

Anna Maria Guasch El Arte Ultimo

SJ Ball

Desacralización de la nación en el arte colombiano (1930-2015) Ana María Rodríguez Sierra, 2024-12-12 El arte contemporáneo exhibe una cara esperpéntica de la nación colombiana y desacraliza sus símbolos mediante el uso de distintos recursos, como la desheroización de las figuras patrias, el cuestionamiento a unos discursos históricos que los artistas conciben como desfasados y excluyentes, y la superposición de la actualidad sobre el pasado. Al abordar la crítica y la denuncia de valores e ideas que propone el arte desde la instauración de la república hasta principios del siglo XX, y acudiendo a obras que tratan asuntos sociales, políticos, económicos y religiosos, *Desacralización de la nación en el arte colombiano (1930-2015)* indaga por temas claves de nuestra cultura, para lo cual despliega una lectura transdisciplinar que pretende aportar a los estudios sobre arte contemporáneo en el país, a la disciplina histórica y a la historia del arte.

Great Art Critics (1750-2000) J. Pedro Lorente, 2020-04-01 The art world has become a point of contention within a range of debates and yet, strangely enough, while art criticism has been discussed at length, very little is said about art critics. Following in the footsteps of Lionello Venturi's *History of Art Criticism*, in the current volume Lorente provides an updated reassessment of the great art critics from the Enlightenment down to the turn of the millennium. Conceived as a didactic handbook with a recommended bibliography at the end of each chapter, this concise work tells the history of a profession in permanent crisis, while also paying homage to its most influential practitioners in different cultural contexts.

Procedimientos y materiales en la obra escultórica Pablo de Arriba, José de las Casas, Paris Matía, Consuelo de la Cuadra, 2009-04-13 Obra que sirve como manual o como obra de referencia para el estudiante o el profesional de Bellas Artes en el campo de la escultura.

Del otro lado Guillermo Machuca, Macarena Murúa, Magdalena Aninat, Centro Cultural Palacio La Moneda (Santiago, Chile), 2006

El soporte del tiempo: La partitura como objeto para el estudio de la evolución artística en el siglo XX Aitor Merino Martínez, 2019-09-11 Los estudios de la evolución sufrida por las artes plásticas a lo largo del siglo XX, principalmente realizados mediante el análisis de obras pictóricas, escultóricas, arquitectónicas y, en menor medida, fotográficas y videográficas, han obviado hasta la fecha un documento tan particular como sería la partitura. Mediante su análisis formal, y recurriendo a un collage de citas que demuestran la dispersión de su estudio en ámbitos totalmente ajenos

al musical, argumentaremos la necesidad de considerar estas un objeto de estudio indispensable que ejemplifica igualmente asuntos como la disolución de la figura, el assemblage, la revalorización de la cotidianidad o la fascinación y el temor por la máquina. Un análisis alternativo de la historia de la música del siglo XX, no fundamentado en la escucha, que a su vez pretende establecer nuevos parámetros para el estudio de la historia del arte.

Arte en Venezuela, 1959-1979 Juan Carlos Palenzuela, 2005 Extensive study of a significant period in the development of modern art production in Venezuela by historian and art critic Palenzuela. The 1960s and 1970s were turning points in the country's artistic development, after the last military dictator Marcos Perez Jimenez, when new generations of artists, cultural events and artistic groups lead the way and set Venezuela's in the international scene of contemporary art during 2 decades that included El Techo de la Ballena, a cultural movement that started simultaneously in Colombia and Venezuela, and that was fundamental for 20th century Venezuelan art that included amongst its members artists and writers such as: Carlos Contramaestre, Juan Calzadilla, Caupolicán Ovalles, Edmundo Aray, Francisco Pérez Perdomo, Efraín Hurtado, Dámaso Ogaz, Salvador Garmendia, Alberto Brandt, Perán Erminy, Angel Luque, Gonzalo Castellanos and Antonio Moya. The edition also studies movements, salons and collective events sponsored by the State like the School of Maracaibo, the Ruptura and the annual exhibitions 11 Tipos of the Mendoza Exhibition Rooms representing the best examples of Informalist, Abstract, Cinetism, Conceptual and Figurative art lead by artist like: Hugo Baptista, Luisa Palacios, Mercedes Pardo, Luis Guevara Moreno, Alirio Rodriguez, Manuel Espinoza, Jesus Soto and Alejandro Otero and. A great contribution to the literature.

