Sheila Hicks Weaving As Metaphor Bard Graduate Center For Studies In The Decorative Arts Design Culture

Yeah, reviewing a book **Sheila Hicks Weaving As Metaphor Bard Graduate Center For Studies In The Decorative Arts Design Culture** could add your near connections listings. This is just one of the solutions for you to be successful. As understood, skill does not suggest that you have extraordinary points.

Comprehending as well as deal even more than further will find the money for each success. neighboring to, the publication as well as perception of this Sheila Hicks Weaving As Metaphor Bard Graduate Center For Studies In The Decorative Arts Design Culture can be taken as with ease as picked to act.

E.W. Godwin Edward William Godwin 1999-01-01 In the first section of this work, ten scholars examine E.W. Godwin's life and career, discussing his diverse contributions as a design reformer. The second section presents a fully annotated selection of over 150 items that represent the formation and flowering of Godwin's oeuvre.
Contemporary Feminist Studies and Its Relation to Art History and Visual Studies Whitney Chadwick 2010
The Grove Encyclopedia of American Art Joan M. Marter 2011 Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.
Architecture 2006
Thomas Jeckyll Susan Weber Soros 2003 "Susan Weber Soros and Catherine Arbuthnott examine Jeckyll's most important architectural commissions, among them the extravagant five-story Cambridge town house known as Rance's Folly. They also discuss the interiors he designed - some of the most captivating and evocative Aesthetic Movement rooms of his time - which included the famous Peacock Room created for shipping magnate Frederick Richards Leyland, and later decorated by James McNeill Whistler. The book also considers Jeckyll's remarkable furniture and metalwork designs, for which he is best-known today, including the Four Seasons gates, which were exhibited and highly praised at the Exhibition Universelle, Paris, in 1867 and the Weltaustellung, Vienna, in 1873."--BOOK JACKET.
Sheila Hicks Weaving as Metaphor Arthur C. Danto 2006-01-01 This text examines the small woven and wrought works artist Sheila Hicks has produced over years. Focusing on 100 Hicks miniatures from many public and private collections, it includes three informative essays as well as illustrations of the artist's related drawings, photographs and chronology.
Waterweavers Bard Graduate Center: Decorative Arts, Design History, Material Culture 2014
Artek and the Aaltos Nina Stritzler-Levine 2016-08-07 "Artek and the Aaltos: Creating a Modern World" will be the first book in the English language on the topic and the most comprehensive to date, drawing its research materials primarily from the archives of Alvar Aalto's architectural firm and Artek. It will expand on the exhibition of the same name through twelve chapters, anchored by essays written by leading scholars of design and architectural history, including Harry Charrington, Juhani Pallasmaa, and Susanna Pettersson, and specific studies of Artek's interior projects, which will include previously unpublished materials. Lavish photography will present the broad range of works on display, many illustrated for the first time, and will provide an unprecedented visual record of the substantial contributions made by Artek to modern interiors, art, and furnishings"--
Archaeology Bjørnar Olsen 2012-11-19 “This book exhorts the reader to embrace the materiality of archaeology by recognizing how every step in the discipline’s scientific processes involves interaction with myriad physical artifacts, ranging from the camel-hair brush to profile drawings to virtual reality imaging. At the same time, the reader is taken on a phenomenological journey into various pasts, immersed in the lives of peoples from other times, compelled to engage their senses with the sights, smells, and noises of the publics and places whose remains they study. This is a refreshingly original and provocative look at the meaning of the material culture that lies at the foundation of the archaeological discipline.”—Michael Brian Schiffer, author of The Material Life of Human Beings “This volume is a radical call to fundamentally rethink the ontology, profession, and practice of archaeology. The authors present a closely reasoned, epistemologically sound argument for why archaeology should be considered the discipline of things, rather than its more commonplace definition as the study of the human past through material traces. All scholars and students of archaeology will need to read and contemplate this thought-provoking book.”—Wendy Ashmore, Professor of Anthropology, UC Riverside "A broad, illuminating, and well-researched overview of theoretical problems pertaining to archaeology. The authors make a calm defense of the role of objects against tedious claims of 'fetishism.'"—Graham Harman, author of The Quadruple Object
Whistler's Etchings Sir Frederick Wedmore 1886
The Roof Garden Commission Shanay Jhaveri 2021-05-24 Alex Da Corte confronts themes of identity and consumerism in his work, placing familiar objects and cultural icons in surprising and surreal contexts. As Long as the Sun Lasts, his new site-specific work commissioned by The Met for its Iris and B. Gerald Cantor Roof Garden, "introduces" the beloved Sesame Street character Big Bird to the kinetic sculptures of Alexander Calder. As discussed by curator Shanay Jhaveri in his incisive essay, Da Corte's working method entails a deep immersion in art history, popular culture, and his personal story. A second essay by cultural critic Jack Halberstam provides a compelling consideration of As Long as the Sun Lasts in the context of Da Corte's earlier work. In a conversation with Sheena Wagstaff, the artist further discusses his diverse influences, from Renaissance painting to horror films, and elaborates on his imaginative process.
