

Umberto Eco La Definición Del Arte

Ingrid Fugellie Gezan

Hacia una crítica de la economía política del arte José María Durán Medraño, 2008 Las artes son un modo de producción en cuyo interior se efectúan relaciones específicas, que son relaciones sociales determinadas por ideologías concretas. ¿Cómo se entienden estas relaciones específicas de producción del arte considerando su desarrollo paralelo al modo capitalista de producción? Ésta es la pregunta fundamental que Hacia una crítica de la economía política del arte busca problematizar. Se analizan en el texto algunos de los discursos teóricos fundamentales que han reflexionado acerca de estas relaciones sociales del arte, es decir, se ha examinado la reflexión teórica y filosófica respecto a las prácticas artísticas con el objeto de llegar a comprender cómo ésta ha sido una reflexión en torno a la autonomía de lo artístico que ha estado modelando ideológicamente las prácticas para determinarlas en el interior de relaciones sociales concretas. Esta reconstrucción del modo de producción artístico occidental, desde Marsilio Ficino en la Florencia del siglo XV hasta Rosalind Krauss en los años ochenta del siglo XX, pasando por Karl Philipp Moritz e Immanuel Kant en la Ilustración alemana, así como la relación entre arte y trabajo productivo en Karl Marx y William Morris, expone el modo de producción de las artes a través de los discursos que lo han pensado y configurado históricamente, ilustrando estos discursos a través de las prácticas concretas, a la vez que examinando críticamente la reflexión teórica en cuanto ideología del modo de producción. A este respecto, las nociones que en este ensayo se han analizado como parte de la práctica ideológico-constitutiva del modo de producción artístico han sido: la de la «poiesis» en relación al conocimiento de Dios, la de la «libertad» como paradigma de todo sujeto que es dueño de su «industria», la del trabajo productivo en relación a la dialéctica entre «producción» y «praxis», y la de la «propiedad» intelectual como forma de apropiación. Este ensayo busca ser un punto de partida para pensar el arte de otra forma, esto es, precisamente, como un modo de producción.

La definición del arte Umberto Eco, 1985

Los chicos y el lenguaje plástico-visual ,

Estética y diseño Wenceslao Rambla Zaragoza, 2007-01-01 El autor analiza cuánto entraña el binomio estética y diseño, partiendo de lo que supone la experiencia estética en ambos, deteniéndose a continuación en la lectura personal de las posiciones acerca de las artes de determinados autores. Finalmente, aboga por el persistente valor de las categorías estéticas, abordando el problema del gusto y el dominio categorial de la estética e incidiendo en el aspecto funcional de los

objetos.

La gestión del patrimonio histórico como instrumento para un desarrollo sostenible: [Recurso electrónico: PDF] un caso práctico: el proyecto de desarrollo local «Os Ambientes do Ar» Ana María Barbero Franco,2011 La aparición de nuevas tecnologías, el desarrollo de nuevos campos para el ocio y el turismo, y la propia globalización, han desviado el debate relativo a los aspectos culturales hacia el papel que juegan, pueden o deben jugar la cultura y el patrimonio en estos contextos: territorial y global. En este sentido, dos de las discusiones fundamentales que se plantean son: Cómo integrar los proyectos de puesta en valor del patrimonio cultural y natural en las estrategias y las políticas de desarrollo sostenible; y de qué forma el uso social del patrimonio debe ser entendido como un recurso para el desarrollo de las comunidades que deben ser incorporadas en los proyectos que formen parte de dichas estrategias. De esta forma, surge la necesidad de reflexionar sobre aspectos tales como los propios conceptos de cultura, desarrollo sostenible, globalización, comunidad, lugar, gestión... Una primera afirmación al estudiar dichos temas es que no existe una única definición que pueda ser aplicada de forma unívoca a dichos conceptos al igual que no existe un modelo único de puesta en valor del patrimonio. Al tradicional ciclo de gestión del patrimonio (investigar, documentar, conservar, divulgar) se le añaden ahora otras preocupaciones como la función que esa gestión debe jugar en nuestra sociedad y la forma en la puede favorecer al desarrollo endógeno y sostenible de una región (es decir, de que maneras contribuye al crecimiento económico sostenido, a la cohesión social y económica y a la conservación del medio ambiente a la vez que procura mejorar la calidad de vida de las personas). Así es como llegamos a nuestra hipótesis principal de trabajo, es decir, un proyecto de gestión del patrimonio cultural debe ser considerado un proyecto social de desarrollo comunitario.

Apolo y la máscara Estela Ocampo,1985

Antología de la estética en México, siglo XX María Rosa Palazón Mayoral,2006

History in a Post-Truth World Marius Gudonis,Benjamin T. Jones,2020-10-06 History in a Post-Truth World: Theory and Praxis explores one of the most significant paradigm shifts in public discourse. A post-truth environment that appeals primarily to emotion, elevates personal belief, and devalues expert opinion has important implications far beyond Brexit or the election of Donald Trump, and has a profound impact on how history is produced and consumed. Post-truth history is not merely a synonym for lies. This book argues that indifference to historicity by both the purveyor and the recipient, contempt for expert opinion that contradicts it, and ideological motivation are its key characteristics. Taking a multidisciplinary approach, this work explores some of the following questions: What exactly is post-truth history? Does it represent a new phenomenon? Does the historian have a special role to play in preserving public memory from 'alternative facts'? Do academics more generally have an obligation to combat fake news and fake history both in universities and on social media? How has a 'post-truth culture' impacted professional and popular historical discourse? Looking at theoretical dimensions and

case studies from around the world, this book explores the violent potential of post-truth history and calls on readers to resist.

