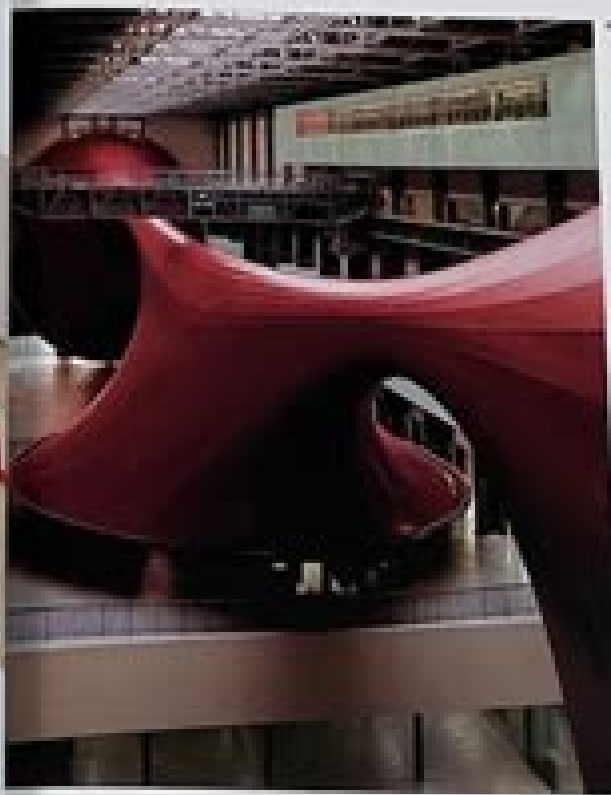


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Red, Yellow, and Blue
1967



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Red, Yellow, and Blue
1967



Anish Kapoor Past Present Future

RJ Alexander



Anish Kapoor Past Present Future:

Anish Kapoor Anish Kapoor, 2008-05-23 This book surveys Anish Kapoor's work since 1979 with a focus on sculptures and installations made since the early 1990s. With more than ninety color images of these ambitious and complex works, three original essays, an extended interview with Kapoor, and selections from his sketchbooks, this book confirms Anish Kapoor's place as one of the most remarkable sculptors working today. *A Handbook to the Reception of Classical Mythology* Vanda Zajko, Helena Hoyle, 2017-03-16

A Handbook to the Reception of Classical Mythology presents a collection of essays that explore a wide variety of aspects of Greek and Roman myths and their critical reception from antiquity to the present day. Reveals the importance of mythography to the survival, dissemination, and popularization of classical myth from the ancient world to the present day. Features chronologically organized essays that address different sets of myths that were important in each historical era along with their thematic relevance. Offers a series of carefully selected in-depth readings, including both popular and less well-known examples. *Public Art and the Fragility of Democracy* Fred Evans, 2018-11-20

Public space is political space. When a work of public art is put up or taken down, it is an inherently political statement, and the work's aesthetics are inextricably entwined with its political valences. Democracy's openness allows public art to explore its values critically and to suggest new ones. However, it also facilitates artworks that can surreptitiously or fortuitously undermine democratic values. Today, as bigotry and authoritarianism are on the rise and democratic movements seek to combat them, as Confederate monuments fall and sculptures celebrating diversity rise, the struggle over the values enshrined in the public arena has taken on a new urgency. In this book, Fred Evans develops philosophical and political criteria for assessing how public art can respond to the fragility of democracy. He calls for considering such artworks as acts of citizenship, pointing to their capacity to resist autocratic tendencies and reveal new dimensions of democratic society. Through close considerations of Chicago's Millennium Park and New York's National September 11 Memorial, Evans shows how a wide range of artworks participate in democratic dialogues. A nuanced consideration of contemporary art aesthetics and political theory, this book is a timely and rigorous elucidation of how thoughtful public art can contribute to the flourishing of a democratic way of life. *Celebrating the Past, Present and Future of British and Irish Practical Theology* Andrew P. Rogers, Nicola Slee, 2021-05-13

Practical theology has become a well-established academic discipline in Britain and Ireland over the past half century, evidenced in its chairs, journals, books, conferences, and contribution to transformed practices. The British and Irish Association for Practical Theology (BIAPT) and its journal *Practical Theology* has had a significant role to play in the story of the discipline. This volume is a celebration of practical theology in Britain and Ireland in all its inventiveness and variety on the occasion of BIAPT's twenty-fifth birthday. It offers an account of its roots, its emergence from the Scottish Pastoral Association in the 1960s, its trajectories established

in the journal *Contact Practical Theology* and how human experience has been a constant companion on the journey. The book considers a range of methodologies including engagement with popular culture, public theology, the arts, and the importance of conversation. It explores new shoots in the discipline that consider how sexuality, ethnicity, and different religious traditions may be addressed within practical theology. It concludes by asking how it may be fruitful in the future by reflecting on the challenges ahead, not least the ubiquity of ignorance. This is a landmark text in the unfolding of British and Irish practical theology in all its glorious distinctiveness, which promises to be a major contribution to international debate in the discipline. The chapters in this book were first published in *Practical Theology*. **Outrage: Art, Controversy, and Society** R. Howells, A. Ritivoi, J. Schachter, 2012-10-10. A study of controversy in the arts and the extent to which such controversies are socially rather than just aesthetically conditioned. The collection pays special attention to the vested interests and the social dynamics involved, including class, religion, culture, and above all, power.

