

The Body In Contemporary Art

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The Body in Women's Art Now - Philippa Found 2009

Performing the Body/Performing the Text - Amelia Jones 2005-08-12

This book explores the new performativity in art theory and practice, examining ways of rethinking interpretive processes in visual culture. Since the 1960s, visual art practices - from body art to minimalism - have taken contemporary art outside the museum and gallery; by embracing theatricality and performance and exploding the boundaries set by traditional art criticism. The contributors argue that interpretation needs to be recognised as much more dynamic and contingent. Offering its own performance script, and embracing both canonical fine artists such as Manet, De Kooning and Jasper Johns, and performance artists such as Vito Acconci and Gunter Brus, this book offers radical re-readings of art works and points confidently towards new models for understanding art.

Teaching the Body - Naomi Slipp 2013

The Contingent Object of Contemporary Art - Martha Buskirk 2005-02-18

An exploration of transformations in the nature of the art object and artistic authorship in the last four decades. In this book, Martha Buskirk addresses the interesting fact that since the early 1960s, almost anything can and has been called art. Among other practices, contemporary artists have employed mass-produced elements, impermanent materials, and appropriated imagery, have incorporated performance and video, and have created works through instructions carried out by others. Furthermore, works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent. Buskirk begins with questions of authorship raised by minimalists' use of industrial materials and methods, including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists' works. Examining recent examples of appropriation, she finds precedents in pop art and the early twentieth-century readymade and explores the intersection of contemporary artistic copying and the system of copyrights, trademarks, and brand names characteristic of other forms of commodity production. She also investigates the ways that connections between work and context have transformed art and institutional conventions, the impact of new materials on definitions of medium, the role of the document as both primary and secondary object, and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art. Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s. She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself. She uses her discussion of the readymade and conceptual art to explore broader issues of authorship, reproduction, context, and temporality.

Visualizing the Body in Art, Anatomy, and Medicine since 1800 - Andrew Graciano 2019-02-20

This book expands the art historical perspective on art's connection to anatomy and medicine, bringing together in one text several case studies from various methodological perspectives. The contributors focus on the common visual and bodily nature of (figural) art, anatomy, and medicine around the central concept of modeling (posing, exemplifying and fabricating). Topics covered include the role of anatomical study in artistic training, the importance of art and visual literacy in anatomical/medical training and in the dissemination

(via models) of medical knowledge/information, and artistic representations of the medical body in the contexts of public health and propaganda.

The Artist's Body - Tracey Warr 2012-04-02

A survey of the use of the artist's body in 20th-century art.

Extreme Bodies - Francesca Alfano Miglietti 2003

"The body described in this book is a theoretical subject in which the connection between art and the categories of excess are explored. The author provides an analysis of the way the body has long been manipulated by its relationship with cultural, religious and political institutions, to the point of self-mutilation. What is being explored is the body as a construction of forms of discourse, obligations and mechanisms of control. The result is a mapping of the most significant iconographies of this special body that has always inhabited art. It is typically contemporary to choose a body that is at once subject and object of a multitude of events that suggest continual references to classical iconography, emphasising the numerous analogies and affinities between the experiences of contemporary artists and the most traditional Western iconography." "This thought-provoking volume presents a fierce and sophisticated vision, a remarkable sense of the spirit of the time, the representation of macrocosms which include methods, trends, acts of rebellion, mutations and images of humanity undergoing transformation."--BOOK JACKET.

Beyond Eye Candy - Alison Wender 2010

Life and Death - Silvia Fok 2013-01-01

Fok focuses on the ways in which these artists use their own bodies, animals' bodies and other corporeal substances to represent life and death in performance art, installations, and photography. Over the course of her investigations, corporeality emerges as a common means of highlighting the social and cultural issues that surround these life and death. By assessing its effectiveness in the expression of these themes, Fok ultimately illuminates the extent to which we can see corporeality as a significant trend in the history of contemporary art in China. Her conclusions will fascinate scholars of performance and installation art, photography and contemporary Chinese art.

