

La Originalidad De La Vanguardia Y Otros Mitos Modernos

S Ashworth

La originalidad de la Vanguardia y otros mitos modernos Rosalind Krauss, 2015-09

La originalidad de la vanguardia y otros mitos modernos Rosalind E. Krauss, 1996 Cofundadora y coeditora de la revista «October» y antigua componente de «Artforum», Rosalind E. Krauss ha participado desde una posición preeminente en la formulación más importante de la teoría de la posmodernidad. La originalidad de la vanguardia y otros mitos modernos explora en quince ensayos, caracterizados a menudo por su talante combativo, las diferentes formas en que la ruptura estilística que dio origen al movimiento posmoderno está obligando a cambiar diversas concepciones enraizadas en el arte del siglo XX. Rechazando la metodología historicista al uso y apoyándose en las teorías estructuralistas sobre la relación entre imagen y significado, Krauss analiza la radical innovación que supuso el collage de Picasso, el potencial transgresor de la escultura de Giacometti, el importante papel que desempeñó la fotografía en el seno de la poética surrealista o el concepto de «dibujo en el espacio» de Julio González. Asimismo, estudia el efecto que la reproductibilidad técnica ha tenido sobre los conceptos míticos «individuo creador», «obra original» o «estilo», y apunta desarrollos artísticos posmodernos en el ámbito de la escultura y las instalaciones. Estudios en torno a figuras como Duchamp, Jackson Pollock, Sol LeWitt o Richard Serra completan la presente recopilación, que revela en último término la evolución y el punto de vista no sólo de la autora, sino de una parte significativa de la crítica del arte.

Color, 2007 El color es la expresión más pura de la vitalidad. El mundo contemporáneo tiene muy presente el color: en los medios electrónicos, en las artes, en la decoración, en la arquitectura, en el diseño, en la ciencia y en la medicina alternativa, entre muchas otras áreas; por esto puede afirmarse que el color es parte de una educación visual que a todos nos permea, y por esto mismo, al visitar la exposición «La teoría del color de Goethe», organizada por el Instituto Goethe y el Museo de Arte de la Universidad Nacional, se hicieron las debidas gestiones para que la muestra llegara también a la Universidad Jorge Tadeo Lozano. El color es, así, el tema central de este cuarto cuaderno temático del Programa de Bellas Artes de la Universidad Jorge Tadeo Lozano, con el cual queremos invitar a reflexionar sobre este fenómeno omnipresente en nuestras vidas. Hemos querido desarrollar el tema de una forma amplia que permita su lectura desde distintas ópticas y

perspectivas, abordadas tanto por artistas, como por historiadores del arte, científicos e historiadores.

La imagen compleja Josep Mengual Català, Josep M. Català Doménech, 2005 El autor propone la idea de imagen compleja como una nueva forma de pensar las imágenes, dado que las nuevas complejidades de la imagen proponen situaciones híbridas por las que las dos formas de gestión del conocimiento -cultura textual y cultura visual- se alían a favor de la comprensión de una realidad también compleja que no admite las vicisitudes de antiguos paradigmas, como el de la imagen mimética, que han regido la comprensión de lo visual hasta muy recientemente. Como ejemplo concreto de imagen compleja se propone el estudio de la interfaz, entendida como nuevo modelo mental que nos impulsa a pensar de forma distinta las relaciones entre sujeto y objeto y entre espectador e imagen, así como el propio funcionamiento de ésta, investigando el concepto de metáfora visual y proponiendo una alianza entre el saber y la imagen como salida al estancamiento de una cultura atascada en un temor a la imagen de raíces ancestrales pero obsoletas tras más de un siglo de continua y completa visualización de lo real.

La ironía estética. Estética romántica y arte moderno Domingo Hernández Sánchez, 2002-01-01 Examen de algunas claves procedentes del debate surgido en la estética romántica e idealista en torno al concepto de ironía, que ha continuado hasta la actualidad. Se presenta un entramado complejo de líneas de conexión entre la estética romántica y el arte moderno, mostrando las interferencias entre planteamientos, autores, teorías, filósofos o artistas, que imposibilitan cualquier análisis puro de la estética y el arte actuales.

