

Steven Connor Cultura Postmoderna

Martin Wackernagel

Cultura postmoderna Steve Connor, 1996-02-28 En una sutil introducción a los debates postmodernos, Steven Connor investiga la condición postmoderna a través de géneros y disciplinas tan diversas como la filosofía, la teoría política, arquitectura, arte, fotografía, literatura, teatro, cine, televisión, cultura popular, los medios de comunicación y la política cultural contemporánea. En vez de argumentar a favor o en contra de la postmodernidad, la obra de Connor trata al debate postmoderno como un fenómeno autorreflexivo, cuya naturaleza y forma reflejan por sí mismas las condiciones de lo postmoderno. Al tiempo que revisa el contenido del debate sobre la postmodernidad. Connor considera las condiciones institucionales y el reagrupamiento intelectual que estructura las diversas teorías posmodernas, argumentando provocativamente que la teoría postmoderna, aunque proclama una apertura y diversidad nuevas en la cultura global, también actúa como forma de contención cultural y límite de dicha apertura. La obra concluye con un análisis de la naturaleza y efectos de los lenguajes críticos contemporáneos y una consideración de las posibilidades de una ética cultural y política de la postmodernidad.

Cultura postmoderna y poesía amorosa Michael J. Gronow, 1998

Los conceptos de la estética posmoderna Irina Vaskes Santches, 2013-03-19 Muchas dudas invaden al espectador del arte de hoy: lo que antes era válido, hoy resulta obsoleto. Unos se preguntan si aquello se puede llamar arte, mientras otros simplemente declaran su muerte. Por supuesto, es una enunciación precipitada, porque con la disolución de sus límites el arte no desaparece. No se trata del fin del arte, sino del fracaso de las viejas doctrinas que pretenden explicarlo. De ahí que este libro plantea abordar los conceptos considerados como más emblemáticos de la teoría estética posmoderna presentada por los autores que constituyen sus ejes fundamentales: el eclecticismo radical de Charles Jencks (capítulo I), el pastiche y la esquizofrenia de Fredric Jameson (capítulo II), la cita, la ironía, el laberinto y lo absurdo de Umberto Eco (capítulo III), el simulacro de Jean Baudrillard (capítulo IV), la deconstrucción de Jacques Derrida (capítulo V) y el rizoma y el esquizoanálisis de Gilles Deleuze - Felix Guattari (capítulo VI). El análisis de estos conceptos responde a un doble propósito. Por una parte, puede proporcionar una herramienta conceptual para describir los procesos transcurridos en las prácticas artísticas actuales, aclarando la situación del arte en su estado posmoderno; por la otra, contribuir a la mayor comprensión del mismo fenómeno posmoderno, y cuáles son sus temas, tendencias y problemas. Así, la cuestión de la posmodernidad es también o ante todo

cuestión de las expresiones del pensamiento: arte, literatura o filosofía.

Signos de Wabi Sabi en la Escultura Contemporánea Sonia Andrés Alzola,2001 El objetivo de esta investigación es la profundización en el wabi sabi: la apreciación estética de la tristeza y de la pobreza surgida en el medievo japonés. El wabi sabi como objeto de investigación ha sido tratado anteriormente en numerosos estudios; en la mayoría de ellos podemos encontrar alusiones a una relación directa entre wabi sabi y arte contemporáneo. Basándonos en dichos indicios y en una observación detallada de las características del wabi sabi, así como en los principales ejes de referencia del arte contemporáneo, intentaremos determinar las conexiones que nos permiten afirmar la actualidad del wabi sabi. O, realizando la operación inversa, descubrir los rasgos del wabi sabi en los diferentes movimientos que surgen en la postmodernidad.

Situaciones artísticas latinoamericanas Tamara Díaz Bringas,2005 In 2004 and 2005 TEOR/tica developed a month-by-month conference program that included the participation of renowned historians, intellectuals, scholars, curators and art critics from all over Latin America and the Caribbean. The book is a compilation of 9 lectures given in 2004 on diverse aspects of visual art in Latin America.

Tiziano Erwin Panofsky,2003-06-23 Primera edición en lengua castellana de la última obra de Erwin Panofsky, en la que se enfrenta a la figura del gran pintor veneciano, abordando algunos de los problemas que plantea el significado de sus cuadros. El texto original se completa con un prólogo de Fernando Checa.

Literaturas de España 1975-1998 ,2021-11-22

Arte público y espacio político Félix Duque,2001-11-26 Reflexión sobre la interacción entre la obra de arte y el espacio como consecuencia de la integración de la primera en el ámbito de la arquitectura y el urbanismo.

Historia de la estética II Wladyslaw Tatarkiewicz,1990-02 Volumen segundo de la Historia de la estética de W. Tatarkiewicz. Las corrientes culturales y artísticas , orientales y occidentales, hasta la época de Dante. Incluye en versión bilingüe una extensa antología de los textos originales en que la obra se basa.

