

Speaking WITH Hands

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Speaking With Hands Photographs From The Buhl Collection

Annette Lemieux, Lelia
Amalfitano, Judith Hoos Fox

Speaking With Hands Photographs From The Buhl Collection:

Speaking with Hands Jennifer Blessing, Kirsten A. Hoving, Ralph Rugoff, 2004 Essays by Jennifer Blessing Kirsten Hoving and Ralph Rugoff

Speaking with hands, photographs from The Buhl Collection Jennifer Blessing, Kirsten A. Hoving, Ralph Rugoff, 2004

A Show of Hands: Photographs from the Collection of Henry Buhl Sotheby's New York, NY, 2012

Four-handed Monsters Adrian Daub, 2014 Four Handed Monsters surveys the cultural perception of four hand piano playing in the nineteenth century As the piano became a central institution of the bourgeois household and as piano transcriptions created a stable canon of classic works four hand playing became a ubiquitous and structurally important buttress of domestic life provoking reflections in the literature philosophy journalism and the visual arts of the age The Hand and the Brain Göran Lundborg, 2013-09-11 This book presents the human hand from an overall perspective from the first appearance of hand like structures in the fins of big fishes living millions of years ago to today s and the future s mind controlled artificial hands Much focus is given to the extremely well developed sensation of the hand its importance and its linkage to brain plasticity mechanisms How can active hands rapidly expand their representational area in the brain How can the sense of touch substitute for other deficient senses such as in Braille reading where hand sensation substitutes for missing vision How can the mere observation of active hands belonging to others activate the hand area in the observer s own brain and what is the importance of this phenomenon for learning by imitation and the understanding of other peoples actions gestures and body language Why are some of us left handed and what are the consequences from cultural and physiological viewpoints Why does phantom sensation and phantom pain occur after hand amputation and what can we do about it Why can salamanders regenerate new extremities while humans can not Is it possible to transplant a hand from a diseased individual to an amputee Can artificial robotic hands be controlled by our mind and can they ever gain the role of a normal hand What role did the hand and the brain play during evolution in tool construction and development of language and cognitive functions. The hand has a high symbolic value in religion literature and art and our hands have a key role in gestures and body language The Hand and the Brain is aimed at anybody with interest in life sciences in the medical field especially hand surgeons orthopaedic specialists neurologists and general practitioners and those working in rehabilitation medicine and pain treatment The original Swedish version of The Hand and the Brain has also become very popular among physiotherapists occupational therapists psychologists and among a general population with an interest in science

<u>Picturing Aura</u> Jeremy Stolow,2025-04-01 The remarkable history of efforts to visualize the human aura and the lives of its pictures in religion science art and culture Picturing Aura is the first book of its kind an extended historical anthropological and philosophical study of modern efforts to visualize the hidden radiant force encompassing the living body known as our aura This rich interdisciplinary study by Jeremy Stolow chronicles the rise and global spread of modern instruments and techniques of picturing aura from the late nineteenth century to the present day exploring how its images

are put to work in the diverse realms of psychical research esotericism art photography popular culture and the New Age alternative medical and spiritual marketplace At their core pictures of auras are boundary objects that operate simultaneously in multiple conceptual and practical realms serving varying goals of making art healing bodies and exploring the cosmos Drawing on extensive archival as well as field research Stolow reconstructs a global history of this boundary crossing enterprise through its evolving media technologies markets and cultural arenas It is a story shaped through exchanges among professionals and amateurs scientists and occultists countercultural artists and entrepreneurs metropolitans and hinterland figures With more than 60 full color illustrations Picturing Aura brings to light a remarkable entangled history of picture making that challenges settled assumptions about religion art and science of Masks Joyce Suechun Cheng, 2025-10-07 An examination of surrealism's unofficial ethnography of marginalized subjectivities In interwar Paris the encounter between surrealism and the nascent discipline of ethnology led to an intellectual project now known as ethnographic surrealism In The Persistence of Masks Joyce Suechun Cheng considers the ethnographic dimension of the surrealist movement in its formative years through a close look at the reviews Documents 1929 30 and Minotaure 1933 39 as well as the surrealist writer turned ethnographer Michel Leiris s ethnography of possession Analyzing surrealist aesthetic criticism art poetry and field research in terms of a common interest in marginalized modes of subjectivity Cheng argues that the surrealists used the figures of the mask the veil the hand and the hat to radically reconceive the subject as nonhegemonic nonanthropocentric and feminine identified Though ethnographic surrealism usually refers to the collaboration between professional ethnologists at the Institut de l Ethnologie in Paris and Georges Bataille's so called dissident circle of surrealists Cheng demonstrates that surrealism's unofficial ethnography began long before the founding of the movement Starting with Andr Breton's wartime text Subject 1916 written when he was still a young psychiatric intern treating traumatized soldiers she shows how the future surrealist poet shifted from a clinical to a para ethnographic approach to subjectivity when adopting his patient's first person voice as a textual mask Revealing surrealism to be always implicitly ethnographic Cheng uncovers deep affinities between archrivals Breton and Bataille highlights psychiatry s underacknowledged role in surrealism s lay ethnography and theorizes the surrealists feminine identification as a means of critiquing power By broadening the scope of ethnographic surrealism The Persistence of Masks offers new insights that challenge longstanding beliefs about this multifaceted movement in poetry the arts and culture

