

Sculpture And Touch Subject Object New Studies In

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2020-12-11

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Art and the Senses Routledge

Provides an overview of Johann Gottfried Herder's aesthetics, interpreted as a naturalist theory with transformative historical significance for European philosophy.

Eccentric Objects Routledge

Unlike the other senses, touch ranges beyond a single sense organ, encompassing not only the skin but also the interior of the body. It mediates almost every aspect of interpersonal relations in antiquity, from the everyday to the erotic, just as it also provides a primary point of contact between the individual and the outside world. The essays in this volume explore the ways in which touch plays a defining role in science, art, philosophy, and medicine, and shapes our understanding of topics ranging from aesthetics and poetics to various religious and ritual practices. Whether we locate the sense of touch on the surface of the skin, within the body or – less tangibly still – within the emotions, the sensory impact of touching raises a broad range of interpretive and phenomenological questions. This is the first volume of its kind to explore the sense of touch in antiquity, bringing a variety of disciplinary approaches to bear on the sense that is usually disregarded as the most base and obvious of the five. In these pages, by contrast, we find in touch a complex and fascinating indicator of the body's relation to object, environment, and self.

Art's Philosophical Work Princeton University Press

Vitrines and glass cabinets are familiar apparatuses that have in large part defined modern modes of display and visibility, both within and beyond the museum. They separate objects from their contexts, group them with other objects, both similar and dissimilar, and often serve to reinforce their intrinsic or aesthetic values. The vitrine has much in common with the picture frame, the plinth and the gallery, but it has not yet received the kind of detailed art historical and theoretical discussion that has been brought to these other modes of formal display. The twelve contributions to this volume examine some of the points of origin of the vitrine and the various relations it brokers with sculpture, first in the Wunderkammer and cabinet of curiosities and then in dialog with the development of glazed architecture beginning with Paxton's Crystal Palace (1851). The collection offers close discussions of the role of the vitrine and shop window in the rise of commodity culture and their apposition with Constructivist design in the work of Frederick Kiesler; as well as original readings of the use of vitrines in Surrealism and Fluxus, and in work by Joseph Beuys, Paul Thek, Claes Oldenburg and his collaborators, Jeff Koons, Mike Kelley, Dan Graham, Vito Acconci, Damien Hirst and Josephine Meckseper, among others. Sculpture and the Vitrine also raises key questions about the nature and implications of vitrinous space, including its fronts onto desire and the spectacle; transparency and legibility; and onto ideas and practices associated with the archive: collecting, preserving and ordering.

The Routledge Companion to Aesthetics Bloomsbury Publishing

This study focusses on the exhibition of the Tree of Life, a sculpture made in Mozambique of decommissioned, dismantled weapons, created to celebrate peace and commissioned by the British Museum, chosen to be the symbol of the "Africa 2005" season of cultural events and exhibited in its Great Court between February and October 2005. This artwork was first exhibited in Maputo before being dispatched to Britain and it is presently on display at the Sainsbury African Galleries of the British Museum, in London. This dissertation moves along two converging routes: the articulation of the meaning(s) produced within the exhibition and the role of exhibitionary institutions in the creation of social knowledge. A central topic of discussion is the different practices and sites of exhibition of the Tree of Life sculpture in Britain and in Mozambique, in an endeavour to illustrate/establish the differences which determine and/or condition the specific approaches used in the two distinct cultural contexts within which it was exhibited. The discussion evolves towards exploring how a new discourse on the exhibition of contemporary African art questions and challenges both curatorial practices and cultural concepts of collecting, displaying and interpreting art objects and negotiating meaning.