El espejo del orden Charo Crego Castaño,1997-12-16 En pleno fragor de la I Guerra Mundial, poco después de que en Zurich naciera el dadaísmo y en Rusia el suprematismo, en Holanda un reducido grupo de artistas se reúne en torno a la revista De Stijl. Pocos meses después el grupo se consolida, dando nacimiento al movimiento neoplástico. Frente a la carga dramática del expresionismo alemán o la sensualidad del cubismo francés, el neoplásticismo parece incorporar en el arte moderno el rigor y austereidad de los Países Bajos. Mediante un detallado estudio histórico del grupo y un análisis de las obras artísticas y las ideas estéticas de sus autores, se intenta calibrar en esta obra hasta qué punto esa apariencia de orden y rigor con que ha pasado a la historia el arte holandés está justificada, a pesar de señaladas excepciones, como Rembrandt o Van Gogh. En El espejo del orden se delimita a lo largo de la historia de este movimiento lo que en él hay de exactitud, medida y control y lo que hay de misticismo, irracionalidad y utopía. Las obras neoplásticas transmiten hoy un anhelo de

orden, pero de un orden que es una imagen creada de un mundo inexistente, de una construcción deudora del deseo.

El medio artístico en la Florencia del Renacimiento Martin Wackernagel,1997-02-19 El libro es una historia social del renacimiento florentino. La manera en que se abordan los diferentes aspectos estudiados, desde el modo de vida en la Corte o el trabajo de los talleres de pintura hasta las relaciones de mecenazgo entre artista y príncipes o la función de la obra de arte en la vida social, permiten dar cuenta de la compleja situación en la que se desarrolla el arte y que se extiende durante, al menos, dos siglos y explicar las condiciones en las que es posible tales obras artísticas.

El museo y su entorno Gary Thomson,1998-03-17 Se trata de un libro técnico sobre catalogación, ordenación y formas de conservación de piezas artísticas y restos arqueológicos. Igualmente se estudia la organización del entorno en la exposición de las obras y de los restos. Finalmente se dedican algunas páginas a la restauración.

La catedral Alain Erlande-Brandenburg,1993-12-14 Nuestro imaginario de la ciudad occidental debe mucho a la presencia de las catedrales que, durante siglos, dominaron su conjunto, dándole además sentido y significación. Pero hoy casi todas han perdido lo esencial de su entorno, mientras el romanticismo, que tuvo el mérito de atraer nuestra atención sobre las catedrales, nos ha legado una visión muy parcial, cuando no falsa. Sólo la investigación en profundidad realizada por el historiador -que analiza numerosas catedrales de Francia, Inglaterra, Alemania, Italia, España y Bohemia-, ampliando el campo de estudio de la historia del arte, tomando en cuanta las conclusiones de las excavaciones más recientes, reexaminando los estados sucesivos del dispositivo urbano y proponiendo una nueva lectura de los documentos escritos (crónicas, planos, cuentas), nos permite captar la metamorfosis de ese tipo de edificio, el más cambiante de todos, desde la Antigüedad tardía hasta la época del Renacimiento.

Tramas Charles Bouleau,1996-01-01 Estudio de los métodos pictóricos de composición, de la trama como estructura lineal sobre la que habrá de organizarse el cuadro, a través del análisis de las fuentes, desde los escritos de Alberti, Piero della Francesca, Pacioli, Lomazzo o Durero, hasta los de Sérusier, Kandinsky y Mondrian.

El patronazgo artístico en la Italia del Renacimiento Mary Hollingsworth,2002-04-12 Completo estudio que analiza la importancia capital de la figura del patrono en la creación artística del Renacimiento italiano, no sólo en Florencia, sino en los grandes centros del período.

Historia crítica del arte del siglo XIX Stephen F. Eisenman,Thomas E. Crow,2001-11-21 Completa visión sintética de todos los movimientos artísticos que conforman las artes figurativas del siglo XIX. El autor estudia el período desde una perspectiva en la que sitúa y explica la obra de arte como un producto de su contexto histórico-cultural.

El ídolo gótico Michael Camille,2000-11-21 El libro reúne los textos de los principales mitógrafos griegos, tres de ellos inéditos hasta ahora en castellano, cada uno de ellos acompañado de una introducción, una bibliografía actualizada y un amplio cuerpo de notas.

El arte de la Antigüedad clásica Ranuccio Bianchi Bandinelli,Mario Torelli,2000-03-07 La obra proporciona un excelente instrumento de consulta que, junto a un texto general sobre el arte clásico (arquitectura, pintura y escultura) en las antiguas civilizaciones de Etruria y Roma, ofrece a los lectores gran numero de ilustraciones y de fichas sobre los artistas, monumentos y sitios arqueológicos principales. La obra se completa con la conveniente documentación cronológica y geográfica.

La iconoclastia bizantina André Grabar,1998-03-20 La obra es el más completo ensayo sobre la polémica -y la herejía-iconoclasta que llevó en el Imperio bizantino de Oriente a la supresión -y destrucción- de las imágenes durante cierto período de tiempo.

Del Neoclasicismo al Impresionismo Enrique Arias Anglés,1999-11-18 El presente libro forma parte de una serie que pretende abarcar de forma general y concisa una historia completa del Arte Español junto con las obras EL SIGLO DEL RENACIMIENTO y LOS SIGLOS DEL BARROCO. Este volumen trata del período que comprende desde el neoclasicismo al impresionismo, abarcando todas las manifestaciones artísticas que se incluyen habitualmente en los currículos de Historia del Arte (Arquitectura, Pintura y Escultura).

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