

Theories And Documents Of Contemporary Art A Sourcebook Of Artists Writings Second Edition Revised And Expanded By Kristine Stiles

This anthology investigates the turn in art not only towards archives and histories, the relics of modernities past, but toward the phenomena, in themselves, of haunting and the activation of memory. It looks at a wide array of artistic relationships to memory association, repetition and reappearance, as well as forms of active forgetting. Its discussions encompass artworks from the late 1940s onward, ranging from reperformances such as Marina Abramovic's *Seven Easy Pieces* (embodied resurrections of decades-removed performance pieces by her contemporaries) to the inanimate trace of memory Robert Morris assigns to his free-form felt pieces, which forget in their present configurations their previous slides and falls.

Julie Ren investigates the motivations and practices of making art spaces in Beijing and Berlin to engage with comparative urbanism as a framework for doing research, beyond its significance as a critical intervention. Across vastly different contexts, where universal theories of modernity or development seem increasingly misplaced, she innovatively explores the ways that art spaces employ creative capital to sustain themselves in a competitive urban landscape. She shows how these art spaces are embedded within a politics of aspiration and demonstrates that aspiration is an important lens through which to understand the nature of, and possibilities for, urban change.

Robert Langdon, een Amerikaanse kunsthistoricus, wordt verdacht van moord in het Louvre, wat hem dwingt via cryptische aanwijzingen de ware schuldige te vinden. Vanaf ca. 16 jaar.

Daar waar Will Gompertz ophoudt, gaat Sarah Thornton verder: waarom is moderne kunst, kunst? Een briljante inkijk in de kunstwereld aan de hand van de belangrijkste hedendaagse kunstenaars van dit moment Sarah Thornton volgde jarenlang 33 beroemde kunstenaars en was tijdens haar bezoeken aan hen als een vlieg op de muur. Ze ontmoet de politiek geëngageerde Ai Weiwei voor en na zijn gevangenschap, en ze spreekt met Jeff Koons over zijn rijke klanten in Londen, Frankfurt en Abu Dhabi. De lezer maakt verder kennis met andere wereldberoemde kunstenaars, onder wie Damian Hirst, Marina Abramovic, Cindy Sherman en Lena Dunham. Waarom maken zij kunst en wat betekenen hun kunstwerken? In *Wat is een kunstenaar?* stelt Thornton de vraag of een kunstenaar bij uitstek een ondernemer is of het kunstenaarschap juist een roeping is. Is het een filosofische bezigheid of is het puur vermaak? Thornton is de perfecte gids, die de wereld van de moderne kunst voor iedereen toegankelijk maakt. Na het lezen van *Wat is een kunstenaar?* wordt de kunst waar je eerst je schouders voor ophaalde opeens bijzonder interessant en vermakelijk. De pers over *Wat is een kunstenaar?* 'Sarah Thornton is de Jane Goodall van de kunstwereld.' *The Washington Post* 'Een meesterlijk portret van 33 kunstenaars.' *Publishers Weekly* 'Zal zelfs de doorgewinterde kunstliefhebber versteld doen staan.' *San Francisco Chronicle* 'Een pageturner over de kunstwereld.' *Globe and Mail* 'Hoewel het boek over de modern kunst gaat, zijn de thema's universeel.' *The Bookseller* 'Geestdriftig, scherpzinnig en origineel.' *Financial Times* 'Briljant en vermakelijk.' *The Guardian*

An essential text in the field of contemporary art history, it has now been updated to represent 30 countries and over 100 new artists. The internationalism evident in this revised edition reflects the growing interest in contemporary art throughout the world from the U.S. and Europe to the Middle East, Asia, Africa, Latin America, and Australia.

Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings (Second Edition, Revised and Expanded by Kristine Stiles) Univ of California Press
GARDNER'S ART THROUGH THE AGES: A CONCISE GLOBAL HISTORY, 4th Edition has been written from the ground up to create a one-semester, student-friendly introduction to art history while retaining the impeccable reliability and scholarship of *GARDNER'S ART THROUGH THE AGES*. This beautifully illustrated fourth edition has been updated to make it easier than ever for students to master the material. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The *Routledge Handbook of Planning Theory* presents key contemporary themes in planning theory through the views of some of the most innovative thinkers in planning. They introduce and explore their own specialized areas of planning theory, to conceptualize their contemporary positions and to speculate how these positions are likely to evolve and change as new challenges emerge. In a changing and often unpredictable globalized world, planning theory is core to understanding how planning and its practices both function and evolve. As illustrated in this book, planning and its many roles have changed profoundly over the recent decades; so have the theories, both critical and explanatory, about its practices, values and knowledges. In the context of these changes, and to contribute to the development of planning research, this handbook identifies and introduces the cutting edge, and the new emerging trajectories, of contemporary planning theory. The aim is to provide the reader with key insights into not just contemporary planning thought, but potential future directions of both planning theory and planning as a whole. This book is written for an international readership, and includes planning theories that address, or have emerged from, both the global North and parts of the world beyond.