The Female Body in the Looking-Glass - Basia Sliwinska 2016-06-29

In his theory of the 'mirror stage', the psychoanalyst and psychiatrist Jacques Lacan argued that the female body is defined by its lack of male attributes. Within this framework, he described female sexuality primarily as an absence, and assumed female subordination to the male gaze. However, what happens if one follows Jean Baudrillard's advice to 'swallow the mirror' and go through the 'looking-glass' to explore the reflections and realities that we encounter in the cultural mirror, which reflects the culture in question: its norms, ideals and values? What if the beautiful is inverted and becomes ugly; and the ugly is considered beautiful or shape-shifts into something conventionally thought of as beautiful? These are the fundamental questions that Basia Sliwinska poses in this important new enquiry into gender identity and the politics of vision in contemporary women's art. Through an innovative discussion of the mirror as a metaphor, Sliwinska reveals how the post-1989 practices of woman artists from both sides of the former Iron Curtain - such as Joanna Rajkowska, Marina Abramovic, Boryana Rossa, Natalia LL and Anetta Mona Chisa and Lucia Tkacova - go beyond gender binaries and instead embrace otherness and difference by playing with visual tropes of femininity. Their provocative works offer alternative representations of the female body to those seen in the cultural mirror. Their art challenges and deconstructs

patriarchal representations of the social and cultural 'other', associated with visual tropes of femininity such as Alice in Wonderland, Venus and Medusa. The *Female Body in the Looking-Glass* makes a refreshing, radical intervention into art theory and cultural studies by offering new theoretical concepts such as 'the mirror' and 'genderland' (inspired by Alice's adventures in Wonderland) as critical tools with which we can analyse and explain recent developments in women's art.

A Companion to Contemporary Art Since 1945 - Amelia Jones 2009-02-09

A *Companion to Contemporary Art* is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

Spectacular Bodies - Martin Kemp 2000-01-01

"Illustrated and with essays by Martin Kemp, *Spectacular Bodies* reveals a new way of seeing ourselves."--BOOK JACKET.

Body Art/performing the Subject - Amelia Jones 1998

"With great originality and scholarship, Amelia Jones maps out an extraordinary history of body art over the last three decades and embeds it in the theoretical terrain of postmodernism. The result is a wonderful and permissive space in which the viewer...can wander"....-Moira Roth, Trefethen professor of art history, Mills College.

Body and Soul - Rachel Rosenfield Lafo 1994

The Disabled Body in Contemporary Art - Ann Millett-Gallant 2010-09-10

This volume analyzes the representation of disabled and disfigured bodies in contemporary art and its various contexts, from art history to photography to medical displays to the nineteenth- and twentieth-century freak show.

The Body in Contemporary Art - Sally O'Reilly 2009

A new volume in the acclaimed *World of Art* series: featuring work across a range of media that represents the human body.

Exploring the Body - Amanda Jean Unruh 2009

The Marked Body - Lydia Mazer 2007

Gendered Bodies - Shuqin Cui 2016

Gendered Bodies introduces readers to women's visual art in contemporary China by examining how the visual process of gendering reshapes understandings of historiography, sexuality, pain, and space. When artists take the body as the subject of female experience and the medium of aesthetic experiment, they reveal a wealth of noncanonical approaches to art. The insertion of women's narratives into Chinese art history rewrites a historiography that has denied legitimacy to the woman artist. The gendering of sexuality reveals that the female body incites pleasure in women themselves, reversing the dynamic from woman as desired object to woman as desiring subject. The gendering of pain demonstrates that for those haunted by the sociopolitical past, the body can articulate traumatic memories and psychological torment. The gendering of space transforms the female body into an emblem of landscape devastation, remaps ruin aesthetics, and extends the politics of gender identity into cyberspace and virtual reality. The work presents a critical review of women's art in contemporary China in relation to art traditions, classical and contemporary. Inscribing the female body into art generates not only visual experimentation, but also interaction between local art/cultural production and global perception. While artists may seek inspiration and exhibition space abroad, they often reject the (Western) label "feminist artist." An extensive analysis of artworks and artists—both well- and little-known—provides readers with discursively persuasive and visually

provocative evidence. *Gendered Bodies* follows an interdisciplinary approach that general readers as well as scholars will find inspired and inspiring.

Performing Contagious Bodies - C. Braddock 2012-11-14

Performing Contagious Bodies explores live/body art and installation practices through theories of ritual and magic. Featuring discussion of a wide range of contemporary international practice, this book explores the intersections of performance studies, art history, anthropology and contemporary visual art practices.