Art, Museums and Touch Routledge

'Feeling Pleasures' argues that the sense of touch assumed a new and unique importance in the sixteenth and seventeenth centuries and that the work of major poets of the period, including Edmund Spenser, William Shakespeare, and John Milton, should be read alongside these developing ideas

Media for All Psychology Press

The Event of Art presents, in fifty-two modular chapters and over eight hundred pages and images, the works of artist Marc Lafia. The book interweaves essays, notes, photographic archives, and a host of exhibitions wherein Lafia traverses his wide body of work and examines how his early strategies of cultural reading of photography and film, of interface, network culture, and social media, transform into an investigation of materiality itself. If his interest was once the way media becomes the message, his interest later becomes the realm of the sensible and the sensate in themselves. Here he presents art as the medium itself, giving us wide permission to explore and examine our deepest feelings and senses, our world and its becoming. The book is introduced by two essays. The first is by curator and art dealer Mathieu Borysevicz, where he recounts meeting Lafia at his first artist residency, and the many projects they would go on to do together. He introduces Lafia's interest in recording as it becomes digital and computational where "recording is not only memory, and a data structure, but a permutational instrument and ever-changing horizon of iterations." The other introductory essay is by critic Daniel Coffeen, who writes, "while Lafia may not have a traditional medium - there is no such thing anymore - he does in fact have one consistent medium: imaging making itself, its apparatus of creation, consumption, and circulation. In fact Lafia's medium is the discourse of art - what it is, how it comes to be,

how we experience it." The Event of Art presents the work of art as a complex material and societal event. The event is multiple, a continual becoming of perception, being, materiality, participation, a coming to the senses and the making, shaping and opening to them, not only of one's self, but the world becoming.

The Corvette in Literature and Culture Yale University Press

Designed to make research on touch understandable to those not specifically involved in tactile research, this book provides broad coverage of the field. It includes material on sensory physiology and psychophysics, thermal sensibility, pain, pattern participation, sensory aids, and tactile perception in blind people. While the volume is important for researchers in the area of touch, it should also prove valuable to a broad audience of experimental and educational psychologists, and health professionals. The book should also be of interest to scientists in perception, cognition, and cognitive science, and can be used as a supplementary reader for courses in sensation and perception.

Phenomenology of Sociality Getty Publications

The third edition of the acclaimed Routledge Companion to Aesthetics contains over sixty chapters written by leading international scholars covering all aspects of aesthetics. This companion opens with an historical overview of aesthetics including entries on Plato, Aristotle, Kant, Nietzsche, Heidegger, Adorno, Benjamin, Foucault, Goodman, and Wollheim. The second part covers the central concepts and theories of aesthetics, including the definitions of art, taste, the value of art, beauty, imagination, fiction, narrative, metaphor and pictorial representation. Part three is devoted to issues and challenges in aesthetics, including art and ethics, art and religion, creativity, environmental aesthetics and feminist aesthetics. The final part addresses the individual arts, including music, photography, film, videogames, literature, theater, dance, architecture and design. With ten new entries, and revisions and updated suggestions for further reading throughout, The Routledge Companion to Aesthetics is essential for anyone interested in aesthetics, art, literature, and visual studies.

The Event of Art Routledge

Since the Renaissance, at least, the medium of sculpture has been associated explicitly with the sense of touch. Sculptors, philosophers and art historians have all linked the two, often in strikingly different ways. In spite of this long running interest in touch and tactility, it is vision and visuality which have tended to dominate art historical research in recent decades. This book introduces a new impetus to the discussion of the relationship between touch and sculpture by setting up a dialogue between art historians and individuals with fresh insights who are working in disciplines beyond art history. The collection brings together a rich and diverse set of approaches, with essays tackling subjects from prehistoric figurines to the work of contemporary artists, from pre-modern ideas about the physiology of touch to tactile interaction in the museum environment, and from the phenomenology of touch in recent philosophy to the experimental findings of scientific study. It is the first volume on this subject to take such a broad approach and, as such, seeks to set the agenda for future research and collaboration in this area.

"Art, History and the Senses " BRILL

World-leading philosopher Andrew Benjamin presents a radically new materialist philosophy of art and a rethinking of the history of art in that context.

Anglo-American Exchange in Postwar Sculpture, 1945-1975

Routledge

Anglo-American Exchange in Postwar Sculpture, 1945-1975

redresses an important art historical oversight. Histories of American and British sculpture are usually told separately, with

artists and their work divided by nationality; yet such boundaries obscure a vibrant exchange of ideas, individuals, and aesthetic influences. In reality, the postwar art world saw dynamic interactions between British and American sculptors, critics, curators, teachers, and institutions. Using works of art as points of departure, this book explores the international movement of people, objects, and ideas, demonstrating the importance of Anglo-American exchange to the history of postwar sculpture.

