

The Language of Twentieth-Century Art

A Conceptual History



Paul Crowther

The Language Of Twentieth Century Art A Conceptual History

Leopoldina Plut-Pregelj, Carole Rogel



The Language Of Twentieth Century Art A Conceptual History:

The Language of Twentieth-century Art Paul Crowther, 1997 Recent theory has tended to understand the meaning of art primarily as a function of original contexts of production and reception or in its relation to fashionable notions of gender multiculturalism and scopic regimes These approaches however fail to negotiate adequately art's transhistorical and transcultural significance a shortcoming that is particularly serious in relation to twentieth century works because it confines their significance to contexts that are regulated by the specialist interests of a narrow managerial class of curators critics and historians In this important book Paul Crowther provides a radical reinterpretation of key phases and figures in twentieth century art focusing on the way artists and critics negotiate philosophically significant ideas Crowther begins by discussing how and why form is significant Using Derrida's notion of iterability a sign's capacity to be used across different contexts he links this possibility to key reciprocal cognitive relations that are the structural basis of self consciousness He then argues that while such relations are necessarily involved in any pictorial work they are especially manifest in aesthetically valuable representation and even more so in those twentieth century works that radically transform or abandon conventional modes of representation The involvement of key reciprocal relations gives such works a transhistorical and transcultural significance To show this Crowther investigates the theory and practice of important artists such as Malevich Pollock Mondrian and Newman and major tendencies such as Futurism Surrealism and Conceptual Art By linking them to reciprocal relations he is able to illuminate a language of twentieth century art that cuts across those boundaries set out by such conventional notions as modern avant garde and postmodern Publisher's description *A World History of Art* Hugh Honour, John Fleming, 2005 Over two decades this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage From our paleolithic past to our digitised present every continent and culture is covered in an articulate and well balanced discussion In this Seventh Edition the text has been revised to embrace developments in archaeology and art historical research while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years providing a new perspective on the latest developments The insight elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations half of which are now in colour These images together with the numerous maps and architectural plans have been chosen to represent the most significant chronological regional and individual styles of artistic expression **Aesthetic Reason** Alan Singer, 2010-11-01 Along these lines he shows that the aesthetic has affinities with the logic of reversal recognition in Greek tragedy and with theories of subject formation based on intersubjective recognition The marking of these affinities sets up a discussion of how the aesthetic can serve protocols of rational choice making Within this perspective aesthetic practice is revealed to be a meaningful social enterprise rather than an effete refuge from the conflicts of social existence *The Transhistorical Image* Paul Crowther, 2002-06-06 Why are visual artworks experienced as having intrinsic significance or normative depth Why are

some works of art better able to manifest this significance than others In this 2002 book Paul Crowther argues that we can answer these questions only if we have a full analytic definition of visual art Crowther s approach focuses on the pictorial image broadly construed to include abstract work and recent conceptually based idioms The significance of art depends however essentially on the transhistorical nature of the pictorial image the way in which its illuminative power is extended through historical transformation of the relevant artistic medium Crowther argues against fashionable forms of cultural relativism while at the same time showing why it is important that an appreciation of the history of art is integral to aesthetic judgment *The Phenomenology of Modern Art* Paul Crowther,2012-05-03 As a philosophical approach phenomenology is concerned with structure in how phenomena are experienced The Phenomenology of Modern Art uses phenomenological insights to explain the significance of style in modern art most notably in Impressionism Expressionism Cezanne and Cubism Duchampian conceptualism and abstract art Paul Crowther explores this thematic approach in a new way addressing specific visual artworks and tendencies in detail and introduces a new methodology post analytic phenomenology It is this more critical post analytic orientation that allows the book to utilise some unexpected phenomenological resources Gilles Deleuze rarely associated with phenomenology in fact employs an overriding phenomenological orientation in his focus on modern art Crowther uses Deleuze s important phenomenological insights as a starting point and goes on to develop arguments found in two other thinkers Nietzsche and Merleau Ponty as well as addressing those figures and tendencies in relation to whom twentieth century critical appropriations of Kant have been most influential Accompanied by illustrations the book offers the first sustained phenomenological approach to modern art