Acrobatic Modernism from the Avant-Garde to Prehistory Jed Rasula, 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity s restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The criterion of the new as self making also extended to names

pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound's slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both Manipulations Regina Karl, 2025-03-31 To what extent does the production of art require the work of hands And reciprocally to what extent does an artwork enable a tactile understanding of the world At the beginning of the twentieth century the meaning of hands goes beyond the simple gestures they perform they become an agent holding at bay technological progress and its implications for artistic creation On the one side the hand can itself be conceived of as a machine often times it figures as a blueprint for technological tools and instruments On the other side hands appear to be outdone by the continuous rise of mechanization challenging the need for the bodily skills and abilities The ambiguity of the hand as simultaneously a primitive and proto technological instrument frames the theoretical intervention of this book which investigates the hand in European modernism not as a motif but as medium It looks at German and French case studies that address literature sculpture photography film and industrial design As it turns out the medium hand allows to retrace the cultural history of the early twentieth century as an expression of the intricacies and ambiguities that the age of mechanization exhibited in the work of art **Art Collecting Today** Doug Woodham, 2017-04-04 An insider s guide to buying collecting and selling art from an insider of Christie's Grounded in real life stories Art Collecting Today is the essential practical guide to today s art market A lightly regulated industry with more than sixty billion dollars of annual sales the art market is often opaque and confusing to even the most experienced collectors But whether a seasoned collector an uninitiated newcomer or an art world insider readers will learn within these pages how the art marketplace works in practice and how to navigate it smartly Those who may have been put off by art world practices will finally feel they have the knowledge needed to participate freely and fully and collectors will be able to pursue their passion with more confidence Important topics covered include How to evaluate buy and sell art while avoiding costly mistakes and time consuming roadblocks How the market works in practice for essential artists like Ren Magritte Christopher Wool Amedeo Modigliani and Yayoi Kusama How collectors can be taken advantage of and the actions they should take to protect themselves Why tax laws in the United States reward art investors yet penalize art collectors How cultural property laws

impact the market for works by such artists as Frida Kahlo and Andy Warhol Advice for new and prospective collectors Informed by close to one hundred interviews with collectors lawyers art advisors gallerists and auction specialists in the United States and Europe as well as by the author's own experiences Art Collecting Today offers a lively and thought provoking analysis of the day to day workings at play today in the fine art marketplace Dreams of Love Ivan Raykoff, 2013-11-01 The Romantic pianist the solo pianist who plays nineteenth century piano music has become an attractive figure in the popular imagination considering the innumerable artworks literary works and films representing this performer s seductive allure Dreams of Love pursues a wide ranging interdisciplinary approach to understanding the romantic pianist as a cultural icon focusing on the role of technology in producing and perpetuating this mythology over the past two centuries Sound recording and cinema have shaped the pianist's music and image since the early twentieth century but these contemporary media technologies build upon practices established during the early nineteenth century the influence of the piano keyboard on early telegraphs and typewriters the invention of the solo recital alongside developments in photography and the ways that piano design and the placement of the instrument on stage structure our viewing listening perspectives The concept of technology can be broadened to include the performance of gender and sexuality as further ways of making the pianist into an attractive cultural figure The book s three sections deal with the touch sights and sounds of the Romantic pianist's playing as mediated through various forms of technology Analyzing these persistent Liebestr ume and exploring how they function can reveal their meaning for performers audiences and music lovers of the past and present too