People all over the world make art and take pleasure in it, and they have done so for millennia. But acknowledging that art is a universal part of human experience leads us to some big questions: Why does it exist? Why do we enjoy it? And how do the world's different art traditions relate to art and to each other? *Art Without Borders* is an extraordinary exploration of those questions, a profound and personal meditation on the human hunger for art and a dazzling synthesis of the whole range of inquiry into its significance. Esteemed thinker Ben-Ami Scharfstein's encyclopedic erudition is here brought to bear on the full breadth of the world of art. He draws on neuroscience and psychology to understand the way we both perceive and conceive of art, including its resistance to verbal exposition. Through examples of work by Indian, Chinese, European, African, and Australian artists, *Art Without Borders* probes the distinction between accepting a tradition and defying it through innovation, which leads to a consideration of the notion of artistic genius. Continuing in this comparative vein, Scharfstein examines the

mutual influence of European and non-European artists. Then, through a comprehensive evaluation of the world's major art cultures, he shows how all of these individual traditions are gradually, but haltingly, conjoining into a single current of universal art. Finally, he concludes by looking at the ways empathy and intuition can allow members of one culture to appreciate the art of another. Lucid, learned, and incomparably rich in thought and detail, *Art Without Borders* is a monumental accomplishment, on par with the artistic achievements Scharfstein writes about so lovingly in its pages.

Essays discuss the terminology, etymology, and history of key terms, offering a foundation for critical historical studies of games. Even as the field of game studies has flourished, critical historical studies of games have lagged behind other areas of research. Histories have generally been fact-by-fact chronicles; fundamental terms of game design and development, technology, and play have rarely been examined in the context of their historical, etymological, and conceptual underpinnings. This volume attempts to “debug” the flawed historiography of video games. It offers original essays on key concepts in game studies, arranged as in a lexicon—from “Amusement Arcade” to “Embodiment” and “Game Art” to “Simulation” and “World Building.” Written by scholars and practitioners from a variety of disciplines, including game development, curatorship, media archaeology, cultural studies, and technology studies, the essays offer a series of distinctive critical “takes” on historical topics. The majority of essays look at game history from the outside in; some take deep dives into the histories of play and simulation to provide context for the development of electronic and digital games; others take on such technological components of games as code and audio. Not all essays are history or historical etymology—there is an analysis of game design, and a discussion of intellectual property—but they nonetheless raise questions for historians to consider. Taken together, the essays offer a foundation for the emerging study of game history. Contributors Marcelo Aranda, Brooke Belisle, Caetlin Benson-Allott, Stephanie Boluk, Jennifer deWinter, J. P. Dyson, Kate Edwards, Mary Flanagan, Jacob Gaboury, William Gibbons, Raiford Guins, Erkki Huhtamo, Don Ihde, Jon Ippolito, Katherine Isbister, Mikael Jakobsson, Steven E. Jones, Jesper Juul, Eric Kaltman, Matthew G. Kirschenbaum, Carly A. Kocurek, Peter Krapp, Patrick LeMieux, Henry Lowood, Esther MacCallum-Stewart, Ken S. McAllister, Nick Monfort, David Myers, James Newman, Jenna Ng, Michael Nitsche, Laine Nooney, Hector Postigo, Jas Purewal, René H. Reynolds, Judd Ethan Ruggill, Marie-Laure Ryan, Katie Salen Tekinba?, Anastasia Salter, Mark Sample, Bobby Schweizer, John Sharp, Miguel Sicart, Rebecca Elisabeth Skinner, Melanie Swalwell, David Thomas, Samuel Tobin, Emma Witkowski, Mark J.P. Wolf

Julian Barnes heeft kunst en literatuur zelf moeten ontdekken, en dat gebeurde pas op latere leeftijd. Op een dag bezocht hij het Musée Gustave Moreau, zonder precies te weten wie de schilder was, en werd getroffen door zijn ongewone, weelderige werk. De mystiek van de schilderijen in combinatie met het feit dat hij een ‘eigen ontdekking’ had gedaan, zette hem in vuur en vlam. Julian Barnes weet hoe kunst je hart kan veroveren en hoe dat op de lezer over te brengen. Hij neemt de lezer mee op ontdekkingsreis langs de romantiek, het realisme naar zijn favoriete stroming, het modernisme. Gepassioneerd en uitnodigend leert hij ons het werk kennen van grote schilders als Delacroix, Courbet, Manet, Cézanne, Degas, Redon, Bonnard, Magritte, Howard Hodgkin en Lucian Freud.

