

PASAJES DE LA ESCULTURA MODERNA

Abstract

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Pasajes De La Escultura Moderna

Serge Guilbaut



Pasajes De La Escultura Moderna:

Pasajes de la escultura moderna Rosalind E. Krauss, 2002-04-24 Visión de conjunto de la creación escultórica del siglo XX desde la concepción figurativa narrativa tradicional hasta el arte conceptual de los años setenta de la mano de una de las más reputadas representantes de historia y la crítica de arte de nuestros días *Pasajes de la escultura moderna* Rosalind E. Krauss, Alfredo Brotons Muñoz, 2010

Arte latinoamericano del siglo XX. Otras historias de la Historia Rodrigo Gutiérrez Viñuales, 2016-01-09 Un total de 18 especialistas de distintas universidades presentan sus aportaciones sobre el arte latinoamericano del pasado siglo. El libro nace con la pretensión de ofrecer una nueva Historia del arte latinoamericano contemporáneo. No tiene carácter sintético y general sino que ofrece distintas aproximaciones sobre temas específicos y con intención básicamente interpretativa. Se trata de contar pequeñas historias disímiles a menudo marginadas de la Historia del Arte. Obra profusamente ilustrada

Cómo integrar investigación y docencia en el CV-UCM Alfredo Fernández-Valmayor Crespo, Ana Fernández-Pampillón Cesteros, Jorge Merino Granizo, 2005 La publicación recoge las experiencias expuestas por profesores e investigadores en la II Jornada Campus Virtual UCM organizada por el Vicerrectorado de Innovación y Espacio Europeo de Educación Superior. Se abordan cuestiones como la propiedad intelectual en el Campus Virtual, la utilización de estándares para el diseño de las asignaturas, el reto de la convergencia europea o la necesidad de herramientas complementarias al CV.

La construcción del sujeto robado Juan Antonio Roche Cárcel, 2023-06-13 La reivindicación de las artistas que va ganando peso a lo largo del siglo XX especialmente desde su segunda mitad es el resultado lógicamente de la incorporación masiva de la mujer al mundo laboral y en particular al campo artístico y de los procesos de cambios estructurales socioculturales experimentados desde la Revolución Industrial. A partir de la década de los 70 del siglo XX las mujeres adoptan una postura consciente tanto en la producción artística como en el campo teórico y en la base se hallan dos procesos intelectuales paralelos: la expansión del movimiento feminista y el deseo de expresar una nueva manera de ver. Sin embargo a partir de ahora de lo que se trata es de liberar el cuerpo de la mujer y de transformarlo de objeto de deseo y/o temor en sujeto de goce y dolor, sintiente y pensante. Por consiguiente se trata también de diferenciar entre la mujer como sujeto del acto artístico como artista y como objeto de representación. En el caso de España y de la Comunitat Valenciana en general y de Alicante en particular y por lo que se refiere al arte producido por mujeres desde 1950, este libro considera que las principales transformaciones por las que han pasado y que constituyen su razón principal son: 1. la ruptura con el formalismo; 2. la modernización artística y la incorporación al informalismo; 3. la incursión en nuevos materiales y soportes; 4. la consideración del cuerpo gozoso y sufriente; y 5. el multiculturalismo y la globalización. Estos cinco procesos de cambio caracterizan a las artistas de estas tierras valencianas de la segunda mitad del siglo XX y de principios del XXI, pero a la luz de las investigaciones de historiadores y críticos de arte que se recogen en este libro y de las 24 mujeres seleccionadas, el editor lo ha concretado y agrupado en cuatro apartados: La interiorización, autonomía y fusión.