History of Design Bard Graduate Center 2013-12-10 A survey of spectacular breadth, covering the history of decorative arts and design worldwide over the past six hundred years
Cultural Histories of the Material World Peter N. Miller 2013-07-23 All across the humanities fields there is a new interest in materials and materiality. This is the first book to capture and study the “material turn” in the humanities from all its varied perspectives. Cultural Histories of the Material World brings together top scholars from all these different fields—from Art History, Anthropology, Archaeology, Classics, Folklore, History, History of Science, Literature, Philosophy—to offer their vision of what cultural history of the material world looks like and attempt to show how attention to materiality can contribute to a more precise historical understanding of specific times, places, ways, and means. The result is a spectacular kaleidoscope of future possibilities and new perspectives.
Faking, Forging, Counterfeiting Daniel Becker 2018-03-31 Forgeries are an omnipresent part of our culture and closely related to traditional ideas of authenticity, legality, authorship, creativity, and innovation. Based on the concept of mimesis, this volume illustrates how forgeries must be understood as autonomous aesthetic practices - creative acts in themselves - rather than as mere rip-offs of an original work of art. The proceedings bring together research from different scholarly fields. They focus on various mimetic practices such as pseudo-translations, imposters, identity theft, and hoaxes in different artistic and historic contexts. By opening up the scope of the aesthetic implications of fakes, this anthology aims to consolidate forging as an autonomous method of creation.
Handbook of Economics and Ethics Jan Peil 2009-01-01 This volume pulls together a remarkable collection of contributors designed to challenge the positive-normative dichotomy in economic methodology. . . The intent of this publication is to provide a reference manual for those seeking insights into the connections between economics and ethics. It succeeds in that goal and should become a starting point for anyone who believes that mainstream economics needs methodological reorientation. . . Anyone interested in ethics and economic methodology would do well to have this reference book handy. Highly recommended. J. Halteman, Choice This new Handbook of Economics and Ethics makes a substantial contribution as a wide-ranging up-to-date reference work, including original developments, on these two fundamentally interconnected fields. This contribution is particularly timely, given the increasing attention being paid to economics as a moral science. The Handbook contains seventy-five expert entries on subjects ranging from the history of economics and philosophy to conceptual analysis of ethics in various aspects of modern economics, while representing a diversity of views. Sheila Dow, University of Stirling, UK The Handbook of Economics and Ethics portrays an understanding of economic methodology in which facts and values, though distinct, are closely interconnected in a variety of ways. From theory building to data collection, and from modelling to policy evaluation, this encyclopaedic Handbook is at the intersection of economics and ethics. Irene van Staveren and Jan Peil bring together 75 unique and original papers to provide up-to-date insights on topics such as markets, globalization, human development, rationality, efficiency, and corporate social responsibility. The book presents contributions from an array of international scholars using methodological and theoretical approaches, and convincingly demonstrates the death of the positive/normative dichotomy that so long held economics in its grip. This invaluable resource will strongly appeal to students of economics and economic methodology, philosophy of science and ethics. It will also be of great benefit to academics and policy-makers involved in economic policies and ethics.
Staging Fashion, 1880-1920 Lenard R. Berlanstein 2012 Catalog published in conjunction with the exhibition, Staging Fashion, 1880-1920: Jane Hading, Lily Elsie, Billie Burke, held at the Bard Graduate Center: Decorative Arts, Design History, Material Culture, from January 17, 2012, through April 8, 2012.