Del arte objetual al arte de concepto Simón Marchán Fiz, 1972

Introducción al cine Luis Álvarez Álvarez, Armando Pérez Padrón, 2022-10-20 El libro conjuga, en perfecta armonía, didactismo, amenidad y un abarcador conocimiento de casi todo lo que un amante del séptimo arte quiera saber para disfrutarlo con mayor plenitud: desde los principales componentes de una filmación hasta el desarrollo del pensamiento cinematográfico universal, latinoamericano y cubano. Este libro no es un diccionario, ni un manual, ni tampoco un estudio académico, pero sí un panorama esclarecedor de términos técnicos, pasos al filmar y elementos indispensables en la labor del rodaje, entre otros tantos aspectos tratados. Para que el lector visualice aun mejor lo que va aprendiendo y aprehendiendo, se toma como cinta ilustrativa fundamental a Blade Runner, un clásico de la filmografía de todos los tiempos. Agotada la primera edición del año 2010, la presente ha sido actualizada en algunos de los tópicos estudiados e incluye dos nuevos capítulos, centrados, respectivamente, en la crítica cinematográfica y en el auge alcanzado por el audiovisual.

Los límites de la mirada : entre subjetividad y operación artística Ingrid Fugellie Gezan, 2023-04-04 El conjunto de textos que integra este libro no pretende excluir otras reflexiones-interpretaciones sobre los temas que aborda. Se trata de ensayos abiertos, verdaderos detonantes para la acción refleja y dialógica en tiempos aciagos, y a través de espacios invisibles al saber común. En este sentido, los escritores poseen un carácter provisional, al representar un momento situado en el devenir de las ideas sobre cultura visual, en general, y de manera específica sobre manifestaciones particulares surgidas en el campo de las artes visuales. Este trabajo constituye el resultado de un extenso desplazamiento por territorios de una subjetividad que pretende sintonizar con el origen intuitivo e intangible de la creación, dejando un espacio inviolable a los efectos que los medios materiales ejercen sobre procesos y resultados de la acción transformadora. Intuición, teoría y contexto histórico, en este sentido, contribuyen a formalizar la tarea de hacer escritura de retazos de voces apenas perceptibles, surgidas de un lenguaje que no dice como lo hacen las palabras que habla sin hacer uso del sonido y que, generalmente, lo muestra de una manera cambiante, sutil y al parecer secreta. Un ejercicio de traducción acotada a los vaivenes epocales, situado en los márgenes de un producto ajeno, unas circunstancias lejanas y un estado de conciencia transitando entre la lucidez de la razón, los dictados del conocimiento teórico acumulado y los espacios intangibles de la imaginación creadora.

La enseñanza de la arquitectura como poética Alfred Linares Soler, 2010-09 Preguntarse sobre la especificidad del aprendizaje de la arquitectura, desde el punto de vista de la invención, es fácil. Hallar respuestas que vayan a la raíz del problema de la enseñanza de la arquitectura en particular, y de las disciplinas que tengan que ver con la artisticidad en general, es sin duda más difícil. Este trabajo pretende definir el campo de juego teórico a partir del cual podemos comprender mejor el complejo entramado de factores de todo tipo que intervienen en los procesos del aprendizaje de la

arquitectura. El valor institucional de la arquitectura, definida por analogia a la institucion del lenguaje, permite establecer un marco teorico abierto a partir del cual podemos constatar el valor poetico que tiene en si la ensenanza de la arquitectura. Poetico ha de significar aqui inventivo. Podemos afirmar asi que la ensenanza de la arquitectura es una tarea especifica, diferente de proyectar y creativa en si misma.

