generally drawn between visibility and agency, sensing and thinking, phenomenal art and politics, phenomenology and structuralism, and subjective involvement and social belonging. Instead, they foreground the many ways that artists ask us to consider how we sense, think, and act in relation to a work of art.

The Perpetual Guest - Barry Schwabsky 2016-03-01

Leading art critic explores the connections between art's past and present. Contemporary art sometimes pretends to have made a clean break with history. In *The Perpetual Guest*, poet and critic Barry Schwabsky demonstrates that any robust understanding of art's present must also account for the ongoing life and changing fortunes of its past. Surveying the art world of recent decades, Schwabsky attends not only to its most significant newer

faces—among them, Kara Walker, Thomas Hirschhorn, Ai Weiwei, Chris Ofili, and Lorna Simpson—but their forebears as well, both near (Jeff Wall, Nancy Spero, Dan Graham, Cindy Sherman) and more distant (Velázquez, Manet, Matisse, and the portraitists of the Renaissance). Schwabsky's rich and subtle contributions illuminate art's present moment in all its complexity: shot through with determinations produced by centuries of interwoven traditions, but no less open-ended for it.

Why Art Photography? - Lucy Soutter 2013

Contemporary art photography is paradoxical. Anyone can look at it and form an opinion about what they see, yet it represents critical positions that only a small minority of well-informed viewers can usually access. This book provides an introduction to the ideas behind today's striking photographic images.

The Routledge Companion to Research in the Arts - Michael Biggs 2010-10-04

The Routledge Companion to Research in the Arts is a major collection of new writings on research in the creative and performing arts by leading authorities from around the world. It provides theoretical and practical approaches to identifying, structuring and resolving some of the key issues in the debate about the nature of research in the arts which have surfaced during the establishment of this subject over the last decade. Contributions are located in the contemporary intellectual environment of research in the arts, and more widely in the universities, in the strategic and political environment of national research funding, and in the international environment of trans-national cooperation and communication. The book is divided into three principal sections - Foundations, Voices and Contexts - each with an introduction from the editors highlighting the main issues, agreements and debates in each section. *The Routledge Companion to Research in the Arts* addresses a wide variety of concepts and issues, including: the diversity of views on what constitutes arts-based research and scholarship, what it should

be, and its potential contribution the trans-national communication difficulties arising from terminological and ontological differences in arts-based research traditional and non-traditional concepts of knowledge, their relationship to professional practice, and their outcomes and audiences a consideration of the role of written, spoken and artefact-based languages in the formation and communication of understandings. This comprehensive collection makes an original and significant contribution to the field of arts-based research by setting down a framework for addressing these, and other, topical issues. It will be essential reading for research managers and policy-makers in research councils and universities, as well as individual researchers, research supervisors and doctoral candidates.

Critical Landscapes - Kirsten J Swenson 2015-06-02

From Francis Alÿs and Ursula Biemann to Vivan Sundaram, Allora & Calzadilla, and the Center for Urban Pedagogy, some of the most compelling artists today are engaging with the politics of land use, including the growth of the global economy, climate change, sustainability, Occupy movements, and the privatization of public space. Their work pivots around a set of evolving questions: In what ways is land, formed over the course of geological time, also contemporary and formed by the conditions of the present? How might art contribute to the expansion of spatial and environmental justice? Editors Emily Eliza Scott and Kirsten Swenson bring together a range of international voices and artworks to illuminate this critical mass of practices. One of the first comprehensive treatments of land use in contemporary art, *Critical Landscapes* skillfully surveys the stakes and concerns of recent land-based practices, outlining the art historical contexts, methodological strategies, and geopolitical phenomena. This cross-disciplinary collection is destined to be an essential reference not only within the fields of art and art history, but also across those of cultural geography, architecture and urban

planning, environmental history, and landscape studies.

Handbook of Research and Policy in Art Education - Elliot W. Eisner 2004-04-12

This work provides an overview of the progress that has characterized the field of research and policy in art education. It profiles and integrates history, policy, learning, curriculum and instruction, assessment, and competing perspectives.

The Contemporaries - Roger White 2015-03-03

Offers an intimate look at the world of American contemporary art, looking at the schools, scenes, and artists through the eyes of a working artist.

