

The Art Historian National Traditions And Institutional Practices Clark Studies In The Visual Arts

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A Companion to Spanish Cinema Jo Labanyi 2015-12-21

A Companion to Spanish Cinema is a bold collection of newly commissioned essays

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written by top international scholars that thoroughly interrogates Spanish cinema from a variety of thematic, theoretical and historic perspectives. Presents an insightful and provocative collection of newly commissioned essays and original research by top international scholars from a variety of theoretical, disciplinary and geographical perspectives Offers a systematic historical, thematic, and theoretical approach to Spanish cinema, unique in the field Combines a thorough and insightful study of a wide spectrum of topics and issues with in-depth textual analysis of specific films Explores Spanish cinema's cultural, artistic, industrial, theoretical and commercial contexts pre- and post-1975 and the notion of a "national" cinema Canonical directors and stars are examined alongside understudied directors, screenwriters, editors, and secondary actors Presents original research on image and sound; genre; non-fiction film;

institutions, audiences and industry; and relations to other media, as well as a theoretically-driven section designed to stimulate innovative research *Chaos and Cosmos* Karen Lang 2018-08-06 Writing in 1940, the prominent German art historian Erwin Panofsky asked, How, then, is it possible to build up art history as a respectable scholarly discipline, if its objects come into being by an irrational and subjective process?" In *Chaos and Cosmos*, Karen Lang addresses the power of art to resist the pressures of the transcendental vantage point-history. Uncovering the intellectual and cultural richness of the early years of academic art history in Germany—the period from the 1880s to 1940—she explores various attempts within art history to transform aesthetic phenomena—chaos—into the cosmos of a systematic, unified field of inquiry. Lang starts by examining Panofsky's approach to aesthetic phenomena in his early theoretical essays

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alongside Ernst Cassirer's epistemology, Lang traces contemporaneous publications on the substance and function of scientific concepts (and on Einstein's theory of relativity). She then turns to the subject of aesthetic judgment through a rereading of Kantian subjectivity and Kant's uneasy legacy in art history. From here, Lang considers the different organizing theories of symbolic form proposed by Aby Warburg and Cassirer, as well as Goethe's inspiration for both; Alois Riegl's notion of age value and Walter Benjamin's conceptions of the aura; concluding with an extended examination of objectivity and the figure of the art connoisseur. Extensively illustrated with works of art from the Enlightenment to the present day, this venturesome book illuminates an intellectual legacy that has profoundly shaped the study of the history of art in ways that have, until now, been largely unacknowledged. Addressing the interplay of chaos and cosmos in terms of history, art history, philosophy, and

shifts in point of view in art history and the way these shifts change aesthetic objects into historical objects, and even objects of knowledge.

The Art Bulletin 2005

Includes section: Notes and reviews.

Farewell to Visual Studies

James Elkins 2015-10-28 Each of the five volumes in the Stone Art Theory Institutes series brings together a range of scholars who are not always directly familiar with one another's work. The outcome of each of these convergences is an extensive and "unpredictable conversation" on knotty and provocative issues about art. This fifth and final volume in the series focuses on the identity, nature, and future of visual studies, discussing critical questions about its history, objects, and methods. The contributors question the canon of literature of visual studies and the place of visual studies with relation to theories of vision, visibility, epistemology, politics, and art history, giving voice to a

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~~Report John Simon~~

variety of inter- and transdisciplinary perspectives. Rather than dismissing visual studies, as its provocative title might suggest, this volume aims to engage a critical discussion of the state of visual studies today, how it might move forward, and what it might leave behind to evolve in productive ways. The contributors are Emmanuel Alloa, Nell Andrew, Linda Báez Rubí, Martin A. Berger, Hans Dam Christensen, Isabelle Decobecq, Bernhard J. Dotzler, Johanna Drucker, James Elkins, Michele Emmer, Yolaine Escande, Gustav Frank, Theodore Gracyk, Asbjørn Grønstad, Stephan Günzel, Charles W. Haxthausen, Miguel Á. Hernández-Navarro, Tom Holert, Kivanç Kılınç, Charlotte Klouk, Tirza True Latimer, Mark Linder, Sunil Manghani, Anna Notaro, Julia Orell, Mark Reinhardt, Vanessa R. Schwartz, Bernd Stiegler, Øyvind Vågnes, Sjoukje van der Meulen, Terri Weissman, Lisa Zaher, and Marta Zarzycka.