Le Japon Artistique 2013-05-07 Celebrating an era of dynamic and creative cross-pollination between Japanese design and European Art Nouveau at theturn of the last century, Le Japon Artistique features stunning floral imagery drawn from a variety of rare books held in the collection of the Museum of Fine Arts, Boston. Seldom seen outside the museum context, these lush botanical motifs are as visually enchanting as they are significant in the arc of Japanese art history. This treat for art and design lovers is the perfect pick for springtime gift giving.
Majolica Mania Susan Weber 2021-01-12 The first comprehensive study of the most important ceramic innovation of the 19th century Colorful, wildly imaginative, and technically innovative, majolica was functional and aesthetic ceramic ware. Its subject matter reflects a range of 19th-century preoccupations, from botany and zoology to popular humor and the macabre. Majolica Mania examines the medium’s considerable impact, from wares used in domestic settings to monumental pieces at the World’s Fairs. Essays by international experts address the extensive output of the originators and manufacturers in England—including Minton, Wedgwood, and George Jones—and the migration of English craftsmen to the U.S. New research including information on important American makers in New York, Baltimore, and Philadelphia is also featured. Fully illustrated, the book is enlivened by new photography of pieces from major museums and private collections in the U.S. and Great Britain.
French Fashion, Women, and the First World War Maude Bass-Krueger 2019 An unprecedented examination of the impact of fashion on society in France throughout the Great War This fascinating exploration of French women's fashion during World War I is the first in-depth consideration of the role that fashion played in the upheaval of French society between 1914 and 1918. As the fashion industry--the second largest industry in the country--mobilized to help the war effort, Parisian couture houses introduced new styles, aggressively disseminated information through magazines, and strengthened their propaganda efforts overseas. Women of all social classes adapted their garments to the wartime lifestyle, and practicality was increasingly introduced in the form of pockets and "sportswear" textiles like jersey. While women were heralded for contributing to the war effort, the clothes they wore while doing so often provoked debates, particularly when their attire was seen as too masculine or militaristic. With focused studies of wartime garments such as skirt suits, nurse's uniforms, work overalls, and mourning clothes, this volume brings to life the passionate debates that roiled the French fashion industry and reveals the extent to which fashion was a hotly contested topic and a barometer for social tensions throughout this tumultuous era.
Barbara Nessim David Galloway 2013-02-12 Explores the artist's versatile career with essays by friends and colleagues, including fashion critic Elyssa Dimant, German art historian Christoph Benjamin Schulz, and Gloria Steinem.
In a Cloud, in a Wall, in a Chair Zoë Ryan 2019-01-01 This publication brings together six artists and designers working in Mexico at midcentury who expanded the horizons of modernism.
Knoll Textiles Earl Martin 2011
Finnish Modern Design Marianne Aav 1998 This book examines the outstanding design achievements of Finland over the last seven decades, focusing on the central and decisive role played by Modernism. It is the first volume in English to provide a thorough account of the artistic and cultural qualities of Finnish design as distinguished from the design of its Nordic and other European neighbors. Also considered are the principal ideas, individuals, and influences that combined to produce Finnish modernism, as well as its international reception. The book discusses the renowned work of such Finnish architects and designers as Alvar Aalto, Tapio Wirkkala, Kaj Franck, and Timo Sarpaneva, and of manufacturers including Artek, Arabia, and Marimekko. It features separate discussions of architecture, ceramics, glass, furniture, metalwork, jewelry, product design, textiles, and woodworking and concludes with a consideration of the position of design in contemporary Finnish culture. This book is the catalogue for an exhibition at The Bard Graduate Center for Studies in the Decorative Arts held from February 26, 1998, to June 1998.