The Body at Stake - Jörg Huber 2014-03-31

This publication enquires into the role and treatment of the body in the visual culture of contemporary China. What meanings are assigned to the body in artistic practice, what does it represent and what (hi)stories does it refer to? Considerable importance is ascribed to the body as a means of orientation and placement; as an arena and medium of social experience. 19 Chinese artists, theatre practitioners and theorists describe their personal experiences, put their thoughts and views up for discussion and explore how art can shed light on the individual and collective experiences that emerge in the wake of historical change and the anticipation of a newly won freedom.

The Aesthetics of Disengagement - Christine Ross 2006

Reveals the artistic subjectivity of the scientific notion of depression.

Female Body Image in Contemporary Art - Emily L. Newman 2018-05-23

Numerous contemporary artists, particularly female artists, have chosen to examine the idealization of the female body. In this crucial book, Emily L. Newman focuses on a number of key themes including obesity, anorexia, bulimia, dieting, self-harm, and female body image. Many artists utilize their own bodies in their work, and in the act of trying to critique the diet industry, they also often become complicit, as they strive to lose weight themselves. Making art and engaging eating disorder communities (in real life and online) often work to perpetuate the illnesses of themselves or others. A core group of artists has worked to show bodies that are outside the norm, paralleling the rise of fat activism in the 1990s and 2000s. Interwoven throughout this inclusive study are related interdisciplinary concerns including sociology, popular culture, and feminism.

The Scar of Visibility - Petra Kuppers 2007

In *The Scar of Visibility*, Petra Kuppers examines the use of medical imagery practices in contemporary art, as well as different arts of everyday life.

Among the works she investigates are the controversial *Body Worlds* exhibition of plastinized corpses, films like David Cronenberg's *Crash* that fetishize body wounds, representations of the AIDS virus on *CSI: Crime Scene Investigations*, and the paintings of outsider artist Martin Ram'rez.

The Body and Theory - Kim Forsberg 1996

Body of Art - Phaidon Editors 2015-10-12

The first book to celebrate the beautiful and provocative ways artists have represented, scrutinized and utilized the body over centuries. *Body of Art* is the first book to explore the various ways the human body has been both an inspiration and a medium for artists over hundreds of thousands of years. Unprecedented in its scope, it examines the many different manifestations of the body in art, from Anthony Gormley and Maya Lin sculptures to eight-armed Hindu gods and ancient Greek reliefs, from feminist graphics and Warhol's empty electric chair to the blue-tinted complexion of Singer Sargent's *Madame X*. It is the most expansive examination of the human body in art, spanning western and non-western, ancient to contemporary, representative to abstract and conceptual. Over 400 artists are featured in chapters that explore identity, beauty, religion, absent body, sex and gender, power, body's limits, abject body and bodies & space. Works range from 11,000 BC hand stencils in Argentine caves to videos and performances by contemporary artists such as Marina Abramovic, Joan Jonas and Bruce Nauman? Its fresh, accessible and dynamic voice brings to life the thrilling diversity of both classical and contemporary art through the prism of the body. More than simply a book of representations, this is an original and thought provoking look at the human body across time, cultures and media.

Up Close & Personal - Amy Chaloupka 2021

Like Life - Luke Syson 2018-03-19

Since before the myth of Pygmalion bringing a statue to life through desire, artists have used sculpture to explore the physical materiality of the body. This groundbreaking volume examines key sculptural works from thirteenth-century Europe to the global present, revealing new insights into the strategies artists deploy to blur the distinction between art and life. Three-dimensional renderings of the human figure are presented here in numerous manifestations, created by artists ranging from Donatello and Edgar Degas to Kiki Smith and Jeff Koons. Featuring works created in media both traditional and unexpected—such as glass, leather, and blood—Like Life presents sculpture by turns conventional and shocking, including effigies, dolls, mannequins, automata, waxworks, and anatomical models. Texts by curators and cultural historians as well as contemporary artists complete this provocative exploration of realistic representations of the human body. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

Consuming Bodies - Professor Fran Lloyd 2002

Fran Lloyd focuses on the resurgence in the imaging of sex and consumerism in contemporary Japanese art and the connections they establish with the wider historical, social and political conditions within Japanese culture.

The Body in Women's Art Now: Embodied - Philippa Found 2009

The Body in Women's Art Now is a three part series of touring art exhibitions, curated by Philippa Found, Gallery Director of ROLLO Contemporary Art, examining key themes in women's art of the last decade in which the body is central.