Art Since 1989 (World of Art) Kelly Grovier, 2015-12-07. An extensive, accessible guide to the most groundbreaking and influential art from 1989 to the present. The years since the collapse of the Berlin Wall in November 1989 have seen the rise of a new freedom to define art. Who makes it? Where can it be found? What is its commercial value, and consequently, the reevaluation of art's place in society? Kelly Grovier surveys the dynamic developments in art practice worldwide since 1989, focusing on artists whose fresh visual vocabulary and innovation reflect these past turbulent decades. The book's ten chapters examine the key themes in contemporary art: portraiture in the age of face transplants and facial recognition software; political activism; science and religion; to name a few, by artists including Jeff Koons, Louise Bourgeois, Damien Hirst, George Condo, Marlene Dumas, Sean Scully, Cindy Sherman, Banksy, Ai Weiwei, Antony Gormley, Christo, and Jean Claude. Jenny Holzer, Chuck Close, and Cornelia Parker. A chapter-length timeline at the end of the book traces the evolution of art from 1989 to today by closely examining one key artwork from each year. Illustrated with the work of over 200 key artists. *Art Since 1989* is a lucid and engaging look at what may prove to be one of the more tempestuous eras in human history, if not the history of art.

Anish Kapoor David Anfam, Johanna Burton, Richard Deacon, Donna De Salvo, 2009-12-02. Anish Kapoor (b. 1954) is one of the world's most prominent artists, as the creator of popular public sculptures around the globe, including *Cloud Gate* (2004, Millennium Park, Chicago), *Mirror* (2006, Rockefeller Center, New York), and *Tarantara* (1999, 2000, Gateshead and Naples), and the recipient of numerous international awards, including the Turner Prize (1991). This is the most extensive monograph ever published on the artist, covering more than 30 years of work and illustrated with hundreds of full-color images of sketches and technical diagrams from his most ambitious projects. In a range of materials, from the traditional alabaster and sandstone to the high-tech polished steel and PVC, Kapoor's unique vocabulary of natural shapes and abstract forms has changed the course of contemporary sculpture. Anish Kapoor includes an extensive chronology covering the artist's life in detail and is illustrated with snapshots, sketches, and ephemera, some never published until now.

Colour, Art and Empire Natasha Eaton, 2013-10-28. *Colour Art*

and Empire explores the entanglements of visual culture enchanted technologies waste revolution resistance and otherness The materiality of colour offers a critical and timely force field for approaching afresh debates on colonialism This book analyses the formation of colour and politics as qualitative overspill Colour can be viewed both as central and supplemental to early photography the totem alchemy tantra and mysticism From the eighteenth century Austrian Empress Maria Theresa to Rabindranath Tagore and Gandhi to 1970s Bollywood colour makes us adjust our take on the politics of the human sensorium as defamiliarising and disorienting The four chapters conjecture how European Indian and Papua New Guinean artists writers scientists activists anthropologists or their subjects sought to negotiate the highly problematic stasis of colour in the repainting of modernity Specifically the thesis of this book traces Europeans admiration and emulation of what they termed Indian colour to its gradual denigration and the emergence of a space of exception This space of exception pitted industrial colours against the colonial desire for a massive workforce whose slave like exploitation ignited riots against the production of pigments most notably indigo Feared or derided the figure of the vernacular dyer constituted a force capable of dismantling the imperial machinations of colour Colour thus wreaks havoc with Western expectations of biological determinism objectivity and eugenics Beyond the cracks of such discursive practice colour becomes a sentient and nomadic retort to be pitted against a perceived colonial hegemony The ideological reinvention of colour as a resource for independence struggles make it fundamental to multivalent genealogies of artistic and political action and their relevance to the present

Aesthetics of the Familiar Yuriko Saito, 2017-06-23 Yuriko Saito explores the nature and significance of the aesthetic dimensions of people's everyday life Everyday aesthetics has the recognized value of enriching one's life experiences and sharpening one's attentiveness and sensibility Saito draws out its broader importance for how we make our worlds environmentally morally as citizens and consumers Saito urges that we have a social responsibility to encourage cultivation of aesthetic literacy and vigilance against aesthetic manipulation Yuriko Saito argues that ultimately everyday aesthetics can be an effective instrument for directing the humanity's collective and cumulative world making project for the betterment of all its inhabitants Everyday aesthetics has been seen as a challenge to contemporary Anglo American aesthetics discourse which is dominated by the discussion of art and beauty Saito responds to controversies about the nature boundary and status of everyday aesthetics and argues for its legitimacy She highlights the multi faceted aesthetic dimensions of everyday life that are not fully accounted for by the commonly held account of defamiliarizing the familiar

Art in Theory Paul Wood, Leon Wainwright, Charles Harrison, 2020-12-11 A ground breaking new anthology in the Art in Theory series offering an examination of the changing relationships between the West and the wider world in the field of art and material culture Art in Theory The West in the World is a ground breaking anthology that comprehensively examines the relationship of Western art to the art and material culture of the wider world Editors Paul Wood and Leon Wainwright have included 370 texts some of which appear in English for the first time The anthologized texts are presented in eight

chronological parts which are then subdivided into key themes appropriate to each historical era. The majority of the texts are representations of changing ideas about the cultures of the world by European artists and intellectuals but increasingly as the modern period develops and especially as colonialism is challenged a variety of dissenting voices begin to claim their space and a counter narrative to western hegemony develops. Over half the book is devoted to 20th and 21st century materials though the book's unique selling point is the way it relates the modern globalization of art to much longer cultural histories. As well as the anthologized material *Art in Theory: The West in the World* contains a general introduction discussing the scope of the collection, introductory essays to each of the eight parts outlining the main themes in their historical contexts, individual introductions to each text explaining how they relate to the wider theoretical and political currents of their time. Intended for a wide audience the book is essential reading for students on courses in art and art history. It will also be useful to specialists in the field of art history and readers with a general interest in the culture and politics of the modern world.

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