hibridación y armonía El ser humano problemático Los cuerpos y las emociones como intermediarias La naturaleza fusión y protección e Hilos tramas y urdimbres que cosen y construyen la vida y el mundo **Del fotoconceptualismo al fototableau** Juan ALBARRÁN DIEGO, 2012-07-01 Interactions between photography and performance during a chronological period ranging from the so called nuevos comportamientos artísticos Spanish conceptual art at the beginnings of 70s to the definitive institutionalization of the tableau form in the 80s are analyzed in this research This is a complex and not linear trip with particular interest in the Spanish context since some important changes affecting political and cultural life took place during this period conditioning the process object of the present work The work tries to discuss those performance theories that emphasize the liveness and doing so pushed the photography into the background By putting those controversies in the scope of nuevos comportamientos we have created a frame of reference to explain those activities near conceptual art and then we have looked for their continuity in certain works carried out during the 80s with neither media visibility nor critical mediators With the enthusiastic attitudes of the movida as a background photography becomes institutionalized whereas performance gets outside of the official aesthetics The origin of a cultural identity projecting some festive stereotypes onto contemporary art can be placed in the 80s being those stereotypes the starting point for a relational Hispanic tradition empowered by the cultural policies in the 90s By means of restructuring a complicated net of critical genealogies we have tried to explore some interesting strains related to the legitimacy of the action in the institutional scene located in the cross between photography and performance in that decade *El Siglo XIX: la mirada al pasado y la modernidad* M.^a Dolores Antigüedad del Castillo-Olivares, Víctor Nieto Alcaide, Joaquín Martínez Pino, 2015-09-21 Manual de texto para la asignatura de Historia del Arte Contemporáneo del Grado en Historia del Arte Los espejismos de la imagen en los lindes del siglo XXI Serge Guilbaut, 2009-09-14 Recopilación de textos escogidos por Guilbaut que reflejan su percepción de las transformaciones del arte contemporáneo El retorno de lo real Hal Foster, 2020-05-08 Tras los paradigmas del arte como texto de los años sesenta y el arte como simulacro de los ochenta Hal Foster sostiene que somos testigos de un retorno de lo real un retorno del arte y la teoría que buscan asentarse en los cuerpos reales y en los sitios sociales El libro presenta una lectura original del arte y de la teoría de las tres últimas décadas con especial atención a las políticas conexiones entre ambos y repiensa la relación entre las vanguardias históricas y las neovanguardias El resultado es una genealogía acreditada del arte y la teoría desde el minimalismo y el pop hasta el presente El texto se completa con abundantes ilustraciones Arte desde los setenta: Prácticas en lo político Yayo Aznar Almazán, Jesús López Díaz, 2019-09-17 Libro de texto para la asignatura últimas tendencias del arte de la UNED **Los discursos del Arte Contemporáneo** Yayo Aznar Almazán, Miguel Ángel García Hernández, Constanza Nieto Yusta, 2011-01-21 Texto universitario para preparar las asignaturas del mismo nombre que se imparte en diferentes Grados de la UNED Dioses prostéticos Hal Foster, 2008-05-01 Reflexión sobre cómo imaginar un nuevo arte o arquitectura a través de artistas modernos clave **La ciudad cautiva** José Miguel G. Cortés, 2010-03-15 Un