Henri Bergson and Visual Culture Paul Atkinson,2020-10-15 What does it mean to see time in the visual arts and how does art reveal the nature of time Paul Atkinson investigates these questions through the work of the French philosopher Henri Bergson whose theory of time as duration made him one of the most prominent thinkers of the fin de siècle Although Bergson never enunciated an aesthetic theory and did not explicitly write on the visual arts his philosophy gestures towards a play of sensual differences that is central to aesthetics This book rethinks Bergson s philosophy in terms of aesthetics and provides a fascinating and original account of how Bergsonian ideas aid in understanding time and dynamism in the visual arts From an examination of Bergson s influence on the visual arts to a reconsideration of the relationship between aesthetics and metaphysics Henri Bergson and Visual Culture explores what it means to reconceptualise the visual arts in terms of duration Atkinson revisits four key themes in Bergson s work duration time and the continuous gesture the ramification of life and durational difference and reveals Bergsonian aesthetics of duration through the application of these themes to a number of 19th and 20th century artworks This book introduces readers and art lovers to the work of Bergson and contributes to Bergsonian scholarship as well as presenting a new of understanding the relationship between art and time

Aesthetic Experience Richard Shusterman,Adele Tomlin,2010-09-28 In this volume a team of internationally respected contributors theorize the concept of aesthetic experience and its value

Exposing and expanding our restricted cultural and intellectual presuppositions of what constitutes aesthetic experience the book aims to re explore and affirm the place of aesthetic experience in its evaluative phenomenological and transformational sense not only in relation to art and artists but to our inner and spiritual lives

Phenomenology of the Visual Arts (even the frame) Paul Crowther, 2009-09-16 Why are the visual arts so important and what is it that makes their forms significant

Countering recent interpretations of meaning that understand visual artworks on the model of literary texts Crowther formulates a theory of the visual arts based on what their creation achieves both cognitively and aesthetically He develops a phenomenology that emphasizes how visual art gives unique aesthetic expression to factors that are basic to perception At the same time he shows how various artistic media embody these factors in distinctive ways Attentive to both the creation and reception of all major visual art forms picturing sculpture architecture and photography Phenomenology of the Visual Arts also addresses complex idioms including abstract conceptual and digital art

The Cognitive Basis of Aesthetics Elena Fell, Ioanna Kopsiafti, 2016-04-14 This book seeks to fill a void in contemporary aesthetics scholarship by considering the cognitive features that make the aesthetic and artistic worthy of philosophical study Aesthetic cognition has been largely abandoned by analytical philosophy which instead tends to focus its attention on the non exhibited properties of artwork or issues concerning semantic and syntactic structure The Cognitive Basis of Aesthetics innovatively seeks to correct the marginalization of aesthetics in analytical philosophy by reinterpreting aesthetic cognition through an integration of Ernst Cassirer's philosophy of symbolic forms with Paul Crowther's theory of imagination and philosophy of art This integration has three important outcomes 1 it explains why the aesthetic and artistic constitute a unique form of knowledge 2 it shows the role this plays in the formation of aesthetics as a discipline and 3 it describes why aesthetic cognition is so deeply engaging This book's unique theoretical approach engages with important works of visual conceptual and digital art as well as literature music and theatre

Rediscovering Aesthetics Francis Halsall, Julia Alejandra Jansen, Tony O'Connor, 2009 Rediscovering Aesthetics brings together prominent international voices from art history philosophy and artistic practice who reflect on current notions functions and applications of aesthetics in their distinctive fields

Learning to Look at Modern Art Mary Acton, 2004 This companion text to the author's Learning to Look at Paintings addresses some of the questions most commonly asked about modern art covering key movements of the modern and postmodern periods in a richly illustrated and engaging volume

The Spectacular Theatre of Frank Joseph Galati Julie Jackson, 2022-06-30 As a director author actor and educator Frank Galati has been a prominent American artist since the 1980s and continues to create new and innovative work for the theatre The focus of this book is the remarkable Chicago years between 1969 and 1996 in which Galati's values and commitments were embraced and enhanced by the new theatre that emerged in his home town a style he helped shape even as he was shaped by it By 1990 the city was widely perceived as ground zero for the next generation of significant innovation in American theatre There were a great many iterations of the Chicago style in those

years but Frank Galati's theatrical inclinations ensemble strategies and brilliant showmanship touched them all. As this study explores, his reach extended well beyond the professional stage. Featuring exclusive interviews with Galati, selections from his unpublished notes and speeches, the observations of colleagues on his rehearsal process, and in-depth case studies of productions written, conceived, and directed by Galati, including *The Grapes of Wrath* (1988-90), *The Winter's Tale* (1990), and *The Glass Menagerie* (1994), this work offers theatre historians, patrons, scholars, and students a unique source of primary information about a pivotal figure in a significant era of American theatre.

Geneses of Postmodern Art Paul Crowther, 2018-09-03 Postmodernism in the visual arts is not just another 'ism'. It emerged in the 1960s as a transformation of artistic creativity inspired by Duchamp's idea that the artwork does not have to be physically made by its creator. Products of mass culture and technology can be used just as well as traditional media. This idea became influential because of a widespread naturalization of technology where technology becomes something lived in, as well as used. Postmodern art embodies this attitude. To explain why Paul Crowther investigates topics such as eclecticism, the sublime, deconstruction in art, and philosophy, and Paolozzi's Wittgenstein-inspired works.