Research in Architecture and Landscape. Its application in academic teaching and professional practice García-Hípola, Mayka, 2021-05-31 The title of this book pays homage to Vittorio Gregotti's The Territory of Architecture, but substituting the word territory for the word landscape, because the latter is a more personal concept and is related to the perception of the viewer. The goal of this book is to show Students and architects how the time devoted to architectural and landscape Design in all the years of our studies and professional life should be deeply related with research. The relation between research and teaching and research and practice is present in two complementary disciplines: architecture and landscape. Therefore, the book is organised into three main parts. The first is devoted to research, and its relation with learning and practicing. The second part deals with architecture and its relation with research. And the third is about landscape and its relation with the two previous parts. The title of each one of them is preceded by the particle "@" which not only means "at" but also "around", studying these disciplines not only from its own autonomy but also from other parallel discourses.

El paisaje de la arquitectura / The Landscape of Architecture Mayka García-Hípola, 2017-12-13 Para El paisaje de la arquitectura la autora ha superado notablemente la contradicción entre una exposición necesariamente lógico-lineal, que facilite la inteligibilidad del contenido, y la extensa complejidad de éste. Complejidad ineludible para una solvente descripción y análisis del conocimiento contemporáneo. Comprometerse con nuestro tiempo histórico conlleva asumir que el

paradigma positivista-lógico ha sido envuelto, que no desplazado, por el paradigma de la complejidad. El principio de la causalidad, y la independencia de “causa-efecto” del observador, es cuestionado por el paradigma complejo, para el que en la gestión del conocimiento el propio observador está imputado como un dato o suceso en el propio proceso. La profesora García-Hípola nos conduce por su ensayo a escenarios teórico-críticos a través de su propia experiencia, incluso de su protagonismo en los procesos, reflexiones y cuestiones que analiza. Es desde esa complejidad desde la que reivindica implícitamente en su texto la transversalidad entre autor, espectador, docente y creador, literalmente en las citas referidas a experiencias sobre la obra de El Bosco, o en las que somete al arquitecto a nuevos roles que devienen del comportamiento de la materia como un auténtico ecólogo o los del propio antropólogo que explora la acción del ser humano y sus detritus en el paisaje, como en su proyecto para Villajoyosa, verdadero tratado de “arquitectura de campo”. In *The Landscape of Architecture* the author has remarkably surpassed the contradiction between a necessarily logical-linear explanation, to facilitate the intelligibility of the content, and its vast complexity. This is an inescapable complexity for a trustworthy description and analysis of contemporary knowledge. Commitment to our historical time involves assuming that the logical positivist paradigm has been wrapped, not displaced, by the paradigm of complexity. The principle of causality, and the independence between “cause and effect” of the observer, is questioned by the complex paradigm, for which, in the management of knowledge, the observer is ascribed as data or event of the process itself. In her essay professor García-Hípola leads us to theoretical-critical scenarios through her own experience, including her protagonism in the processes, reflections, and issues that she analyzes. From this complexity, the transversality between author, spectator, teacher and creator is claimed, literally in the quotes of the experiences about Hieronymus Bosch’s work, or in those where the architect is subjected to new roles that come from matter’s behavior, as a true ecologist, or those of the anthropologist who explores human action and its detritus in the landscape, as in her project for Villajoyosa, veritable treatise of “field architecture”.

Urbicide Fernando Carrión Mena, Paulina Cepeda Pico, 2023-03-23 This book uses the reflection of academics specialized in the urban area of Latin America, Europe and the United States, to initiate a comparative debate of the different dynamics in which Urbicide expresses itself. The field or focal point of analysis that this publication approaches is the city, but under a new critical perspective of inverse methodology to that has been traditional used. It is about understanding the structural causes of self-destruction to finally thinking better and then going from pessimism to optimism. It is a deep look at the city from an unconventional entrance, because it is about knowing and analyzing what the city loses by the action deployed by own urbanites, both in the field of its production and in the field of its consumption. This suppose that the city does not have an ascending linear sequential evolution in its development but neither in each of its parts in the improvement process, showing the face that commonly not seen but others live. The category used for this purpose is that of Urbicide or the death of the city, which contributes theoretically and methodologically to the knowledge of the city, as well as to the design of

urban policies that neutralize it. In addition, it is worth mentioning that the book has an inclusive view of the authors. For this reason, gender parity, territorial representation and the presence of age groups have been sought.

Architectural Draughtsmanship Enrique Castaño Perea, Ernesto Echeverría Valiente, 2017-09-25 This is the proceedings of the XVI International Congress of Graphic Design in Architecture, EGA 2016, held in Alcalá de Henares, Spain, in June 2016. About 200 professionals and researchers from 18 different countries attended the Congress. This book will be of interest to researchers in the field of architecture and Engineering. Topics discussed are Innovations in Architecture, graphic design and architecture, history and heritage among others.