The Routledge Companion to Criticality in Art, Architecture, and Design - Chris Brisbin 2018-10-03

The Routledge Companion to Criticality in Art, Architecture, and Design presents an in-depth exploration of criticism and criticality in theory and practice across the disciplines of art, architecture, and design. Professional criticism is a vital part of understanding the cultural significance of designed objects and environments that we engage with on a daily basis, yet there is evidence to show that this practice is changing. This edited volume investigates how practitioners, researchers, educators, and professionals engage with, think about, and value the practice of critique. With contributions from a multi-disciplinary authorship from nine countries - the UK, USA, Australia, India, Netherlands, Switzerland, South Africa, Belgium, and Denmark - this companion provides a wide range of leading perspectives evaluating the landscape of criticality and how it is being shaped by technological and social advances. Illustrated with over 60 black and white images and structured into five sections, *The Routledge Companion to Criticality in Art, Architecture, and Design* is a comprehensive volume for researchers, educators, and students exploring the changing role of criticism through interdisciplinary perspectives.

Art of the Deal - Noah Horowitz 2014-08-31

Art today is defined by its relationship to money as never before. Prices of living artists' works have been driven to unprecedented heights, conventional boundaries within the art world have collapsed, and artists now think ever more strategically about how to advance their careers. Artists no longer simply make art, but package, sell, and brand it. Noah Horowitz exposes the inner workings of the contemporary art market, explaining how this unique economy came to be, how it works, and where it's headed. He takes a unique look at the globalization of the art world and the changing face of the business, offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation have been drawn into the commercial sphere. By carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008, "Art of the Deal" is a must-read book that demystifies collecting and investing in today's art market.

Mike Kelley - John Miller 2015-01-30

An illustrated examination of a 1995 work by Mike Kelley that marked a significant change in his work. One of the most influential artists of our time, Mike Kelley (1954–2012) produced a body of innovative work mining American popular culture as well as modernist and postmodernist art—relentless examinations of subjectivity and of society that are both sinister and ecstatic. With a wide range of media, Kelley's work explores themes as varied as post-punk politics, religious systems, social class, and repressed memory. Using architectural models to represent schools he attended, his 1995 work, *Educational Complex*, presents forgotten spaces as frames for private trauma, real or imagined. The work's implications are at once miniature and massive. In this book, John Miller offers an illustrated examination of this milestone work that marked a significant change in Kelley's practice. A "complex" can mean an architectural configuration, a psychological syndrome, or a political apparatus, and Miller approaches *Educational Complex*

through corresponding lines of inquiry, considering the making of the work, examining it in terms of education and trauma (sexual or otherwise), and investigating how it tests the ideological horizon of art as an institution. Miller shows that in *Educational Complex*, Kelley expands his political and aesthetic focus, including not only such artifacts as generic forms of architecture but (inspired by the infamous McMartin Preschool case) popular fantasies associated with ritual sex abuse and false memory syndrome. Through this archaeology of the contemporary, Miller argues, Kelley examines the mandate for education and the liberal democratic premises underpinning it.

The Art of Civilization - Didier Maleuvre 2016-06-22

Didier Maleuvre argues that works of art in Western societies from Ancient Greece to the interconnected worlds of the Digital Age have served to rationalize and normalize an engagement with bourgeois civilization and the city. Maleuvre details that the history of art itself is the history civilization, giving rise to the particular aesthetics and critical attitudes of respective moments and movements in changing civilizations in a dialogical mode. Building a visual cultural account of shifting forms of culture, power, and subjectivity, Maleuvre illustrates how art gave a pattern and a language to the model of social authority rather than simply functioning as a reflective one. Through a broad cultural study of the relationship between humanity, art, and the culture of civilization, Maleuvre introduces a new set of paradigms that critique and affirm the relationship between humanity and art, arguing for it as an engine of social reproduction that transforms how culture is inhabited.

Art Work - Katja Praznik 2021-06-29

In *Art Work*, Katja Praznik counters the Western understanding of art - as a passion for self-expression and an activity done out of love, without any concern for its financial aspects - and instead builds a case for understanding art as a form of invisible labour. Focusing on the experiences of art workers and the history of

labour regulation in the arts in socialist Yugoslavia, Praznik helps elucidate the contradiction at the heart of artistic production and the origins of the mystification of art as labour. This profoundly interdisciplinary book highlights the Yugoslav socialist model of culture as the blueprint for uncovering the interconnected aesthetic and economic mechanisms at work in the exploitation of artistic labour. It also shows the historical trajectory of how policies toward art and artistic labour changed by the end of the 1980s. Calling for a fundamental rethinking of the assumptions behind Western art and exploitative labour practices across the world, *Art Work* will be of interest to scholars in East European studies, art theory, and cultural policy, as well as to practicing artists.