Report of the Educational Advisory Board, Treasurer's

Guggenheim Memorial Foundation 2005

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.

Art History and Its Institutions Elizabeth Mansfield 2005-08-18 Art History and Its Institutions focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century. From museums and universities to law courts, labour organizations and photography studios, contributors examine a range of institutions, considering their impact on movements such as modernism; their role in conveying or denying legitimacy; and their impact on

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Practices Clark Studies In The Visual Arts defining the parameters of the discipline. in Chinese, East Asian, Indian and Japanese art history, and

Reports of the President and the Treasurer - John Simon

Guggenheim Memorial Foundation

John Simon Guggenheim Memorial Foundation 2004 Includes: biographies of fellows appointed; reappointments; publications, musical compositions, academic appointments and index of fellows.

When Michelangelo Was

Modern 2022-05-02 This book presents case studies of collectors, patrons, and agents whose activities redefined collecting and the art market during a period when the status of the artist, rise of connoisseurship, and patterns of consumption established new models for collecting and display.

Asian Art History in the Twenty-first Century

Vishakha N. Desai 2007 This text explores the field of Asian art and its historiography, tensions, and possible future directions. It features essays by 14 leading authors specializing

and Japanese art history, and considers what is meant by 'Asian art' and how it should be understood in relation to geopolitics.

Aino and Alvar Aalto

Renja Suominen-Kokkonen 2007 **Eye of the Beholder** John Clark 2006 This book

interrogates the relationship between different kinds of modern art and different kinds of cultural contexts in Asian and Pacific countries. The thirteen essays examines how the modern is formed by artists in relation to other traditions and practices (Western or folk), the audience and modern art institutions, and the burgeoning conceptions of the national as deployed by the post-colonial state. The methodologies applied are broad, from anthropology and art history to cultural studies, and the perspectives include those of academics, curators, and new media theorists. In the Eye of the Beholder contributes a diverse understanding of where modern and contemporary Asian art is now

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situated.

CAA News 2004

American Watercolor in the Age of Homer and Sargent

Kathleen A. Foster 2017-01-01

The fascinating story of the transformation of American watercolor practice between 1866 and 1925 The formation of the American Watercolor Society in 1866 by a small, dedicated group of painters transformed the perception of what had long been considered a marginal medium. Artists of all ages, styles, and backgrounds took up watercolor in the 1870s, inspiring younger generations of impressionists and modernists. By the 1920s many would claim it as "the American medium." This engaging and comprehensive book tells the definitive story of the metamorphosis of American watercolor practice between 1866 and 1925, identifying the artist constituencies and social forces that drove the new popularity of the medium. The major artists of the movement - Winslow Homer, John Singer

Sargent, William Trost

Richards, Thomas Moran, Thomas Eakins, Charles Prendergast, Childe Hassam, Edward Hopper, Charles Demuth, and many others - are represented with lavish color illustrations. The result is a fresh and beautiful look at watercolor's central place in American art and culture.

Worlds in a Museum Louvre Abu Dhabi 2020-09-30 Held on the occasion of Louvre Abu Dhabi's first anniversary, the symposium *Worlds in a Museum* addressed the topic of museums in the era of globalisation, exploring contemporary museology and the preservation and presentation of culture within the context of changing societies. Departing from the historical museum structure inherited from the Enlightenment, leading experts from art, cultural, and academic institutions explore present-day achievements and challenges in the study, display and interpretation of art, history, and artefacts. How are "global" and "local" objects

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and narratives balanced – both compelling and useful." – particularly in consideration of diverse audiences? How do we foster perspective and multiculturalism while addressing politicised notions of centre and periphery? As they abandon classical canons and categories, how are museums and cultural entities redefining themselves beyond predefined concepts of geography and history? This collection of essays arises from the symposium Worlds in a Museum organised by Louvre Abu Dhabi and École du Louvre.