estudio sobre los nuevos medios que se emplean para eliminar la inseguridad en mbito urbano **Del arte a la idea** Robert C. Morgan, 2003-12 Agudo repaso del Arte Conceptual examinado a trav s de los m s importantes artistas sus obras y aporte te rico que tan hondo ha calado desde su nacimiento en la d cada de los 60 hasta nuestros d as en todas las esferas de las Artes Visuales **De la ruptura al cul de sac** Thomas McEvelley, 2007-10-01 Esta colecci n de ensayos del erudito y cr tico Thomas McEvelley se ocupa primordialmente de tres temas En primer lugar varios ensayos presentan su cr tica filos fica del enfoque formalista est tico del arte La deconstrucci n de la teor a kantiano greenbergiana y de su funci n social por parte de McEvelley domina el discurso sobre ese tema desde hace veinte a os Tras despejar el campo de la herencia casi teol gica McEvelley lo abri a una amplia perspectiva multicultural La famosa cr tica de la Exposici n Primitivismo en el Museo de Arte Moderno en 1984 inaugur el discurso del multiculturalismo en las artes visuales McEvelley ha escrito sobre el arte contempor neo en Asia frica y Latinoam rica as como en los Estados Unidos y Europa occidental y ha abogado repetidamente por un enfoque polifac tico de la cultura a escala global En el ltimo ensayo de esta secci n McEvelley expresa sus recelos con respecto al momento actual se burla la globalizaci n econ mica del sue o del globalismo cultural Se apoyan o se oponen entre s estas tendencias Por ltimo varios ensayos sobre artistas individuales analizan tendencias recientes que han sido llamadas antiarte tanto como arte Ning n otro libro ofrece una visi n tan amplia y tan profunda de la peligrosa pero emocionante situaci n por la que atraviesa hoy en d a la cultura mundial **Discursos, mujeres y artes. ¿Construyendo o derribando fronteras?** Romina Grana, 2021-12 Este libro nace de un llamado que convoca que re ne e interpela Un llamado surgido del deseo de poner en di logo espacios de saber al interior de los cuales se tienden puentes para la interpretaci n de los fen menos sociales De all su importancia y vitalidad Los textos aqu reunidos habilitan miradas retrospectivas y prospectivas sobre temas convocantes desde muchos puntos de vista as discursos mujeres y artes son los grandes t picos que organizan este volumen Sin embargo y muy sutilmente se inmiscuyen otros temas que guardan alguna relaci n con aquellos tales como la violencia entre pares el rol de las mujeres profesionales o cabeza de familia en la actualidad los an lisis literarios sobre frontera o exilio y la funci n de los medios en un mundo globalizado stas y otras cuestiones se cruzan en los art culos que funcionan como sede de profundas reflexiones **El arte a contratiempo** Miguel Ángel Hernández, 2020-12-07 Frente al tiempo lineal acelerado y capitalizado del presente en las ltimas d cadas un gran n mero de artistas ha tratado de explorar modalidades alternativas de experiencia temporal interrupciones demoras alteraciones saltos discontinuidades desincronizaciones contratiempos que ponen en jaque un imperialismo cronol gico cuyo origen puede buscarse en los albores de la modernidad y cuyos efectos llegan hasta nuestros d as multiplicados y expandidos Partiendo del an lisis de la obra de artistas como Rodney Graham Tacita Dean Fernando Bryce Patrick Hamilton o Xu Bing y de pensadores como Walter Benjamin Georges Didi Huberman Mieke Bal o Jos Luis Brea los ensayos de este libro modulan esa tesis a trav s de una serie de cuestiones fundamentales para entender el arte y la cultura visual de las ltimas dos d cadas la potencia cr tica de la

obsolescencia y el retorno de la materialidad el arte de historia y su cuestionamiento de la linealidad temporal el anacronismo y la heterocron a las est ticas migratorias la complejidad del arte global el fen meno del bienalismo y la tica curatorial las pol ticas del arte o la potencia del pensamiento visual Cuestiones todas atravesadas por la convicci n de que el arte piensa y nos hace pensar y que hoy m s que nunca se configura como un espacio nico para ensayar formas cr ticas y diferentes de recordar el pasado habitar el presente e imaginar el futuro

Artefactos temporales: el uso del tiempo como material en las pr cticas art sticas contempor neas Carmen Gonz lez Garc a, 2011 La vanguardia fragmentada M.ª Dolores Antigüedad del Castillo-Olivares, Víctor Nieto Alcaide, Genoveva Tusell Garc a, Mónica Alonso Riveiro, 2023-01-27 Manual de texto para la asignatura de Historia del Arte Contempor neo Siglo XX del Grado en Historia del Arte

Fuera del cubo blanco Ignacio Szmulewicz, 2012 En los ltimos diez a os una de las l neas m s fuertes del arte contempor neo ha sido la pr ctica del arte p blico Una proliferaci n de colectivos artistas eventos y publicaciones han vuelto el escenario m s complejo diverso y expandido Este incremento tiene relaci n con que el arte p blico ha hecho reaparecer la cuesti n pol tica del arte entendida como fue por el activismo de los a os sesenta y setenta del siglo XX revitalizando la relaci n entre arte y vida el rol social del artista y la posibilidad de una est tica pol tica Este libro detalla las distintas concepciones de arte p blico analizando a su vez las obras m s significativas desde los a os sesenta hasta hoy d a para finalmente indagar en la relaci n entre arte y ciudad en el Chile actual

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