Emblematic Tendencies in the Art and Literature of the Twentieth Century Anthony John Harper, Ingrid Höpel, Susan Sirc, 2005 Encyclopedia of Twentieth-Century Photography, 3-Volume Set Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included The Technical Image Horst Bredekamp, Vera Dünkel, Birgit Schneider, 2015-04-17 In science and technology the images used to depict ideas data and reactions can be as striking and explosive as the concepts and processes they embody both works of art and generative forces in their own right Drawing on a close dialogue between the histories of art science and technology The Technical Image explores these images not as mere illustrations or examples but as productive agents and distinctive multilayered elements of the process of generating knowledge Using beautifully reproduced visuals this book not only reveals how scientific images play a constructive role in

shaping the findings and insights they illustrate but also however mechanical or detached from individual researchers choices their appearances may be how they come to embody the styles of a period a mindset a research collective or a device Opening with a set of key questions about artistic representation in science technology and medicine The Technical Image then investigates historical case studies focusing on specific images such as James Watson's models of genes drawings of Darwin's finches and images of early modern musical automata These case studies in turn are used to illustrate broad themes ranging from Digital Images to Objectivity and Evidence and to define and elaborate upon fundamental terms in the field Taken as a whole this collection will provide analytical tools for the interpretation and application of scientific and technological imagery New York ,2004-08 **The Hand** Joëlle Bolloch, Musée d'Orsay, 2007 In early photographic portraits the position of the hands clearly preoccupies both the model and the photographer Discreetly resting on his knees or on a book holding the forehead or chin one of them slipped into the opening of a jacket the possibilities are numerous but the final choice has nothing haphazard about it When photographers abandon the codified portrait when they wish to express the personality of the model they do not forget that after the face it is the hands that are the most highly individual part of the body They implore threaten or pray They beg clasp caress They serve when dancing miming playing the fool Most importantly they play an essential role in creating expression From Disderi to Nadar Auguste Vacquerie to Alfred Stieglitz the works selected here are representative of the techniques and practices whether commercial artistic or amateur to have marked photographic production up to the early 20th century <u>John Baldessari</u> Sharon Coplan Hurowitz,2009 John Baldessari conceptual artist and teacher has lived and worked in California all his life Considered a pioneer of postmodern ideas in the 1970s he came to prominence with his early text paintings and moved on to photographic images paired with text He has maintained his interest in the relationship of words and imagery of delighting in the absurd and pointing out the irony in contemporary art theory for more than 35 years Baldessari has been active as a printmaker since 1970 The Prints of John Baldessari A Catalogue Raison marks the first comprehensive accounting of this tremendous body of work and the influence this artist has had on the international art world AUTHORS Sharon Coplan Hurowitz is a New York based art consultant and prints researcher Wendy Weitman until 2007 was curator in the Department of Prints and Illustrated Books at The Museum of Modern Art New York where she had worked since 1980 In addition to curating a number of important exhibitions Ms Weitman has taught and lectured widely on prints in the U S Europe and Japan SELLING POINTS The first definitive study of print work of this prolific artist s career that has spanned nearly forty years Baldessari is a recipient of the Americans for the Arts Lifetime Achievement Award This publication features recently completed work that has never been published 195 colour 50 b w illustrations The Strange Life of Objects Annette Lemieux, Lelia Amalfitano, Judith Hoos Fox, 2010 Catalog of an exhibition held at Krannert Art Museum and Kinkead Pavilion University of Illinois at Urbana Champaign Oct 29 2010 Jan 9 2011 and at Worcester Art Museum Worcester Mass Apr 9 Oct 9 2011 Umbrella .2005

Prospect.1 New Orleans Dan Cameron, 2008 As the accompanying publication to the largest exhibition of contemporary art ever assembled in the U S the Prospect 1 New Orleans catalogue is one of the most sought after art books of 2008 09 Featuring new illustrated essays on New Orleans and its place in twenty first century America by Prospect 1 organizer Dan Cameron art historian Barbara Bloemink journalist Lolis Eric Elie and curator Claire Tancons the book also includes a fully illustrated section on each of the 81 participating artists who include William Kentridge Trenton Doyle Hancock Fred Tomaselli Cai Guo Qiang Sanford Biggers Tony Fitzpatrick Amy Sillman Malick Sidibe Clare E Rojas and Monica Bonvicini among many others Locating contemporary art in the cauldron that is New Orleans adds a new dimension to the book and its visuals It s an incisive statement on art making and humanity today Dan Cameron the Director and Curator of Prospect 1 New Orleans is an international New York based curator who was inspired to organize an exhibition in New Orleans shortly after Hurricane Katrina in 2005 Cameron has been a frequent visitor to New Orleans since the late 1980s and he organized the 1995 New Orleans Triennial for the New Orleans Museum of Art In May 2007 Cameron took on the position of Visual Arts Director at the New Orleans Contemporary Arts Center CAC one of the leading venues for new art in the South and a principal venue for Prospect 1 New Orleans

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