The Art Historian Michael F. Zimmermann 2003

What is Research in the Visual Arts? Michael Ann Holly 2008
The SAGE Handbook of Cultural Analysis Tony Bennett 2008-03-26 "A genuine one-stop reference point for the many, many differing strands of cultural analysis. This isn't just one contender among many for the title of 'best multidisciplinary overview'; this is a true heavyweight." - Matt Hills, Cardiff University
"An achievement and a delight

Beverley Skeggs, Goldsmiths, University of London With the 'cultural turn', the concept of culture has assumed enormous importance in our understanding of the interrelations between social, political and economic structures, patterns of everyday interaction, and systems of meaning-making. In *The SAGE Handbook of Cultural Analysis*, the leading figures in their fields explore the implications of this paradigm shift. Part I looks at the major disciplines of knowledge in the humanities and social sciences, asking how they have been reshaped by the cultural turn and how they have elaborated distinctive new objects of knowledge. Parts II and III examine the questions arising from a practice of analysis in which the researcher is drawn reflexively into the object of study and in which methodological frameworks are rarely given in advance. Addressed to academics and advanced students in all fields of the

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social sciences and humanities, their histories but also debates

The SAGE Handbook of Cultural Analysis is at once a synthesis of advances in the field, with a comprehensive coverage of the scholarly literature, and a collection of original and provocative essays by some of the brightest intellectuals of our time.

Architecture Between Spectacle and Use Anthony Vidler 2008 This volume examines the state of contemporary architecture worldwide and the ways in which it is caught between the art of display and the accommodation of use.

The Routledge Companion to Digital Humanities and Art History Kathryn Brown 2020-04-15 The Routledge Companion to Digital Humanities and Art History offers a broad survey of cutting-edge intersections between digital technologies and the study of art history, museum practices, and cultural heritage. The volume focuses not only on new computational tools that have been developed for the study of artworks and

the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies. Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development. This book offers a timely perspective on trans-disciplinary developments that are reshaping art historical research, conservation, and teaching. This book will be of interest to scholars in art history, historical theory, method and historiography, and research methods in education.

The Meaning of Photography Robin Kelsey 2008 In this volume, more than 20 leading scholars discuss the discipline, practice, historiography, and study of photography, from William Henry Fox Talbot to Louise Lawler, and reflect on the status of photography today.
Introduzione a Aby Warburg
Claudia Cieri Via

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2014-10-02T00:00:00+02:00

Studioso di Botticelli, Ghirlandaio, Leonardo, Dürer e Rembrandt, ma anche di mitologia e astrologia, Aby Warburg (1866-1929) deve la sua fama all'istituto da lui fondato ad Amburgo e al suo eccentrico progetto Mnemosyne, l'Atlante della Memoria. Da qui si è configurata la sua storia delle immagini, definita una 'scienza senza nomi', che rompe con l'impostazione cronologica ed evolutiva della tradizione storiografica, per imporsi come sistema di pensiero depositato nella costruzione della sua Biblioteca, l'eredità più tangibile che lo studioso ha consegnato alla storia.

American Book Publishing Record 2003

Art and Globalization James Elkins 2015-09-10 The "biennale culture" now determines much of the art world. Literature on the worldwide dissemination of art assumes nationalism and ethnic identity, but rarely analyzes it. At the same time there is extensive theorizing

about globalization in political theory, cultural studies, postcolonial theory, political economy, sociology, and anthropology. Art and Globalization brings political and cultural theorists together with writers and historians concerned specifically with the visual arts in order to test the limits of the conceptualization of the global in art. Among the major writers on contemporary international art represented in this book are Rasheed Araeen, Joaquín Barriendos, Susan Buck-Morss, John Clark, Iftikhar Dadi, T. J. Demos, Néstor García Canclini, Charles Green, Suman Gupta, Harry Harootunian, Michael Ann Holly, Shigemi Inaga, Fredric Jameson, Caroline Jones, Thomas DaCosta Kaufmann, Anthony D. King, Partha Mitter, Keith Moxey, Saskia Sassen, Ming Tiampo, and C. J. W.-L. Wee. Art and Globalization is the first book in the Stone Art Theory Institutes Series. The five volumes, each on a different theoretical issue in contemporary art, build on

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conversations held in intensive, weeklong closed meetings. Each volume begins with edited and annotated transcripts of those meetings, followed by assessments written by a wide community of artists, scholars, historians, theorists, and critics. The result is a series of well-informed, contentious, open-ended dialogues about the most difficult theoretical and philosophical problems we face in rethinking the arts today.

