

Anna Maria Guasch El Arte Ultimo

Francisco Muñoz Carabias

Critical Cartography of Art and Visuality in the Global Age Anna Maria Guasch Ferrer,Nasheli Jimenez Val,2014-10-17
Critical Cartography of Art and Visuality in the Global Age poses fundamental questions and pinpoints topical discussions central to the field of contemporary art studies in the global age. Resulting from a series of conversations that took place at the international conference Critical Cartography of Art and Visuality in the Global Age (Barcelona 2013), the volume brings together current debates in cultural and identity-based art histories as a means of expanding the territory of contempor...

El arte último del siglo XX Anna María Guasch,2001

Desacralización de la nación en el arte colombiano (1930-2015) Ana María Rodríguez Sierra,2024-12-12 El arte contemporáneo exhibe una cara espiral 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 transdisciplinaria que pretende aportar a los estudios sobre arte contemporáneo en el país, a la disciplina histórica y a la historia del arte.

Tendenci@s. Perspectivas femeninas en el arte actual Ana Martínez-Collado,2008 Sumario: I.Arte y feminismo. Estereotipos de la figura de lo femenino. Problemática de la mujer en la modernidad ; La construcción del sujeto-mujer : feminismos de igualdad, feminismos de la identidad ; La deconstrucción del sujeto moderno y la crítica de la representación : el feminismo de la diferencia ; Hacia el feminismo expandido : el postfeminismo y la inclusión del otro. II.Nuevas tendencias en las prácticas artísticas feministas. El velo de Isis : la escritura de lo femenino ; La narración infinita ; Cyberfeminismo-Activismo y creación en la red. Reflexiones contemporáneas sobre mujer, arte y tecnología.

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.

El arte griego Martin Robertson, 1993-10 Si la publicación en 1975 de la monumental History of Greek Art marcó un hito en los estudios sobre el arte clásico, la síntesis de ese libro, realizada por el propio Martin Robertson con la finalidad de ampliar el círculo de sus posibles lectores, conserva la profundidad del análisis y el inteligente uso de la erudición que caracterizan a la versión original. Orientada según criterios básicamente pedagógicos, esta edición abreviada reduce el número de las obras estudiadas pero respeta la primitiva distribución de capítulos. Así, El arte griego permite seguir, en un orden básicamente cronológico, la apasionante andadura de la tradición artística griega, desde su nacimiento en los oscuros tiempos prehelénicos (los períodos geométrico y orientalizante) hasta su «barroquización» en el período helenístico, pasando por el arte arcaico maduro, el momento clásico y su evolución a lo largo del siglo IV.

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

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.

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 «derivas», 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.

Arte contemporáneo y derecho de autor Sòria Puig, Eva, 2023-10-20 En este trabajo se abordan principalmente dos temas complejos y de difícil solución: Por un lado, el encaje del arte conceptual en el derecho de autor, y por otro, el dificultoso encaje que apropiacionismo artístico tiene en el marco jurídico de la Ley de Propiedad Intelectual. A lo largo de

estas páginas, la autora da cuenta de una ingente cantidad de información, casos, sentencias y ejemplos del sector artístico que hacen de esta publicación una valioso estudio de esta materia, tanto en el marco jurídico europeo como en el estadounidense. Se culmina este estudio jurídico con atrevidas propuestas de modificación del marco legislativo que podrían acortar la distancia entre las pretensiones del sector de las artes visuales y la que debería ser «su» Ley.

Poéticas mexicanas del siglo XX Samuel Gordon, 2004

Pensar la historia del arte Díaz Sánchez, Julián, 2021 Parece conveniente pensar la historia del arte en un momento en que el término arte asume, más que nunca, una dimensión multidisciplinar. Revisar los métodos de la disciplina es hacer propias las propuestas más recientes y reflexionar sobre la utilidad de otras más antiguas. En este libro, los enfoques vigentes de la disciplina (algunos admiten una larga proyección en el pasado) se entienden como estrategias narrativas de un relato que posee una fuerte especificidad, pero que puede construirse de muchas maneras; esa, que es una de las grandes fortalezas de la historia del arte, parece también una de sus debilidades.

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 Pérez Jiménez, 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 Rodríguez, Manuel Espinoza, Jesus Soto and Alejandro Otero and. A great contribution to the literature.

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.

Autobiografías visuales Ana María Guasch, 2009 En el marco del cuestionamiento y la renovación de la escritura autobiográfica en el que han trabajado autores como Roland Barthes, Jacques Derrida, Philippe Lejeune o Paul de Man, este libro acomete el estudio de la obra de On Kawara, Hanne Darboven, Mary Kelly, Sol LeWitt, Cindy Sherman y del cineasta Jean-Luc Godard. Estos artistas se valen de imágenes o de imágenes-texto para diseñar una tipología utobiográfica, la autobiografía visual, que, más allá del autorretrato, establece un nuevo nexo entre el autor, la vida y la descripción de ésta. Así se plantean cuestiones como los procesos creativos que recurren al archivo, la relación entre el registro y el recuerdo, el diálogo entre el lugar y la memoria (lo privado, lo arcaico) y el concepto de índice a partir de la des-figuración del yo autobiográfico.