Sculpture and Archaeology Routledge

In America during the 1960s, sculpture as an artistic practice underwent a series of radical transformations. Artists including Lee Bontecou, Claes Oldenburg, Lucas Samaras, H. C. Westermann, and Bruce Nauman offered alternative ways of imagining the three-dimensional object. The objects they created were variously described as erotic, soft, figurative, aggressive, bodily, or, in the words of the critic Lucy Lippard, "eccentric." Looking beyond the familiar and canonic artworks of the 1960s, the book challenges not only how we think about these artists, but how we learn to look at the more familiar narratives of 1960s sculpture, such as Pop and Minimalism. Ambivalent and disruptive, the work of this decade articulated a radical renegotiation—rejection, even—of contemporary paradigms of sculptural practice. This invigorating study explores that shift and the ways in which the kinds of work made in this period defied established categories and questioned the criteria for thinking about sculpture.

Lectures on Art Manchester University Press

In recent years the intersections between art history and archaeology have become the focus of critical analysis by both disciplines. Contemporary sculpture has played a key role in this dialogue. The essays in this volume, by art historians, archaeologists and artists, take the intersection between sculpture and archaeology as the prelude for analysis, examining the metaphorical and conceptual role of archaeology as subject matter for sculptors, and the significance of sculpture as a three-dimensional medium for exploring historical attitudes to archaeology.

Touching Feeling Rowman & Littlefield

Romantic love as we know it today was invented in the Middle Ages. Many ideas about love and the focus on the female as the object and the male as the subject of desire were developed by the poets and artists of the twelfth century onwards. Using a sumptuous array of well-known and less familiar images from the thirteenth century to the fifteenth, this book shows how images in paintings and on beautiful objects taught men and women about the art of love. The textiles, ivories, illuminations, chests, and jewels help reveal medieval life at its most profound moments. Given as gifts and love tokens, these objects were intimately connected with the bodies of their owners.

The Psychology of Touch Getty Publications

For the first time, a critical selection of the Académie Royale de Peinture et de Sculpture's highly influential conférences is available in English. Between 1667 and 1792, the artists and amateurs of the Académie Royale de Peinture et de Sculpture in Paris lectured on the Académie's conférences, foundational documents in the theory and practice of art. These texts and the principles they embody guided artistic practice and art theory in France and throughout Europe for two centuries. In the 1800s, the Académie's influence waned, and few of the 388 Académie lectures were translated into English. Eminent scholars Christian Michel and Jacqueline Lichtenstein have selected and annotated forty-two of the most representative lectures, creating the first authoritative collection of the conférences for readers of English. Essential to understanding French art of the seventeenth and eighteenth centuries, these lectures reveal what leading French

artists looked for in a painting or sculpture, the problems they sought to resolve in their works, and how they viewed their own and others' artistic practice.

Modern Sculpture Reader Springer

A pioneer in queer theory and literary studies, Eve Kosofsky Sedgwick brings together for the first time in *Touching Feeling* her most powerful explorations of emotion and expression. In essays that show how her groundbreaking work in queer theory has developed into a deep interest in affect, Sedgwick offers what she calls "tools and techniques for nondualistic thought," in the process touching and transforming such theoretical discourses as psychoanalysis, speech-act theory, Western Buddhism, and the Foucauldian "hermeneutics of suspicion." In prose sometimes somber, often high-spirited, and always accessible and moving, *Touching Feeling* interrogates—through virtuoso readings of works by Henry James, J. L. Austin, Judith Butler, the psychologist Silvan Tomkins and others—emotion in many forms. What links the work of teaching to the experience of illness? How can shame become an engine for queer politics, performance, and pleasure? Is sexuality more like an affect or a drive? Is paranoia the only realistic epistemology for modern intellectuals? Ultimately, Sedgwick's unfashionable commitment to the truth of happiness propels a book as open-hearted as it is intellectually daring.