‘Het blinde licht’ van Benjamín Labatut gaat over Fritz Haber, Werner Heisenberg, Alexander Grothendieck – grote natuurwetenschappers die de loop van de twintigste eeuw hebben veranderd. En de mensheid dichter bij de afgrond hebben gebracht. ‘Het blinde licht’ is een roman over menselijke (over)moed en de morele consequenties van wetenschappelijke vooruitgang. En over de onmetelijke verbeelding die nodig is om het ondenkbare te bedenken.

Now with SAGE Publishing, and co-authored by one of the foremost authorities on sociological theory, George Ritzer and Jeffrey Stepnisky's *Classical Sociological Theory*, Seventh Edition, provides a comprehensive overview of the major theorists and schools of sociological thought from the Enlightenment roots of theory through the early 20th century. The integration of key theories with biographical sketches of theorists and the requisite historical and intellectual context helps students to better understand the original works of classical authors as well as to compare and contrast classical theories. New to this Edition · In Ch. 1, Colonialism is now discussed as a major social force in development of modern society. · In Ch. 2, there is an expanded discussion of the historical significance of Early Women Founders and the contributions of W.E.B. Du Bois. · The chapter on Du Bois (Ch. 9) includes new material about his intellectual influences. · New contemporary commentary about Durkheim has been added to Ch. 7. · Ch. 9 includes new material from recently translated later writings of George Simmel, providing new context for his overall theory. · Addition of Historical Context boxes throughout text. · Sections on contemporary applications of classical theory have been added to each chapter.

In *Art & Language International* Robert Bailey reconstructs the history of the conceptual art collective Art & Language, situating it in a geographical context to rethink its implications for the broader histories of contemporary art. Focusing on its international collaborations with dozens of artists and critics in and outside the collective between 1969 and 1977, Bailey positions Art & Language at the center of a historical shift from Euro-American modernism to a global contemporary art. He documents the collective's growth and reach, from transatlantic discussions on the nature of conceptual art and the establishment of distinct working groups in New York and England to the collective's later work in Australia, New Zealand, and Yugoslavia. Bailey also details its publications, associations with political organizations, and the internal power struggles that precipitated its breakdown. Analyzing a wide range of artworks, texts, music, and films, he reveals how Art & Language navigated between art worlds to shape the international profile of conceptual art. Above all, Bailey underscores how the group's rigorous and interdisciplinary work provides a gateway to understanding how conceptual art operates as a mode of thinking that exceeds the visual to shape the philosophical, historical, and political.

In de romans van Nobelprijswinnaar Albert Camus wordt het absurde van de twintigste-eeuwse samenleving afgezet tegen een persoonlijke moraal van vriendschap en menselijkheid. Een of meer personages worden stevast door de loop van gebeurtenissen, nooit uit eigen vrije wil, schuldig aan een misdaad. De kuststad Oran is in de greep van de pest. De slachtoffers sterven een snelle en vreselijke dood, en als gevolg van de quarantaine worden de andere inwoners geplaagd door gevoelens van angst en claustrofobie. Elke persoon reageert verschillend op de dodelijke ziekte: sommigen leggen zich neer bij hun lot, anderen zoeken schuld en wraak. En een paar, onder wie de antiheld dokter Rieux, proberen kost wat kost de terreur te weerstaan. De pest is een meeslepende vertelling over moed en vastberadenheid en de broosheid van het menselijk bestaan.