Zuamgenolu Pedro, Canales Tapia,Ana, Rubio Poblete,Ana, Vásquez Tolosa,Carolina, Quezada Flores,Claudio, Alvarado Lincopi,Elizabeth, Campos Poblete,Enrique, Antileo Baeza,Fernando, Pairican Padilla,Héctor, Painequeo Paillán,Jaime, Antimil Caniupan,José Luis, Cabrera Llancaqueo,Juan, Porma Oñate,Juan Carlos, Painequeo Sánchez,Patricio, Macaya Bermejo,Sergio, Caniuqueo Huircapan,2021-09-01 Entre el primer Zuamgenolu y el presente "ha corrido abundante agua". Entre 2016 y la actualidad, el pueblo mapuche ha sufrido varios y mediáticos vejámenes por parte del Estado chileno y la sociedad dominante. Con la publicación de esta segunda parte del libro Zuamgenolu sus autores invitan a releer, repensar y rediscutir el pasado, pero muy especialmente, a debatir en torno al presente y al futuro de las sociedades que cohabitan en el Wallmapu y en el Chile del siglo XXI. Los actuales procesos de revitalización de la lengua, visibilización de colectivos mapuche, arte, poesía y propuestas políticas de sus organizaciones, entre otros aspectos involucrados, hacen de este libro un diálogo entre historias: la historia chilena, la historia mapuche, la historia conflictuada en hipotéticas confluencias propositivas y resueltas. Esta publicación se construyó de manera colectiva. Es un libro dinámico que surge de contextos académicos, aunque no es nada uniforme en sus criterios y debates, pero sí lo atraviesa una serie de compromisos éticos y políticos. Quienes participan en esta segunda entrega de Zuamgenolu buscan aportar al debate actual de manera informada y seria, ser parte de la palestra que abre los flancos y deja de monopolizar el estudio, la enseñanza y la difusión de la Historia de Chile para, en última instancia, debatir sobre ella. En otras palabras, esta publicación tiene como objetivo tensionar el peso de la palabra que le da su título.

Introducción a la historia de las ideas estéticas María José López Terrada,2011-11-28 Aquest primer volum presenta una visió sintètica del procés històric de formació i evolució de les principals reflexions filosòfiques que es van fer entorn dels conceptes i teories de la bellesa i l'art en l'Antiguitat. Després d'una introducció on es presenten les nocions fonamentals de l'Estètica, el text analitza les aportacions dels pitagòrics, Demòcrit, els sofistes, Sòcrates, Plató i Aristòtil, seleccionant com a representant de l'època hel·lenística l'estètica neoplatònica de Plotí. S'ofereix una visió cronològica de les principals idees dels autors més representatius, originals i influents d'ambdós períodes, incloent també en cada cas aquells aspectes del seu pensament filosòfic necessaris per a entendre les seues aportacions a l'estètica.

iA Teatro Camaradas! Parra Salazar, Mayra Natalia,2015-08-20 [...] Al igual que otras prácticas, el teatro fue utilizado como arma de lucha, instrumento básico para la toma de conciencia y preparación ideológica del pueblo, fuerza motriz de la revolución. Actores, dramaturgos, incluso grupos completos, se alinearon con uno u otro proyecto político de izquierda y

llegaron, en algunos casos, a convertirse en el brazo legal a través del cual organizaciones clandestinas reclutaron militantes para la guerrilla. En el presente trabajo se emplea el concepto de dramaturgia militante para designar tal fenómeno y el de política de masas para aludir a las orientaciones, métodos y técnicas empleados por las vanguardias políticas y los artistas en un esfuerzo consciente por instruir, movilizar y organizar a distintos sectores sociales para la toma del poder y la transformación social.

El cuerpo exceptuado Cristina Gómez Moragas,2021-10-26 ¿Qué lugar ocupan el nuevo cine argentino y el mexicano en el horizonte del final del arte? En la época de la imagen total el cine continúa —contra las profecías de su eclipse— como mecanismo de constitución de identificación colectiva. De esto da cuenta el libro de Cristina Gómez Moragas a través del análisis semiótico de personajes que representan trayectorias de excepción, sujeción y disyunción en espacios vacíos de derecho. En estos espacios examina la estética de la violencia como una forma de representación de lo político a través de la banda que juzga al corrupto (*Nueve reinas*); de la violencia de un exmilitar (*El custodio*); de la barbarie de los sicarios (*Amores perros*); de la revancha justiciera de un exconvicto (*Un oso rojo*) y de las poblaciones excedentarias en el norte de México (*El infierno*).

La biblioteca ,1995

Arte popular y sociedad en América Latina Néstor García Canclini,1977 La presenta obra ha surgido de las experiencias de arte popular realizadas in América Latina en los últimos años. Se presenta en ella un panorama de las obras y del pensamiento de los artistas que están combiando la función social del arte al extenderlo a públicos nuevos. Pero además de sistematizar estas experiencias y reflexiones, el autor ha repensado sus fundamentos estéticos en relación con las transformaciones sociales. El punto de partida de esta investigación es la incapacidad de las categorías estéticas producidas por la filosofía de los últimos siglos para explicar los cambios y la necesidad de establecer un nuevo marco teórico, apoyado en las ciencias sociales.

Ideas y formas en la representación pictórica Vicenç Furió,2014-12-05 El libro trata de la compleja trama de ideas y formas que intervienen en la presentación pictórica y en su interpretación. Teorías artísticas, cuestiones de método y numerosos análisis de obras pictóricas se complementan aquí para defender, desde ;el punto de vista del historiador del arte, la importancia de un tipo de interpretación que no disocie las formas artísticas de sus objetivos de la naturaleza de la representación. En relación con ello se examinan críticamente ciertas formas de aproximación de la obra de arte -en especial el formalismo y algunos planteamientos ;derivados de la lingüística y vinculados a la iconología- lo que supone una reflexión para el lector interesado en la pintura, sobre determinados conceptos y enfoques cuya utilización está bastante extendida.

De la colonia a la postmodernidad Mario A. Rojas,1992

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