Poetik der Kunstgeschichte

Johannes Rößler 2012-10-31
Carl Justi und Anton Springer gehören zu den herausragenden Kunsthistorikern der zweiten Hälfte des 19. Jahrhunderts. Ihre Texte haben die Entwicklung des Fachs Kunstgeschichte maßgeblich beeinflusst. Wegweisend sind die Beiträge Springers zum Nachwirken der Antike, zur Erforschung der Handzeichnung und zur ikonographischen Analyse. Die Velázquez-Monographie von Carl Justi ist einer der ersten großen Forschungsbeiträge zur

spanischen Kunst und zählt zusammen mit Jacob Burckhardts Cultur der Renaissance zu den kulturgeschichtlichen Hauptwerken des 19. Jahrhunderts. Die Studie geht den ideellen Hintergründen dieser wissenschaftshistorisch kaum erschlossenen Phase der deutschen Kunstliteratur nach. Auf Basis neuer Quellen versucht sie eine umfassende Revision jenseits der Klischees über den gründerzeitlichen Historismus. Sie rekonstruiert die methodischen Impulse, die von Geschichtsphilosophie, Ästhetik und Literatur ausgingen und entscheidend auf die Werkinterpretation und die Auffassung von der künstlerischen Kreativität gewirkt haben. Mittel der Fiktion, rhetorische Elemente und Bezüge zur Romanprosa erweisen sich als zentraler Bestandteil einer methodisch reflektierten Kunstgeschichtsschreibung. Mit Seitenblicken auf die Schriften von Herman Grimm zeigen die Textanalysen zu Justi und Springer, wie das

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hermeneutische Fundament
der deutschen
Kunstwissenschaft im Kontext
von ideengeschichtlichen
Faktoren und personellen
Netzwerken entstand. Erstmals
werden die ästhetischen und
ideellen Grundlagen der
universitären
Kunstgeschichtsschreibung in
der Gründerzeit systematisch
erschlossen.

Inventions of the Studio, Renaissance to Romanticism

Michael Wayne Cole 2005
Inventions of the Studio,
Renaissance to Romanticism
American Artists in Munich
Christian Fuhrmeister 2009
Munich's Academy of Fine Arts,
founded in 1808, became one
of the most important
institutions in Europe for
training artists in the second
half of the 19th century. The
Academy attracted students
from across Europe, and the
United States. This volume
examines the Munich school,
its development and influence,
the migration of its style and
the effect art students have on
their surroundings. Existing
studies of American painters in

Munich focus on leading
representatives from the peak
of the movement in the early
1870s and 1880s, when the
realism of the returning artists'
paintings caused something of
a sensation in the American art
world, up to the 1930's. This
complex phenomenon must be
investigated in its entirety,
taking into account the
development of styles and
genres over half a century,
experienced by more than 420
American students, and also by
a number of American artists
who studied elsewhere in town.
Winslow Homer: Crosscurrents
Stephanie L. Herdrich
2022-04-04 This timely study of
Winslow Homer highlights his
imagery of the Atlantic world
and reveals themes of racial,
political, and natural conflict
across his career. Long
celebrated as the
quintessential New England
regionalist, Winslow Homer
(1836-1910) in fact brushed a
much wider canvas, traveling
throughout the Atlantic world
and frequently engaging in his
art with issues of race,
imperialism, and the

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environment. This

Art Teresa Eça 2008-01-01

groundbreaking publication focuses, for the first time, on the watercolors and oil paintings Homer made during visits to Bermuda, Cuba, coastal Florida, and the Bahamas—in particular, *The Gulf Stream* (1899), an iconic painting long considered the most consequential of his career—revealing a lifelong fascination with struggle and conflict. The book also includes Homer's depictions of rural life and the sea, in which he grapples with the violence of nature, as well as his Civil War and Reconstruction paintings of the 1860s and 1870s, which explore the unresolved effects of the war on the landscape, soldiers, and the formerly enslaved. Recognizing the artist's keen ability to distill complex issues in his work, Winslow Homer: Crosscurrents upends popular conceptions and convincingly argues that Homer's work resonates with the challenges of the present day.

[International Dialogues about Visual Culture, Education and](#)

Although art is taught around the world, art education policies and practices vary widely—and the opportunities for teachers to exchange information are few.

International Dialogues about Visual Culture, Education, and Art brings together diverse perspectives on teaching art to forge a comprehensive understanding of the challenges facing art educators in every country. This comprehensive, authoritative volume examines global views on education policy, discusses new trends in critical pedagogy, introduces new technologies available to educators, investigates community art projects, and shows how art education can be used for peace activism.