For forty years, this widely acclaimed classic has remained unsurpassed as an introduction to art in the Western world, boasting the matchless credibility of the Janson name. This newest update features a more contemporary, more colorful design and vast array of extraordinarily produced illustrations that have become the Janson hallmark. A narrative voice makes this book a truly enjoyable read, and carefully reviewed and revised updates to this edition offer the utmost clarity in contributions based on recent scholarship. Extensive captions for the book's incredible art program offer profound insight through the

eyes of twentieth-century art historians speaking about specific pieces of art featured throughout. Significantly changed in this edition is the chapter on "The Late Renaissance," in which Janson offers a new perspective on the subject, tracing in detail the religious art tied to the Catholic Reform movement, whose early history is little known to many readers of art history. Janson has also rearranged early Renaissance art according to genres instead of time sequence, and he has followed the reinterpretation of Etruscan art begun in recent years by German and English art historians. With a truly humanist approach, this book gives written and visual meaning to the captivating story of what artists have tried to express—and why—for more than 30,000 years.

GARDNER'S ART THROUGH THE AGES: BACKPACK EDITION, BOOK E: MODERN EUROPE AND AMERICA is part of an easy-to-carry, six-volume set. Author and award-winning scholar-professor Fred Kleiner continues to set the standard for art history textbooks, combining impeccable and authoritative scholarship with an engaging approach that discusses the most significant artworks and monuments in their full historical and cultural contexts. The most widely read and respected history of art and architecture in the English language for over 85 years, the book's 15th edition includes nearly 200 new images, new pedagogical box features, images that have been upgraded for clarity and color-fidelity, revised and improved maps and architectural reconstructions, and more. Over 40 reviewers -- both generalists and specialists -- contributed to the accuracy and readability of this edition. GARDNER's has built its stellar reputation on up-to-date and extensive scholarship, reproductions of unsurpassed quality, the consistent voice of a single storyteller, and more online resources and help for students and instructors than any other art survey text. For half-year and Western-only courses, books within the six-book set can be purchased individually. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Thomas Hirschhorn, a leading installation artist whose work is owned and exhibited by modern art museums throughout Europe and the United States, is known for compelling, often site-specific and interactive environments tackling issues of critical theory, global politics, and consumerism. His work initially engages the viewer through sheer superabundance. Combining found images and texts, bound up in handcrafted constructions of cardboard, foil, and packing tape, the artworks reflect the intellectual scavenging and sensory overload that characterize our own attempts to grapple with the excess of information in daily life. Christina Braun, the first to compile and systematically analyze the extensive source material on this artist's theoretical principles, sheds light on the complicated yet constitutive relations between Hirschhorn's work and theory. Her study, now translated into English, makes a major contribution to the study of contemporary art.

This second volume of the series *Advances in Art & Urban Futures* brings together contributions from artists, sociologists, architects and cultural theorists in addressing the recoveries and reclamations being made within urban and rural landscapes as a result of the fallout of redevelopment in the twenty-first century. *Recoveries and Reclamations* addresses pertinent issues facing all those interested in a multi-disciplinary approach to developing critical interventions in public space. The book includes the examination of the work of Doris Salcedo to the unseen spaces in Birmingham; the implications of gender in the creation of *The Wapping Project* in East London; the self-representation of asylum seekers from Bosnia-Herzegovina; the issue of the 'imagined' community in relation to the Irish in Britain; the significance of assemblage in the work of Mierle Laderman Ukeles and the global importance of local actions in collaborations between ecologists and artists.

This title presents an anthology of texts which frames the recent educational turn in the arts within a wider historical and social context. The *Documents of Contemporary Art* are a series of anthologies co-published by Whitechapel Gallery and The MIT Press which document major themes and ideas in contemporary art. Edited and introduced by a scholar, artist, critic or curator, each of these sourcebooks provides access to a plurality of voices and perspectives on a specific subject or body of writing that has been of key influence to contemporary art internationally.

As an artist, Deborah Sokolove has often been surprised and dismayed by the unexamined attitudes and assumptions that the church holds about how artists think and how art functions in human life. By investigating these attitudes and tying them to concrete examples, Sokolove hopes to demystify art--to bring art down to earth, where theologians, pastors, and ordinary Christians can wrestle with its meanings, participate in its processes, and understand its uses. In showing the commonalities and distinctions among the various ways that artists themselves approach their work, *Sanctifying Art* can help the church talk about the arts in ways that artists will recognize. As a member of both the church and the art world, Sokolove is well-positioned to bridge the gap between the habits of thought that inform the discourse of the art world and those quite different ideas about art that are taken for granted by many Christians. When art is understood as intellectual, technical, and physical as well as ethereal, mysterious, and sacred, we will see it as an integral part of our life together in Christ, fully human and fully divine.