What is Theory? Hervé Corvellec 2013 There is no consensus in the social and cultural sciences on what theory is, and that is as it should be. A consensus would be outright dangerous for the diversity of intellectual life. The perspectives represented in this volume show that theory can be understood as plot, hope, beholding, doxa, heritage, a stalemate, disappointment, personal matter, or family concept. But, even if theory can be defined in many ways, it cannot be defined in any one way. Beyond disciplinary and epistemological differences, theory has the steadfast characteristic of being what academics work with. More than an epistemological matter, the book's title question is an entry into the dynamics of academic practice. The book consists of a multidisciplinary collection of essays that are tied together by a common effort to tell what theory is. These essays are also paired as dialogues between senior and junior researchers from the same, or allied, disciplines to add a trans-generational dimension to the book's multidisciplinary approach. What Is Theory? has been designed for upper division and graduate students in the social sciences and the humanities, but it will also be of interest to anyone who has felt that the question of what theory is can be more easily asked than answered. Contents include: Why Ask What Theory Is? * The History of the Concept of Theory * History of Ideas at the End of Western Dominance * Looking at Theory in Theory in Science * Theory Has No Big Others in Science and Technology Studies * What Social Science Theory Is and What It Is Not * Theory as Hope * Theory Crisis and the Necessity of Theory - The Dilemmas of Sociology * Theory as Disappointment * Theory - A Personal Matter * Theory - A Professional Matter * Economic Theory - A Critical Realist Perspective * For Theoretical Pluralism in Economic Theory * What Is Theory in Political Science? * For a New Vocabulary of Theory in Political Science * Theorizing the Earth * Spatial Theory as an Interdisciplinary Praxis. *** "This highly original, lively and refreshing book is more than welcome: it is needed....the contributors' insights, passion and diversity fully restore the creative value of theorizing as a way to grasp, understand and more importantly shape the world." - Franck Cochoy, Professor of Sociology, U. of Toulouse
The Artist Project Christopher Noey 2017-09-19 Artists have long been stimulated and motivated by the work of those who came before them—sometimes, centuries before them. Interviews with 120 international contemporary artists discussing works from The Metropolitan Museum of Art's collection that spark their imagination shed new light on art-making, museums, and the creative process. Images of works from The Met collection appear alongside images of the contemporary artists' work, allowing readers to discover a rich web of visual connections that spans cultures and millennia.
Conserving Active Matter Peter Miller 2022-02-24 Considers the future of conservation and its connection to the human sciences. This volume brings together the findings from a five-year research project that seeks to reimagine the relationship between conservation knowledge and the humanistic study of the material world. The project, "Cultures of Conservation," was supported by the Andrew W. Mellon Foundation and included events, seminars, and an artist-in-residence. The effort to conserve things amid change is part of the human struggle with the nature of matter. For as long as people have made things and kept things, they have also cared for and repaired them. Today, conservators use a variety of tools and categories developed over the last one hundred and fifty years to do this work, but in the coming decades, new kinds of materials and a new scale of change will pose unprecedented challenges. Looking ahead to this moment from the perspectives of history, philosophy, materials science, and anthropology, this volume explores new possibilities for both conservation and the humanities in the rethinking of active matter.
The Handbook of Textile Culture Janis Jefferies 2015-11-05 In recent years, the study of textiles and culture has become a dynamic field of scholarship, reflecting new global, material and technological possibilities. This is the first handbook of specially commissioned essays to provide a guide to the major strands of critical work around textiles past and present and to draw upon the work of artists and designers as well as researchers in textiles studies. The handbook offers an authoritative and wide-ranging guide to the topics, issues, and questions that are central to the study of textiles today: it examines how material practices reflect cross-cultural influences; it explores textiles' relationships to history, memory, place, and social and technological change; and considers their influence on fashion and design, sustainable production, craft, architecture, curation and contemporary textile art practice. This illustrated volume will be essential reading for students and scholars involved in research on textiles and related subjects such as dress, costume and fashion, feminism and gender, art and design, and cultural history. Cover image: Anne Wilson, To Cross (Walking New York), 2014. Site-specific performance and sculpture at The Drawing Center, NYC. Thread cross research. Photo: Christie Carlson/Anne Wilson Studio.
Jan Tschichold and the New Typography Paul Stirton 2019-03-26 An original account of the life and work of legendary designer Jan Tschichold and his role in the movement in Weimar Germany to create modern graphic design Richly illustrated with images from Jan Tschichold's little-known private collection of design ephemera, this important book explores a legendary figure in the history of modern graphic design through the artists, ideas, and texts from the Bauhaus that most influenced him. Tschichold (1902-1974), a prolific designer, writer, and theorist, stood at the forefront of a revolution in visual culture that made printed material more elemental and dynamic. His designs were applied to everyday graphics, from billboard advertisements and business cards to book jackets and invoices. This handsome volume offers a new understanding of Tschichold's work, and of the underlying theories of the artistic movement he helped to form, by analyzing his collections: illustrations, advertisements, magazines, and books by well-known figures, such as Kurt Schwitters, El Lissitzky, Aleksandr Rodchenko, and László Moholy-Nagy, and lesser-known artist-designers, including Willi Baumeister, Max Burchartz, Walter Dexel, and Piet Zwart. This book also charts the development of the New Typography, a broad-based movement across Central Europe that included "The Ring," a group formed by Schwitters in 1927. Tschichold played a crucial role in defining this movement, documenting the theory and practice in his most influential book, The New Typography (1928), still regarded as a seminal text of graphic design.