Abstract Crossings María Amalia García, 2019-07-16 Toward the middle of the 1950s, abstract art became a dominant trend in the Latin American cultural scene. Many artists incorporated elements of abstraction into their rigorous artistic vocabularies, while at the same time, the representation of geometric lines and structures filtered into everyday life, appearing in textiles, posters, murals, and landscapes. The translation of a field-changing Spanish-language book, *Abstract Crossings* analyzes the relationship between, on the one hand, the emergence of abstract proposals in avant-garde groups and, on the other, the institutionalization and newfound hegemony of abstract poetics as part of Latin America's imaginary of modernization. A profusion of mid-century artistic institutional exchanges between Argentina and Brazil makes a study of the trajectories of abstraction in these two countries particularly valuable. Examining the work of artists such as Max Bill, Lygia Clark, Waldemar Cordeiro, and Tomás Maldonado, author María Amalia García rewrites the artistic history of the period and proposes a novel reading of the cultural dialogue between Argentina and Brazil. This is the first book in the new *Studies on Latin American Art* series, supported by a gift from the Institute for Studies on Latin American Art.

Galería Gabriela Mistral 2010 Mari Carmen Ramírez, 2011 A brief review of the exhibitions held at the non-profit art gallery that has become a pioneering landmark of public art space in Santiago. This single volume encompasses all the exhibitions held in 2010.

Arte 2000 Castilla y León, 1997 Cuasante, José María ; Galindo, Florencio ; Mezquita, José María ; Concha, Félix de la ; Criado, Rufo ; Pisa, Agueda de la ; Calderon, Fernando Sánchez ; Toquero, Julio ; Reguera, Alberto ; Madrigal, Sofía ; Hernández, Luis Cruz ; Plaza, Juan Cruz ; Prieto, Javier García ; Galero, Gonzalo Martín ; Rodrigo, Fernando ; de León, José ; Gómez, María ; Berlin, Dis ; Sanz, Eloisa ; Montoya, Isaac ; Navares, Paloma ; Banuelos, Alberto ; Isla, Miguel ; Giménez, Sara ; de Blas, Juan Ignacio.

Buñuel, siglo XXI Isabel Santaolalla, 2004 El presente volumen incluye una amplia variedad de artículos sobre la figura de Luis Buñuel (1900-1983), escritos por algunos de los especialistas más prominentes dentro del mundo de los estudios fílmicos. Se trata de una colección única, que por primera vez recoge en un mismo volumen trabajos en español, francés e inglés. Tal decisión no sólo supone una muestra de respeto hacia los tres idiomas en los que se expresó Buñuel, sino que es también una

forma de poner en evidencia el reconocimiento que su obra ha tenido y tiene en los entornos francófono y anglófono, además del hispano. Este libro nace con la ambición de abarcar la totalidad del trabajo de Buñuel, principalmente sus películas, pero también sus escritos. Cuenta, además, con capítulos que abordan cuestiones biográficas, como las relaciones de Buñuel con otros cineastas de la época, o con escritores y artistas. El Buñuel que emerge de estas páginas confirma el hecho de que el director aragonés sigue siendo uno de los cineastas más famosos e influyentes del siglo XX. Los capítulos aquí reunidos dan cuenta de todas las fases de su carrera: la primera etapa surrealista, sus colaboraciones con Dalí, su amistad con Lorca y con otros autores coetáneos, su trabajo en Filmófono, los años del exilio y la fase tardía y más internacional. En distintas contribuciones se concede importancia a la forma, la ideología, la temática, las películas alimenticias de su periodo mexicano y las más personales y artísticas, consideradas su legado más universal y perdurable.

Nuevos territorios de la literatura latinoamericana Jorge Monteleone, Sylvia Iparraguirre, 1997

Articulaciones Domingo Hernández Sánchez, Universidad de Salamanca. Área de Estética y Teoría de las Artes, 2001

Imágenes para una generación poética Jaime Brihuela, Derek Harris, 1998 Esta exposición quiere rendir homenaje a todo el conjunto de poetas que integraron lo que se conoce como Generación del 27. Ello significa evocar un extenso territorio poético a través de la obra plástica que se produjo en España contemporáneamente a los versos de los poetas.

Joan Miró Joan M. Minguet i Batllori, Joan Miró, 2018

Arte público Javier Maderuelo, 2000

Pintar palabras-- , 2003

El tiempo de la imagen. Ensayo sobre las condiciones de una historia de las formas fotográficas Régis Durand, 1998

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