Arte y cuerpo Ana María Echeverri Correa, 2003

Con el cuerpo por delante, 2001

El arte último del siglo XX Anna María Guasch, 2001

Daniel Verbis Daniel Verbis, Elena Vozmediano, 2006 La exposición nos aproxima al complejo universo creativo de Verbis e incide en varios aspectos de su trabajo, como la deconstrucción del lenguaje pictórico, la experimentación con materiales extrapictóricos y el cuestionamiento del soporte: una gran instalación invita al espectador a sumergirse en una atmósfera cargada de estímulos, con dibujos sobre muro, esculturas, cajas de luz, cuadros y fotografías, sumergiéndolo en una dialéctica formal y conceptual entre el ojo del espectador y la imagen pintada que le devuelve la mirada.

Revista de occidente, 2009

Revista Universidad de Antioquia, 2007

Artecubano, 2015

Gabinete artístico Javier Lambán Montañés, Fernando Castro Flórez, 2010

Derivas Anna Maria Guasch, 2022-01-24 El presente libro ofrece una reflexión sobre el arte a través de sus «derivas», es

decir, los movimientos que anidan en la creación y que hacen que en el arte actual quepan todas las maneras. A lo largo de sus capítulos no sólo se considera la creación propiamente dicha sino también la disciplina de la Historia del arte, sus límites y la necesidad de plantear nuevos métodos y estrategias de lectura. Y ello a partir de un modo de entender el conocimiento a través de intercambios de saberes entre disciplinas –afines o no–, en lugar de querer encapsularlo en un único y delimitado campo. Son estos saberes reticulares los que explican las mencionadas «derivadas», que, partiendo de un núcleo central que podría resumirse en un análisis de la teoría y la historia del arte global de las dos últimas décadas, se diversifican en múltiples visiones no jerárquicas que dan cuenta de los contextos en los que se generan y operan. En definitiva, este texto desarrolla una serie de «líneas de fuga» que, desde la crítica de arte, los Estudios Visuales, el concepto de archivo o el de globalización, tanto convergen como divergen buscando un movimiento continuo y, en último término, generan un espacio común desde el que reconocer que tanto o más importante que el arte que nuestro momento global concibe, lo es la manera de analizarlo, de narrarlo, de comunicarlo y de hacerlo extensible a una audiencia activa y participativa.

El arte del siglo XX María Dolores Antigüedad del Castillo-Olivares, María Dolores Antigüedad, 2011 En el siglo XX ningún arte del pasado ha permanecido como modelo inalterable. Incluso las vanguardias se han sucedido como una negación del pasado. Ningún movimiento de vanguardia ha ejercido una hegemonía perdurable. El arte del siglo XX está formado por una suma de opciones dispares, y en muchos casos, contradictorias. Se ha producido una ruptura con la jerarquía de las artes y el sistema tradicional de los géneros y se ha incrementado de forma sensible el ámbito artístico.

El arte posicionado Miguel Cabañas Bravo, 2001

Memorias y olvidos del archivo Jorge Blasco Gallardo, 2010 Los textos de este libro son transcripciones de las conferencias dictadas en las sesiones del seminario *Memorias y olvidos del archivo*, la correspondiente a 2008, celebrada en el Centro Atlántico de Arte Moderno CAAM de Las Palmas de Gran Canaria, y la de 2009, en el museo de Historia y Antropología de Tenerife, MHAT, del Organismo Autónomo de Museos y Centros del Excmo. Cabildo Insular de Tenerife, OAMC. Estas dos primeras ediciones fueron organizadas por los mencionados CAAM y MHAT y por el Máster en Museología y Gestión Cultural de la Universidad de La Laguna. Colaboraron también el Observatorio de Prospectiva Archivística de la Universidad Carlos III de Madrid y el Centro de Documentación de Canarias y América, CEDOCAM, del OAMC.

Hiper/ultra/neo/post Santiago Rueda, 2005

Sistema : revista de ciencias sociales, 2000

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