Radical Museology Claire Bishop 2013 *Radical museology* is a vivid manifesto for the contemporary as a method rather than a periodization, and for the importance of a politicized representation of history in museum of contemporary art."--pub. desc.

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Charting Thoughts Low Size and development of his Wee 2017-12-31 A constellation of thoughts by 25 established and emerging scholars who plot the indices of modernity and locate new coordinates within the shifting landscape of art. These newly commissioned essays are accompanied by close to 200 full-colour image plates.

George A. Kubler and the Shape of Art History Thomas F. Reese 2023-04-04 An illuminating intellectual biography of a pioneering and singular figure in American art history. Art historian George A. Kubler (1912–1996) was a foundational scholar of ancient American art and archaeology as well as Spanish and Portuguese architecture. During over five decades at Yale University, he published seventeen books that included innovative monographs, major works of synthesis, and an influential theoretical treatise. In this biography, Thomas F. Reese analyzes the early formation, broad career, and writings of Kubler, casting nuanced light on the origins

thinking. Notable in Reese's discussion and contextualization of Kubler's writings is a revealing history and analysis of his *Shape of Time*—a book so influential to students, scholars, artists, and curious readers in multiple disciplines that it has been continuously in print since 1962. Reese reveals how pivotal its ideas were in Kubler's own thinking: rather than focusing on problems of form as an ordering principle, he increasingly came to sequence works by how they communicate meaning. The author demonstrates how Kubler, who professed to have little interest in theory, devoted himself to the craft of art history, discovering and charting the rules that guided the propagation of structure and significance through time *Partisan Canons* Anna Brzyski 2007-10-08 Whether it is being studied or critiqued, the art canon is usually understood as an authoritative list of important works and artists. This collection breaks with the

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idea of a singular, transcendent canon. Through provocative case studies, it demonstrates that the content of any canon is both historically and culturally specific and dependent on who is responsible for the canon's production and maintenance. The contributors explore how, where, why, and by whom canons are formed; how they function under particular circumstances; how they are maintained; and why they may undergo change. Focusing on various moments from the seventeenth century to the present, the contributors cover a broad geographic terrain, encompassing the United States, France, Germany, the Netherlands, Poland, Taiwan, and South Africa. Among the essays are examinations of the working and reworking of a canon by an influential nineteenth-century French critic, the limitations placed on what was acceptable as canonical in American textbooks produced during the Cold War, the failed attempt to define a canon of Rembrandt's works, and the difficulties of

constructing an artistic canon in parts of the globe marked by colonialism and the imposition of Eurocentric ideas of artistic value. The essays highlight the diverse factors that affect the production of art canons: market forces, aesthetic and political positions, nationalism and ingrained ideas concerning the cultural superiority of particular groups, perceptions of gender and race, artists' efforts to negotiate their status within particular professional environments, and the dynamics of art history as an academic discipline and discourse. This volume is a call to historicize canons, acknowledging both their partisanship and its implications for the writing of art history. Contributors. Jenny Anger, Marcia Brennan, Anna Brzyski, James Cutting, Paul Duro, James Elkins, Barbara Jaffee, Robert Jensen, Jane C. Ju, Monica Kjellman-Chapin, Julie L. McGee, Terry Smith, Linda Stone-Ferrier, Despina Stratigakos

Visual Culture Margarita Dikovitskaya 2005 Drawing on

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interviews, responses to questionnaires, and oral histories by U.S.

Form and Feeling Antonio Sergio Bessa 2021-02-09 A significant contribution on the development and aftermath of post-World War II Concretism in Brazil *Form and Feeling* features a collection of essays by noted scholars exploring the sensorial, experience-based, and participatory practices pioneered in the 1950s by artists and poets such as Flávio de Carvalho, Ivan Serpa, Hélio Oiticica, Haroldo de Campos, Mary Vieira, Lygia Pape, Anna Maria Maiolino, Lygia Clark, Waly Salomão, and Emil Forman, among many others. Fourteen thought-provoking essays examine how many of their strategies constituted a pertinent critique of the country's wide-ranging embrace of Eurocentric modernity while anticipating a number of practices prevalent among contemporary artists today—namely, the rise of art as social practice, the embrace of pedagogical concerns by artists, and relational

aesthetics. The fourteen essays collected in this volume consider the ramifications of modernist abstraction in the second half of the twentieth century and contribute to a growing academic field in postwar Brazilian and Latin American art history. Contributions to this anthology examine the development of modernist ideas that flourished in Brazil during a controversial period interspersed by dictatorial regimes. The global aspect of Brazilian art is especially evident in these studies, presenting the relational complexity of their subjects as transcultural, transnational actors while simultaneously contributing to a growing, increasingly nuanced understanding of visual and material culture, performance, and criticism in Brazil. *Form and Feeling* continues the important process of re-analyzing the intersections of Concretism and Neo concretism, arguing for greater affinities between the primary and lesser-known cast of characters while equally