Found Sculpture and Photography from Surrealism to Contemporary Art Routledge

Taking its departure point from the 1933 surrealist photographs of 'involuntary sculptures' by Brassa and Dalí, *Found Sculpture and Photography from Surrealism to Contemporary Art* offers fresh perspectives on the sculptural object by relating it to both surrealist concerns with chance and the crucial role of photography in framing the everyday. This collection of essays questions the nature of sculptural practice, looking to forms of production and reproduction that blur the boundaries between things that are made and things that are found. One of the book's central themes is the interplay of presence and absence in sculpture, as it is highlighted, disrupted, or multiplied through photography's indexical nature. The essays examine the surrealist three-dimensional object, its relation to and transformation through photographs, as well as the enduring legacies of such concerns for the artwork's materiality and temporality in performance and conceptual practices from the 1960s through the present. *Found Sculpture and Photography* sheds new light on the shifts in status of the art object, challenging the specificity of visual practices, pursuing a radical interrogation of agency in modern and contemporary practices, and exploring the boundaries between art and everyday life.

Mozart and Enlightenment Semiotics Routledge

This volume addresses some of the most prominent questions in contemporary bioethics and philosophy of medicine: 'liberal' eugenics, enhancement, the normal and the pathological, the classification of mental illness, the relation between genetics, disease and the political sphere, the experience of illness and disability, and the sense of the subject of bioethical inquiry itself. All of these issues are addressed from a "continental" perspective, drawing on a rich tradition of inquiry into these questions in the fields of phenomenology, philosophical hermeneutics, French epistemology, critical theory and post-structuralism. At the same time, the contributions engage with the Anglo-American debate, resulting in a fruitful and constructive conversation that not only shows the depth and

breadth of continental perspectives in bioethics and medicine, but also opens new avenues of discussion and exploration. For decades European philosophers have offered important insights into the relation between the practices of medicine, the concept of illness, and society more broadly understood. These interventions have generally striven to be both historically nuanced and accessible to non-experts. From Georges Canguilhem's seminal *The Normal and the Pathological*, Michel Foucault's lectures on madness, sexuality, and biopolitics, Hans Jonas's deeply thoughtful essays on the right to die, life extension, and ethics in a technological age, Hans-Georg Gadamer's lectures on *The Enigma of Health*, and more recently Jürgen Habermas's carefully nuanced interventions on the question of liberal eugenics, these thinkers have sought to engage the wider public as much as their fellow philosophers on questions of paramount importance to current bioethical and social-political debate. The essays contained here continue this tradition of engagement and accessibility. In the best practices of European philosophy, the contributions in this volume aim to engage with and stimulate a broad spectrum of readers, not just experts. In doing so the volume offers a showcase of the richness and rigor of continental perspectives on medicine and society.

I Am You Routledge

This book puts a finger on the nerve of culture by delving into the social life of touch, our most elusive yet most vital sense. From the tortures of the Inquisition to the corporeal comforts of modernity, and from the tactile therapies of Asian medicine to the virtual tactility of cyberspace, *The Book of Touch* offers excursions into a sensory territory both foreign and familiar. How are masculine and feminine identities shaped by touch? What are the tactile experiences of the blind, or the autistic? How is touch developed differently across cultures? What are the boundaries of pain and pleasure? Is there a politics of touch? Bringing together classic writings and new work, this is an essential guide for anyone interested in the body, the senses and the experiential world.

Yeats and the Visual Arts Univ of California Press

A bold reorientation of art history that bridges the divide between fine art and material culture through an examination of objects and their uses. Art history is often viewed through cultural or national lenses that define some works as fine art while relegating others to the category of craft. *Global Objects* points the way to an interconnected history of art, examining a broad array of functional aesthetic objects that transcend geographic and temporal boundaries and challenging preconceived ideas about what is and is not art. Avoiding traditional binaries such as East versus West and fine art versus decorative art, Edward Cooke looks at the production, consumption, and circulation of objects made from clay, fiber, wood, and nonferrous base metals. Carefully considering the materials and process of making, and connecting process to product and people, he demonstrates how objects act on those who look at, use, and acquire them. He reveals how objects retain aspects of their local fabrication while absorbing additional meanings in subtle and unexpected ways as they move through space and time. In emphasizing multiple centers of art production amid constantly changing contexts, Cooke moves beyond regional histories driven by geography, nation-state, time period, or medium. Beautifully illustrated, *Global Objects* traces the social lives of objects from creation to purchase, and from use to experienced meaning, charting exciting new directions in art history.