It's Not Personal - Susan Best 2021-06-17

How does something as potent and evocative as the body become a relatively neutral artistic material? From the 1960s, much body art and performance conformed to the anti-expressive ethos of minimalism and conceptualism, whilst still using the compelling human form. But how is this strange mismatch of vigour and impersonality able to transform the body into an expressive medium for visual art? Focusing on renowned artists such as Lygia Clark, Marina Abramovic and Angelica Mesiti, Susan Best examines how bodies are configured in late modern and contemporary art. She identifies three main ways in which they are used as material and argues that these formulations allow for the exposure of pressing social and psychological issues. In skilfully aligning this new typology for body art and performance with critical theory, she raises questions pertaining to gender, inter-subjectivity, relation and community that continue to dominate both our artistic and cultural conversation.

A Philosophy of the Art School - Michael Newall 2018-10-31

Until now, research on art schools has been largely occupied with the facts of particular schools and teachers. This book presents a philosophical account of the underlying practices and ideas that

have come to shape contemporary art school teaching in the UK, US and Europe. It analyses two models that, hidden beneath the diversity of contemporary artist training, have come to dominate art schools. The first of these is essentially an old approach: a training guided by the artistic values of a single artist-teacher. The second dates from the 1960s, and is based around the group crit, in which diverse voices contribute to an artist's development. Understanding the underlying principles and possibilities of these two models, which sit together in an uneasy tension, gives new insights into the character of contemporary art school teaching, demonstrating how art schools shape art and artists, how they can be a potent engine of creativity in contemporary culture and how they contribute to artistic research. *A Philosophy of the Art School* draws on first-hand accounts of art school teaching, and is deeply informed by disciplines ranging from art history and art theory, to the philosophy of art, education and creativity.

The Experimenters - Eva Díaz 2014-12-25

In the years immediately following World War II, Black Mountain College, an unaccredited school in rural Appalachia, became a vital hub of cultural innovation. Practically every major artistic figure of the mid-twentieth century spent some time there: Merce Cunningham, Ray Johnson, Franz Kline, Willem and Elaine de Kooning, Robert Motherwell, Robert Rauschenberg, Dorothea Rockburne, Aaron Siskind, Cy Twombly—the list goes on and on. Yet scholars have tended to view these artists' time at the College as little more than prologue, a step on their way to greatness. With *The Experimenters*, Eva Díaz reveals the importance of Black Mountain College—and especially of three key teachers, Josef Albers, John Cage, and R. Buckminster Fuller—to be much greater than that. Díaz's focus is on experimentation. Albers, Cage, and Fuller, she shows, taught new models of art making that favored testing procedures rather than personal expression. These methodologies represented incipient directions for postwar art practice, elements of which would be sampled, and often

wholly adopted, by Black Mountain students and subsequent practitioners. The resulting works, which interrelate art and life in a way that imbues these projects with crucial relevance, not only reconfigured the relationships among chance, order, and design—they helped redefine what artistic practice was, and could be, for future generations. Offering a bold, compelling new angle on some of the most widely studied creative figures of modern times, *The Experimenters* does nothing less than rewrite the story of art in the mid-twentieth century.

Re-imagining the Art School - Neil Mulholland 2019-08-22

This book proposes ‘paragogic’ methods to re-imagine the art academy. While art schooling was revolutionised in the early 20th century by the Bauhaus, the author argues that many art schools are unwittingly recycling the same modernist pedagogical fashions. Stagnating in such traditions, today’s art schools are blind to recent advances in the scholarship of teaching and learning. As discipline-based education research in art eternally battles the perceived threat of epistemicide, transformative educational practices are rapidly overcoming the perennialism of the art school. The author develops critical case studies of open source and peer-to-peer methods for re-imagining the art academy (para-academia) and andragogy (paragogy). This innovative book will be of interest and value to students and scholars of the art school, as well as how the art academy can be reimagined and rebuilt.