Despite the explosion of interest in the "global 1968," the arts in this period - both popular and avant-garde forms - have too often been neglected. This interdisciplinary volume brings together scholars in history, cultural studies, musicology and other areas to explore the symbiosis of the sonic and the visual in the counterculture of the 1960s.

The 15TH EDITION of GARDNER'S ART THROUGH THE AGES: A GLOBAL HISTORY, VOLUME II: Don't just show art to your students; take them on a journey through history. Author and award-winning scholar-professor Fred Kleiner continues to set the standard for art history textbooks, combining impeccable and authoritative scholarship with an engaging approach that discusses the most significant artworks and monuments in their full historical and cultural contexts. The most widely read and respected history of art and architecture in the English language for over 85 years, the book's new 15th Edition includes nearly 200 new images, new pedagogical box features, images that have been upgraded for clarity and color-fidelity, revised and improved maps and architectural reconstructions, and more. Over 40 reviewers - both generalists and specialists -- contributed to the accuracy and readability of this edition. GARDNER's has built its stellar reputation on up-to-date and extensive scholarship, reproductions of unsurpassed quality, the consistent voice of a single storyteller, and more online resources and help for students and instructors than any other art survey text. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Met Chelsea Girls maakt Myles een documentaire van haar leven, die niet alleen haar eigen identiteit verkent maar ook die van een hele feestende, flitsende, ten onder gaande generatie. Ze fileert haarfijn haar kindertijd in Arlington toen ze op een strenge katholieke school zat en de impact van de dood van haar alcoholistische vader waarvan zij de enige getuige was. Eileen was voorbestemd voor grootse dingen, van dat besef was ze altijd al doordrongen, dus na haar studie verhuist ze naar New York om schrijfster te worden. De verhalen wervelen voort in een razend tempo en tonen een scherp en vaak smoezelig beeld van de New Yorkse kunstscene uit de jaren '70 en '80. Seks, drugs en alcohol vullen de leegtes en maskeren de doelloosheid van het bestaan, maar daarnaast zijn er ook de notitieboekjes die voller en voller worden. Eileen schrijft zonder terughoudendheid of zelfcensuur, ze registreert - alles.

The question of what architecture is answered in this book with one sentence: Architecture is space created for human activities. The basic need to find food and water places

these activities within a larger spatial field. Humans have learned and found ways to adjust to the various contextual difficulties that they faced as they roamed the earth. Thus rather than adapting, humans have always tried to change the context to their activities. Humanity has looked at the context not merely as a limitation, but rather as a spatial situation filled with opportunities that allows, through intellectual interaction, to change these limitations. Thus humanity has created within the world their own contextual bubble that firmly stands against the larger context it is set in. The key notion of the book is that architecture is space carved out of and against the context and that this process is deterministic.

From Picasso's Cubism and Duchamp's readymades to Warhol's silkscreens and Smithson's earthworks, the art of the twentieth century broke completely with earlier artistic traditions. A basic change in the market for advanced art produced a heightened demand for innovation, and young conceptual innovators – from Picasso and Duchamp to Rauschenberg and Warhol to Cindy Sherman and Damien Hirst – responded not only by creating dozens of new forms of art, but also by behaving in ways that would have been incomprehensible to their predecessors. *Conceptual Revolutions in Twentieth-Century Art* presents the first systematic analysis of the reasons for this discontinuity. David W. Galenson, whose earlier research has changed our understanding of creativity, combines social scientific methods with qualitative analysis to produce a fundamentally new interpretation of modern art that will give readers a far deeper appreciation of the art of the past century, and of today, than is available elsewhere.

These essays attempt to confront the effect of years of postmodernity and its promotion of individuality at the cost of solidarity and communal spirit. In the wake of this it suggests possible frameworks for an art study that restores a certain focus on communal spirit. It proposes, too, that art study's fragile position in contemporary society is a consequence of over-commercialisation and its resultant surface values. Consumerist and corporate ideology encourage the consumer/individual's self-realisation, seemingly divorced from communal interests. Within this isolation lies the potential breakdown of ethics. Therefore, I dream of a kinder society, i.e. one where we are engaged in realising the community, as its citizens. This is not blind obedience, but in a spirit of contributing to a whole (society). More specifically, it means allowing and, to a degree, maintaining art study, as a sphere of possibilities for budding citizen artists. It is envisaging art study as a discursive arena, and creating an academic space that allows for art's main contribution - the dislodging of the so-called proper – i.e. entrenched doctrine. I believe that art study can contribute to the improving of society, in the main, because art enacts a different sharing of the sensible.