Sheila Hicks Karin Campbell 2016 Drawing on global weaving traditions, the history of painting and sculpture, graphic design, and architecture, Sheila Hicks has redefined how fiber is used to create art, influencing a generation of artists. Sheila Hicks: Material Voices explores sixty years of her prolific career through four diverse perspectives. Karin Campbell considers how Hicks's oeuvre has taken shape over time and highlights the essential links between the artist's work and lived experience. Ted Kooser reflects on the aesthetic and poetic power Hicks's work, while Jason Farago delves into Hicks's incomparable eye for color. Finally, a conversation between the artist and Monique Lévi-Strauss looks back to formative experiences from early in Hicks's life and career.
Josef Frank, Architect and Designer Josef Frank 1996 The architect and interior designer Josef Frank (1885-1967) charted a version of modernism that expressed a unique view of the modern home, the single-family house, and its furnishings. This work tries to reveal the full scope of Frank's interpretation of the modern movement.
Hand + Made Valerie Cassel Oliver 2010 Hand + Made: The Performative Impulse in Art and Craft assesses the latest developments in the ever-increasing overlap between contemporary art and craft. Through the incorporation of performance, the artists featured in this volume have not only broadened the context and function of the handmade object itself, but also usefully blurred the distinctions between the genres of the performing and sculptural arts. The 19 artists featured in this book have either sought to animate the handmade object by using it as an instrument of performance; to extend its impact through public interventions; or to propose their works as residuals of spectacles or happenings. The participating artists are B Team, Conrad Bakker, Nick Cave, Cat Chow, Sonya Clark, Gabriel Craig, Theaster Gates, Cynthia Giachetti, Ryan Gothrup, Sabrina Gschwandtner, Lauren Kalman, Christy Matson, James Melchert, Yuka Otani, Sheila Pepe, Michael Rea, Anne Wilson, Saya Woolfalk, and Bohyun Yoon.
The Islands of Benoît Mandelbrot Nina Samuel 2012 Over the past few decades, the "pictorial turn" in the natural sciences, prompted by the computer's capacity to produce visual representations, has generated considerable theoretical interest. Poised between their materiality and the abstract level they are meant to convey, scientific images are always intersections of form and meaning. Benoît Mandelbrot (1924–2010), one of the best-known producers of digital images in scientific and industrial research, was particularly curious about the ways in which the materiality of scientific representation was able to influence the development of the ideas and abstractions the images embodied. Using images and objects found in Mandelbrot's office, this book questions the relationship between the visual and scientific reasoning in fractal geometry and chaos theory, among the most popular fields to use digital scientific imagery in the past century. These unpublished materials offer new connections between the material world and that of mathematical ideas. Work by Adrien Douady and Otto Rössler provides historical depth to the analysis.
Sheila Hicks: Weaving as a Metaphor Joan Simon 2006
Bruno Mathsson Dag Widman 2006-01-01 A complete survey of the life and work of master designer Bruno Mathsson, whose archetypal Modernist chair is admired worldwide The sensuously undulant lines of Bruno Mathsson's furniture designs made him one of the leading figures of Swedish modernism in the 1930s. Chairs that adapted to their occupant with graceful natural curves became his trademark and have been in continuous production for more than fifty years. In his less familiar architectural work, Mathsson (1907-1988) applied the same principles of innovative comfortable living. Throughout his work the connections between design and ergonomics, aesthetics and innovative materials, energy saving and environmental concerns resonate for designers today. This book surveys Mathsson's output as an architect and designer as well as his relationships with American architects and designers including Frank Lloyd-Wright, Charles and Ray Eames, and Hans Knoll. Extensive illustrations include unpublished photographs of his Mathsson's work in situ.