Modernist Futures David James, 2012-08-27 In *Modernist Futures*, David James examines the implications of modernism's continuity in late twentieth and twenty-first century writing by tracing its political and ethical valences in emerging novelistic practices. Focusing on the work of J. M. Coetzee, Milan Kundera, Ian McEwan, Toni Morrison, Michael Ondaatje, and Phillip Roth, James reconsiders the purpose of literary innovation as it relates to the artistic and cultural interventions such writers perform. By rethinking critical and disciplinary parameters, James brings scholarship on contemporary fiction into dialogue with modernist studies, offering a nuanced account of narrative strategies that sheds new light on the form of the novel today. An ambitious and incisive contribution to the field, this book will appeal especially to scholars of modernism and contemporary literary culture, as well as those in American and postcolonial studies.

Aesthetic Modernism and Masculinity in Fascist Italy John Champagne, 2013 *Aesthetic Modernism and Masculinity in Fascist Italy* is an interdisciplinary historical re-reading of a series of representative texts that complicate our current understanding of the portrayal of masculinity in the Italian fascist era. Champagne seeks to evaluate how the aesthetic analysis of the artifacts explored offers a more sophisticated and nuanced understanding of what world politics is, what is at stake when something like masculinity is rendered as being an element of world politics, and how such an understanding differs from more orthodox cultural analyses common to international relations.

The A to Z of Slovenia Leopoldina Plut-Pregelj, Carole Rogel, 2010-05-20 For more than 1,300 years Slovenes had lived in Eastern Europe without having a separate Slovene state, but in December of 1990 they voted for independence or, put more appropriately, for disassociation from Yugoslavia. Unfortunately, Slovenia had to fight for its independence, which it did not fully achieve until 1995, after its bloody disintegration with Yugoslavia was over. Since independence, however, Slovenia has prospered; its economy is far ahead of other former communist states, and in 2004 Slovenia acceded to both NATO and the European Union.

the only republic of former Yugoslavia to do so The A to Z of Slovenia covers the history of Slovenia and its struggle to gain independence from communism This is done through a detailed chronology an introduction appendixes a bibliography and hundreds of cross referenced dictionary entries on some of the more significant persons places and events institutions and organizations and political economic social cultural and religious facets Philosophy After Postmodernism Paul Crowther,2003-09-02 Formulating a new approach to philosophy which instead of simply rejecting postmodern thought tries to assimilate some of its main features Paul Crowther identifies conceptual links between value knowledge personal identity and civilization understood as a process of cumulative advance To establish these links Crowther deploys a mode of analytic philosophy influenced by Cassirer This approach recontextualizes precisely those aspects of postmodernism which appear superficially to be fuel for the relativist fire This method also enables him to illuminate some of the great practical dangers of the postmodern era most notably the widespread inability or unwillingness to distinguish between signs and reality Crowther renews analytic philosophy as a searching form of conceptual and cultural critique that pushes beyond the limits of postmodern thought Essential reading for advanced students and academics interested in Twentieth Century Philosophy Philosophy After Postmodernism will also be of value to scholars working in the fields of Cultural Studies and Sociology

Aesthetic and Artistic Autonomy Owen Hulatt,2013-08-15 Whether art can be wholly autonomous has been repeatedly challenged in the modern history of aesthetics In this collection of specially commissioned chapters a team of experts discuss the extent to which art can be explained purely in terms of aesthetic categories Covering examples from Philosophy Music and Art History and drawing on continental and analytic sources this volume clarifies the relationship between artworks and extra aesthetic considerations including historic cultural or economic factors It presents a comprehensive overview of the question of aesthetic autonomy exploring its relevance to both philosophy and the comprehension of specific artworks themselves By closely examining how the creation of artworks and our judgements of these artworks relate to society and history Aesthetic and Artistic Autonomy provides an insightful and sustained discussion of a major question in aesthetic philosophy **Image and Word** Antonella Braida,2017-12-02 What was the role of images in the Western tradition And how did they relate to the printed work The essays in this wide ranging collection address these questions by presenting a variety of material including visual representations that can be read as texts and traditional book illustrations The editors offer a critical review of visual arts and texts encompassing thirteenth century Spanish miniatures Italian Renaissance painting and book illustrations the explosion of inter arts comparisons in the nineteenth century in the works of such diverse writers as Blake Mallarme and D Annunzio and the modern debate on the visual arts **New Art Examiner** ,1997 The independent voice of the visual arts

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