



communicate the issues and experiences usually excluded from artistic representation, but it gives voice to a multiplicity of perspectives. At its best it relies on the participation of the audience to actively contribute to the work, carrying forth the dialogue it inspires.” —BOMB

Matisse on Art-Henri Matisse 1995 Ed : Brooklyn College and City University of New York, Revised edition, Includesnew texts, introduction, biography, overview.

Anatomy Live-Maaike Bleeker 2008 Gross anatomy, the study of anatomical structures that can be seen by unassisted vision, has long been a subject of fascination for artists. For most modern viewers, however, the anatomy lesson—the technically precise province of clinical surgeons and medical faculties—hardly seems the proper breeding ground for the hybrid workings of art and theory. We forget that, in its early stages, anatomy pursued the highly theatrical spirit of Renaissance science, as painters such as Rembrandt and Da Vinci and medical instructors like Fabricius of Aquapendente shared audiences devoted to the workings of the human body.

Anatomy Live: Performance and the Operating Theatre, a remarkable consideration of new developments on the stage, as well as in contemporary writings of theorists such as Donna Haraway and Brian Massumi, turns our modern notions of the dissecting table on its head—using anatomical theatre as a means of obtaining a fresh perspective on representations of the body, conceptions of subjectivity, and own knowledge about science and the stage. Critically dissecting well-known exhibitions like Body Worlds and The Visible Human Project and featuring contributions from a number of diverse scholars on such subjects as the construction of spectatorship and the implications of anatomical history, Anatomy Live is not to be missed by anyone with an interest in this engaging intersection of science and artistic practice.

Impressionism-Meyer Schapiro 1997 Presents a revision of the late Columbia University art historian's lectures given at Indiana University in 1961

Slave Portraiture in the Atlantic World-Agnes Lugo-Ortiz 2013-09-30 Slave Portraiture in the Atlantic World is the first book to focus on the individualized portrayal of enslaved people from the time of Europe's full engagement with plantation slavery in the late sixteenth century to its final official abolition in Brazil in 1888. While this period saw the emergence of portraiture as a major field of representation in Western art, 'slave' and 'portraiture' as categories appear to be mutually exclusive. On the one hand, the logic of chattel slavery sought to render the slave's body as an instrument for production, as the site of a non-subject. Portraiture, on the contrary, privileged the face as the primary visual matrix for the representation of a distinct individuality. Essays address this apparent paradox of 'slave portraits' from a variety of interdisciplinary perspectives, probing the historical conditions that made the creation of such rare and enigmatic objects possible and exploring their implications for a more complex understanding of power relations under slavery.

Antonin Artaud-Antonin Artaud 1988-10-10 "Artaud remains one of the significant and influential theorists of modern theatre."—Gerald Rabkin, Rutgers University

Film Theory-Thomas Elsaesser 2015-03-12 What is the relationship between cinema and spectator? This is the key question for film theory, and one that Thomas

Elsaesser and Malte Hagener put at the center of their insightful and engaging book, now revised from its popular first edition. Every kind of cinema (and every film theory) first imagines an ideal spectator, and then maps certain dynamic interactions between the screen and the spectator's mind, body and senses. Using seven distinctive configurations of spectator and screen that move progressively from 'exterior' to 'interior' relationships, the authors retrace the most important stages of film theory from its beginnings to the present—from neo-realist and modernist theories to psychoanalytic, 'apparatus,' phenomenological and cognitivist theories, and including recent cross-overs with philosophy and neurology. This new and updated edition of Film Theory: An Introduction through the Senses has been extensively revised and rewritten throughout, incorporating discussion of contemporary films like Her and Gravity, and including a greatly expanded final chapter, which brings film theory fully into the digital age.

Darius Milhaud-Paul Collaer 1988-10-10

Aesthetics, Method, and Epistemology-Michel Foucault 2020-08-06 Aesthetics offers a focused study on the philosophy, literature and art which have informed Foucault's particular engagement with ethics and power, including brilliant commentaries on the work of de Sade, Rousseau, Marx, Nietzsche, Roussel and Boulez.

The Queer Art of Failure-Judith Halberstam 2011-09-19 The Queer Art of Failure is about finding alternatives - to conventional understandings of success in a heteronormative, capitalist society; to academic disciplines that confirm what is already known according to approved methods of knowing; and to cultural criticism that has extensively theorized hegemony but paid little attention to counter-hegemony. Judith Halberstam proposes "low theory" as a means of recovering ways of being and forms of knowledge not legitimized by existing systems and institutions. Low theory is derived from eccentric archives. It runs the risk of not being taken seriously. It entails a willingness to fail and to lose one's way. Tacking back and forth between high theory and low theory, high culture and low culture, Halberstam looks for the unexpected and subversive in popular culture, avant-garde performance, and queer art. She pays particular attention to animated children's films, contending that new forms of animation, especially CGI, have generated narratives filled with unexpected encounters between the childish, the transformative, and the queer. Dismantling contemporary logics of success, Halberstam demonstrates that failure sometimes offers more creative, cooperative, and surprising ways of being in the world.

The Portrait in Photography-Graham Clarke 1992 The photographic portrait is discussed in a wide context, from general subjects such as the family photograph album and American portrait photography to the work of individual artists like Sander and Stieglitz.