Sharon Lockhart - Howard Singerman 2020-02-18

A nuanced reading of an artwork that explores a place, transitory and pastoral, where childhood might be lived and imagined differently Sharon Lockhart's *Pine Flat* (2006) takes its name from a small hamlet in the foothills of the western slope of the Sierra Nevadas, just inside the Giant Sequoia National Monument. The work itself comprises three distinct parts: a set of three photographs of landscapes; a larger set of posed studio portraits of children and young teenagers; and a 138-minute 16-

millimeter film, which is itself assembled from twelve ten-minute scenes—each a single immobile take—divided in half by a ten-minute intermission. This volume in Afterall's One Work series offers a nuanced reading of Lockhart's work, with color illustrations from both series of photographs and the film. Art historian Howard Singerman sees in *Pine Flat* not a straightforward portrait of a community of children or ethnography of a place. Rather, the work explores the possibility of a space for childhood in which children have the right to intimacy, innocence, and interest outside adult narratives. The children in *Pine Flat* are posed formally and conventionally, but the space they occupy and the identities they construct are their own. Youth culture has long been exploited, to sell itself in order to be sold to; today, the rights of children to their own childhoods are constantly eroded. In *Pine Flat*, Singerman argues, Lockhart proposes a place, transitory and pastoral, “where childhood might be lived differently, imagined under a different order of power and possibility.”

Doing Time - Rita Felski 2000-09

In *Doing Time*, Rita Felski argues that it makes little sense to think of the modern and postmodern as antithetical ideas. Rather, we need a historical perspective attentive to the leaky boundaries between different times as well as the many cultural and political differences within a single time.

Leap Before You Look - Helen Anne Molesworth 2015-01-01

La exposición refleja la historia del Black Mountain College (BMC), fundado en 1933 en Carolina del Norte y concebido como universidad experimental que situaba al arte en el centro de una educación liberal que pretendía educar mejor a los ciudadanos para participar en la sociedad democrática. La educación era interdisciplinaria y concedía gran importancia al debate, la investigación y la experimentación, dedicando la misma atención a las artes visuales -pintura, escultura, dibujo- que a las llamadas artes aplicadas -tejidos, cerámica, orfebrería, así como a la

arquitectura, la poesía, la música y la danza.

Art as Social Action - Gregory Sholette 2018-05-01

"Art as Social Action . . . is an essential guide to deepening social art practices and teaching them to students." —Laura Raicovich, president and executive director, Queens Museum Art as Social Action is both a general introduction to and an illustrated, practical textbook for the field of social practice, an art medium that has been gaining popularity in the public sphere. With content arranged thematically around such topics as direct action, alternative organizing, urban imaginaries, anti-bias work, and collective learning, among others, Art as Social Action is a comprehensive manual for teachers about how to teach art as social practice. Along with a series of introductions by leading social practice artists in the field, valuable lesson plans offer examples of pedagogical projects for instructors at both college and high school levels with contributions written by prominent social practice artists, teachers, and thinkers, including: Mary Jane Jacob Maureen Connor Brian Rosa Pablo Helguera Jen de los Reyes Jeanne van Heeswick Jaishri Abichandani Loraine Leeson Ala Plastica Daniel Tucker Fiona Whelan Bo Zheng Dipti Desai Noah Fischer Lesson plans also reflect the ongoing pedagogical and art action work of Social Practice Queens (SPQ), a unique

partnership between Queens College CUNY and the Queens Museum.

The Bloomsbury Handbook to Cold War Literary Cultures - Greg Barnhisel 2022-06-30

Adopting a unique historical approach to its subject and with a particular focus on the institutions involved in the creation, dissemination, and reception of literature, this handbook surveys the way in which the Cold War shaped literature and literary production, and how literature affected the course of the Cold War. To do so, in addition to more 'traditional' sources it uses institutions like MFA programs, university literature departments, book-review sections of newspapers, publishing houses, non-governmental cultural agencies, libraries, and literary magazines as a way to understand works of the period differently. Broad in both their geographical range and the range of writers they cover, the book's essays examine works of mainstream American literary fiction from writers such as Roth, Updike and Faulkner, as well as moving beyond the U.S. and the U.K. to detail how writers and readers from countries including, but not limited to, Taiwan, Japan, Uganda, South Africa, India, Cuba, the USSR, and the Czech Republic engaged with and contributed to Anglo-American literary texts and institutions.