Re-envisioning the Contemporary Art Canon Ruth E Iskin 2016-12-08 Re-envisioning the Contemporary Art Canon: Perspectives in a Global World seeks to dissect and interrogate the nature of the present-day art field, which has experienced dramatic shifts in the past 50 years. In discussions of the canon of art history, the notion of ‘inclusiveness’, both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of ‘exclusion’, which dominated critiques of the canon up until two decades ago. The art field has dramatically, if insufficiently, changed in the half-century since the first protests and critiques of the exclusion of ‘others’ from the art canon. With increased globalization and shifting geopolitics, the art field is expanding beyond its Euro-American focus, as is particularly evident in the large-scale international biennales now held all over the globe. Are canons and counter-canons still relevant? Can they be re-envisioned rather than merely revised? Following an introduction that discusses these issues, thirteen newly commissioned essays present case studies of consecration in the contemporary art field, and three commissioned discussions present diverse positions on issues of the canon and consecration processes today. This volume will be of interest to instructors and students of contemporary art, art history, and museum and curatorial studies.
Dress History Charlotte Nicklas 2015-10-22 The field of dress history has experienced exponential growth over the past two decades. This in-depth investigation examines the expanding borders and porous boundaries of the discipline today, outlining key debates and showcasing the most exciting research. With international case studies from a wide range of scholars, the volume encompasses work from a variety of historical periods from the late 18th century to the present day. Contributors examine, critique and expand the methodologies and sources used in fashion history, analyse how dress is collected, displayed and sold, and investigate clothing's meanings and uses in the practice of identity. Exploring overlooked territories and new approaches to analysis, the book offers students and scholars a fresh appraisal of dress history in the 21st century.
Theorising Performance Edith Hall 2010-03-25 Constitutes the first analysis of the modern performance of ancient Greek drama from a theoretical perspective.
On Weaving Anni Albers 2003-01-01 This survey of textile fundamentals and methods, written by the foremost textile artist of the 20th century, covers hand weaving and the loom, fundamental construction and draft notation, modified and composite weaves, early techniques of thread interlacing, interrelation of fiber and construction, tactile sensibility, and design. 9 color illustrations. 112 black-and-white plates.
Bauhaus Weaving Theory T’ai Smith 2014-11-01 The Bauhaus school in Germany has long been understood through the writings of its founding director, Walter Gropius, and well-known artists who taught there such as Wassily Kandinsky and László Moholy-Nagy. Far less recognized are texts by women in the school’s weaving workshop. In Bauhaus Weaving Theory, T’ai Smith uncovers new significance in the work the Bauhaus weavers did as writers. From colorful, expressionist tapestries to the invention of soundproofing and light-reflective fabric, the workshop’s innovative creations influenced a modernist theory of weaving. In the first careful examination of the writings of Bauhaus weavers, including Anni Albers, Gunta Stözl, and Otti Berger, Smith details how these women challenged assumptions about the feminine nature of their craft. As they harnessed the vocabulary of other disciplines like painting, architecture, and photography, Smith argues, the weavers resisted modernist thinking about distinct media. In parsing texts about tapestries and functional textiles, the vital role these women played in debates about medium in the twentieth century and a nuanced history of the Bauhaus comes to light. Bauhaus Weaving Theory deftly reframes the Bauhaus weaving workshop as central to theoretical inquiry at the school. Putting questions of how value and legitimacy are established in the art world into dialogue with the limits of modernism, Smith confronts the belief that the crafts are manual and technical but never intellectual arts.
Kunst an den Rändern Christiane Kruse 2021-10-25 Bilder werden nicht als Kunst geboren. Marcel Duchamp hatte mit seinen Readymades den Kunstbetrieb in eine Debatte über In- und Exklusion von Alltagsdingen in die ‚Hochkunst‘ verstrickt. Seitdem kann man mit Arthur Danto vom „Ende der Kunst“ sprechen. Duchamps Kunst-Erweiterung führte zu einer explosionsartigen Vermehrung von Kunstgegenständen und -begriffen, die bis in die Gegenwart anhält. Ferner provozieren Bilder und Objekte aus Nicht-Kunst-Bereichen mit eigener Tradition das Kunstsystem, indem sie Kunstkriterien adaptieren. Die Beiträge dieses Bandes handeln von Provokationen und Interventionen, den Transfers bzw. Vermischungen der Bild- und Objektkulturen und erforschen Bilder, Objekte und Aktionen in ihren kulturellen Kontexten, um dem sich in Auflösung befindenden Kunstsystem auf den Grund zu gehen.

Downloaded from vstecssingapore.com on August 11, 2022 by guest