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Color Chart celebrates a paradox: the lush beauty that results when contemporary artists assign colour decisions to chance, readymade source or arbitrary system. Midway through the 20th century, long-held convictions regarding the spiritual truth or scientific validity of particular colours gave way to an excitement about colour as a mass-produced and standardized commercial product. The Romantic quest for personal expression instead became Andy Warhol's 'I want to be a machine'; the artistry of mixing pigments was eclipsed by Frank Stella's 'Straight out of the can; it can't get better than that'. This book, and the exhibition it accompanies, is the first devoted to this pivotal transformation, and features work by some forty artists ranging from Ellsworth Kelly and Gerhard Richter to Sherrie Levine and Damien Hirst.

A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

How did the concept of the avant-garde come into existence? How did it impact on the performing arts? How did the avant-garde challenge the artistic establishment and avoid the pull of commercial theatre, gallery and concert-hall circuits? How did performance artists respond to new technological developments? Placing key figures and performances in their historical, social and aesthetic context, Günter Berghaus offers an accessible introduction to post-war avant-garde performance. Written in a clear, engaging style, and supported by text boxes and illustrations throughout, this volume explains the complex ideas behind avant-garde art and evocatively brings to life the work of some of its most influential performance artists. Covering hot topics such as multi-media and body art performances, this text is essential reading for students of theatre studies and performance.

Wanneer is iets kunst? Over dit fundamentele en complexe vraagstuk buigt de befaamde auteur en criticus Arthur C. Danto zich in *Wat kunst is*. Door aan te tonen dat er wel degelijk universele kenmerken bestaan, betwist hij de populaire aanname dat kunst een ondefinieerbaar concept is. Danto stelt dat, hoewel de benaderingen uiteenlopen, een kunstwerk altijd gedefinieerd wordt door twee noodzakelijke voorwaarden: betekenis en belichaming, en hij noemt ook een nieuwe voorwaarde, namelijk het droomachtige karakter van kunst. In zijn vakkundig

gevoerde beredenering betreft Danto op een toegankelijke manier zowel filosofie als kunst van alle genres en tijden, beginnend bij Platos definitie van kunst in De ideale staat, gevolgd door de ontwikkeling van kunst als een aaneenschakeling van ontdekkingen, zoals perspectief, clair-obscur en fysionomie. Danto bespreekt op fascinerende wijze Andy Warhols beroemde verpakingsdozen, die zichtbaar niet lijken te verschillen van de alledaagse voorwerpen die ze voorstellen. In dit verreikende onderzoek naar kunstzinnige uitingen gaat Danto in op bijdragen van filosofen als Descartes, Kant en Hegel, maar ook artiesten als Michelangelo, Poussin, Duchamp en Warhol. Arthur Coleman Danto (1924-2013) was een Amerikaanse kunstcriticus en filosoof. Hij is vooral bekend geworden als de invloedrijkste kunstcriticus van The Nation en door zijn werk in de wijsgerige esthetica en geschiedenis van de filosofie. `Valt er nog te zeggen waar het bij kunst om gaat? Waar veel kenners en kunstenaars het antwoord schuldig blijven, waagt de eminente filosoof en criticus Arthur C. Danto een inspirerende poging. Maarten Doorman, de Volkskrant ****

GARDNER'S ART THROUGH THE AGES: A CONCISE WESTERN HISTORY has been written from the ground up to create a one-semester, student-friendly introduction to art history while retaining the impeccable reliability and scholarship of Gardner's Art through the Ages. This beautifully illustrated fourth edition has been updated to make it easier than ever for students to master the material. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Dit e-book uit de serie PrismaDyslexie bevat het lettertype Dyslexie. De letters van dit lettertype zijn zodanig aangepast dat dyslectici minder moeite hebben ze van elkaar te onderscheiden, waardoor er minder leesfouten gemaakt worden en het lezen gemakkelijker wordt. Vlammen. Het tweede deel in de verslavende HONGERSPELEN-trilogie Katniss Everdeen heeft samen met Peeta Mellark De Hongespelen gewonnen. Sinds hun terugkeer naar District 12 wordt er gefluisterd over een opstand tegen het Capitool. President Snow stelt Katniss persoonlijk verantwoordelijk voor het temperen van alle onrust. Ze raakt verstrikt in een angstaanjagend politiek web en twijfelt of ze de vlammen van de revolutie echt wil doven...

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