Zonas de libertad (vol. II) Sergio Rodríguez Tejada, 2011-11-28 Aquesta edició recull el procés de gestació, desenvolupament i dissolució del dissentiment estudiantil universitari sota el franquisme, utilitzant com cas d'estudi la Universitat de València, en comparació amb altres universitats espanyoles i amb els moviments estudiantils coetanis d'altres països. Comprès en dos volums, el primer recull l'evolució entre el 1939 i el 1965, se centra en el llarg i complex procés d'alienació dels estudiants valencians respecte al Govern i al SEU. El segon volum, que comprèn entre el 1965 i el 1975, explica el desafiament a la dictadura que va suposar el desenvolupament de «zones de llibertat» de tipus contracultural en les universitats espanyoles.

Arte actual Carmen Rábanos Faci, 2010 Síntesis interpretativa sobre la arquitectura, la pintura y la escultura del siglo XX. Se describen y explican las principales tendencias artísticas, se tratan de forma individualizada los grandes nombres y se comentan las obras más representativas. Aunque el ámbito geográfico es universal, se presta particular atención a las manifestaciones artísticas españolas. El marco cronológico se prolonga hasta los primeros años del siglo XXI.

Arte y archivo, 1920-2010 Anna María Guasch, 2011-02-11 El arte de las primeras vanguardias se suele analizar bajo dos grandes «paradigmas»: el de la obra única, cuyo carácter de singularidad deriva de la ruptura formal y del efecto shock, y el de la multiplicidad, dominado por la discontinuidad del espacio-soporte. Pero hay un «tercer paradigma» generalmente olvidado, el del archivo. A su estudio se ha dedicado este libro, en el que se analizan sus fuentes, sus precedentes, su desarrollo y sus principales ejemplos a lo largo del siglo XX y los del XXI, ocupándose del trabajo de los artistas visuales que registran, coleccionan, almacenan o crean imágenes que, «archivadas», han devenido inventarios, tesoros, atlas o álbumes. Artistas que se valen del archivo como un nexo entre la memoria y la escritura, como un territorio fértil para todo escrutinio teórico e histórico, o como un lugar para reconstruir visiones utópicas.

Pensando la comunicación: reflexiones y debates en un mundo hiperconectado. Tatiana Hidalgo-Marí, Javier Herrero-Gutiérrez, 2022-09-26 La presente monografía aglutina trabajos de investigación centrados en la Comunicación en general y en disciplinas afines en particular. Desde el estudio del periodismo actual, la digitalización, la comunicación corporativa, la publicidad, los medios audiovisuales, la alfabetización, la educación, la cinematografía o las relaciones públicas, los textos compendiados en este volumen suponen una síntesis de las tendencias actuales en la investigación académica y científica en las disciplinas comunicativas y afines.

La paradoja de Mies Francisco Muñoz Carabias, 2022-10-03 La simetría, en su condición clásica, se ha dado a lo largo de la historia como constructora de orden. Como término ampliado, es clave en el entendimiento operativo del espacio moderno. El vínculo de Mies van der Rohe con esta estrategia es fundamental y va más allá de su pretendida invisibilidad. Una aproximación a este concepto se da a través de una de sus obras más importantes: el Pabellón Alemán para la Exposición Universal de 1.929 en Barcelona que representó para la modernidad la culminación de una década que cambió radicalmente la visión de la arquitectura gracias al carácter inclusivo de lo paradójico y las innumerables conexiones que hubo entre el arte y la ciencia. De esta última, se propone una definición de simetría como principio de equivalencia entre elementos. En esta definición, se incorpora el sentido de igualdad recogido por Lederman así como el de invariancia de Weyl. A partir de este nuevo significado, se proyecta una mirada analítica a la obra de Mies y por ende a toda la arquitectura moderna abriendo la puerta a nuevas realidades geométricas de lo contemporáneo. En Mies confluyen, no solo la paradoja de coexistencia de opuestos sino la intuición de construir un espacio, que él pretendía que reflejase el espíritu de la época, y cuya génesis la postula Noether en su teorema de establecer por cada simetría continua de las leyes físicas una ley de conservación. Estas simetrías continuas son las (in)visibles simetrías del espacio vacío que se desvelan aparentemente como oposición a las estructuras de orden de la materia, pero que, participan de la misma lógica aporética miesiana de considerarlo otro material, y que se definen como: (i)limitado, (in)grávido, (in)acabado e (in)material. Desde esta posición, factores como la perdida de escala, evidente en la última arquitectura, como su relación con lo virtual, adquieren otro sentido desde la simetría: lo paradójico de materializar lo inmaterial; de construir lo ilimitado en obras perfectamente inacabadas, cuya ingratitud se da con un marcado énfasis tectónico, pero también se encuentra en establecer equivalencias entre lo mueble e inmueble, lo irreal y lo real o el detalle como definitorio de todo el conjunto.

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