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redistributing the strict geographical divisions of São Paulo and Rio de Janeiro. This anthology broadly situates this extraordinary period of artistic experimentation in direct relationship to contemporary factors, such as psychoanalysis, educational systems, poetry, politics, and feminism. It crafts innovative relationships about the constructive hierarchies of form and space, poetry and painting, and mathematics and philosophy, thus engendering new positions for a deeply ensconced period in Brazilian history.

Humanitaarteaduste metodoloogia

"Humanitaarteaduste metodoloogia" annab ülevaate viimastel aastakümnetel humanitaarteaduste erinevates valdkondades toimunud olulisematest arengutest, visandades seejuures ka humanitaaria võimalikud väljakutsed lähitulevikus. Raamat on liigendatud kolme teemablokki ning koondab 15 autori artikleid. Esimene osa "Pöördelised ajad" esindab olulist valikut nendest uutest

lahenemisviisidest, mis kujundavad tänapäeva humanitaarteadlaste arusaama uuritavatest nähtustest. Metodoloogilisi pööreid käsitlevad Eva Piirimäe ("Keeleline pööre"), Tõnu Viigi ("Kultuuriline pööre"), Krista Kodrese ("Pildiline pööre"), Haldur Õimu ("Kognitiivne pööre") ja Linda Kaljundi ("Performatiivne pööre") artiklid. Kogumiku teine osa "Ähmastunud žanrid" keskendub distsiplinaarsete piiride voolavusele tänapäeva teaduses. Erinevaid interdistsiplinaarseid suundi avavad Kalevi Kulli ("Biosemiootika"), Helen Sooväli-Seppingu ("Kultuurigeograafia"), Martin Ehala ("Keeleökoloogia"), Toomas Grossi ("Religioonianthropoloogia") ja Jaan Valsineri ("Kultuuripsühholoogia") artiklid. Kolmas osa "Rändavad mõisted" kaardistab oluliste teoreetiliste mõistete kasutusvõimalusi, rekonstrueerides nende tekkeloo ja lahates erinevate käsitluste lähtealuseid,

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potentsiaali ja probleeme.

Mööda erinevaid distsipliine nihkuvaid mõisteid analüüsivad Märt Väljataga ("Narratiiv"), Tiina Kirss ("Sugu"), Joe Noormets ("Keha"), Rein Raud ("Subjektsus") ja Peeter Torop ("Multimediaalsus").

Kollektiivne koguteos on mõeldud nii tudengitele kui ka humanitaaria uute väljavaadetega tutvuda soovivatele teistele huvilistele. Iga artikli lõpus on põhjalik kirjandusnimestik, mis annab lugejaile teotsi neid huvitavate küsimustega süvitsi edasi tegelemiseks.

Productive failure Alpesh Kantilal Patel 2017-07-21 This title sets out to write new transnational South Asian art histories - to make visible histories of artworks that remain marginalised within the discipline of art history. However, this is done through a deliberate 'productive failure' - specifically, by not upholding the strictly genealogical approach that is regularly assumed for South Asian art histories. For instance, one chapter explores the abstract

work of Cy Twombly and

Natvar Bhavsar. The author examines 'whiteness', the invisible ground upon which racialized art histories often pivot, as a fraught yet productive site for writing art history. This book also provides original commentary on how queer theory can deconstruct and provide new approaches for writing art history. Overall, this title provides methods for generating art history that acknowledge the complex web of factors within which art history is produced and the different forms of knowledge-production we might count as art history.

Research in Education 1970
Painting by Numbers Diana Seave Greenwald 2021-02-16
"An innovative application of economic methods to the study of art history, demonstrating that new insights can be uncovered by using quantitative and qualitative methods together, which sheds light on longstanding disciplinary inequities"--
Domestic Bliss Lee M. Edwards 1986

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