Bodycheck - Luk van den Dries 2002

In ice hockey, the term body check refers to a specific move to gain control. It is a blow from body to body, a dynamic clash of physical strength, which will determine the course of the game. In this book, too, the body is checked and there is physical confrontation. Not in the hockey ring, but on stage. This book deals with the body in contemporary (performing) arts. The focus is on exploring theoretical avenues and developing new concepts to grasp corporeal images more accurately. This theoretical research is confronted with the voice of artists whose work explicitly deals with the body. In-depth interviews with a.o. Meg Stuart, Wim Vandekeybus, Romeo Castellucci, Jérôme Bel reveal a very broad range of views on the (re)presentation of the body in today's performing arts. The combination of these two voices -the theoretician's and the artist's -shows that research by artists and cultural scientists is perfectly complementary.

Interactive Art and Embodiment - Nathaniel Stern 2013-08-05

What is interactive art? Is this a genre? A medium? An art movement? Must a work be physically active to be classified as such, or do we interact when we sense and make sense? Is a switch-throw or link-click enough - I do this, and that happens - or must subjects and objects be confused over time? Is interaction multiple in its engagements (relational), or a one-to-one reaction (programmed)? Are interactive designs somehow more democratic and individualized than others, or is that merely a commercial strategy to sell products and ideas? This book argues that interactive art frames moving-thinking-feeling as embodiment; the body is addressed as it is formed, and in relation. Interactive installations amplify how the body's inscriptions, meanings, and matters unfold out, while the world's sensations, concepts, and matters enfold in. Interactive artwork creates situations that enhance, disrupt, and alter experience and action in ways that call attention to our varied relationships with and as both structure and matter. Nathaniel Stern's inspirational book, *Interactive Art and Embodiment*, outlines how new media has the ability to intervene in, and challenge, not only the construction of bodies and identities, but also the ongoing and emergent processes of embodiment, as they happen. It includes immersive descriptions of a significant number of interactive artworks and over 40 colour images. The theorists, artists, practitioners and curators discussed in this text include Brian Massumi, Christiane Paul, Sarah Cook, Beryl Graham, Kelli Fuery, Theodore Watson, William Kentridge, Char Davies, Stelarc, Janet Cardiff, Carlo Zanni, Tero Saarinen, Karen Barad, Daniel Rozin, Richard Schechner, Nicole Ridgway, Rebecca Schneider, Annie Sprinkle, Karen Finley, VALIE EXPORT, The Guerrilla Girls, Tegan Bristow, Brian Knep, Anna Munster,

Zach Lieberman, Golan Levin, Simon Penny, Camille Utterback, Jean-Luc Nancy, The Millefiore Effect, Nick Crossley, Mathieu Briand, Scott Snibbe, David Rokeby, José Gil, Erin Manning, Rafael Lozano-Hemmer, and Norah Zuniga Shaw Contents Acknowledgments Series Foreword Introduction: Art Philosophy Chapter 1: Digital is as Digital Does Chapter 2: The Implicit Body as Performance Chapter 3: A Critical Framework for Interactive Art Chapter 4: Body-Language Chapter 5: Social-Anatomies Chapter 6: Flesh-Space Chapter 7: Implicating Art Works In Production: Companion Chapter Bibliography Index

The Role of Fragments of the Body in Contemporary Art - Kathryn Scott 2001

What the Body Cost - Jane Blocker 2004

Because performance is by its very nature ephemeral, it elicits a desire for what is lost more than any other form of art making. But what is the nature of that desire, and on what models has it been structured? How has it affected the ways in which the history of performance art gets told? In *What the Body Cost*, Jane Blocker revisits key works in performance art by Carolee Schneemann, Vito Acconci, Hannah Wilke, Yves Klein, Ana Mendieta, and others to challenge earlier critiques that characterize performance, or body art, as a purely revolutionary art form and fail to recognize its reactionary-and sometimes damaging-effects. The scholarship to date on performance art has not, she finds, gone far enough in locating the body at the center of the performance, nor has it acknowledged the psychic, emotional, or social costs exacted on that body. Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey, as well as queer theory and feminism, *What the Body Cost* reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive. Instead, Blocker suggests that the historiography of performance art is a postmodern lovers' discourse in which practitioners, historians, and critics alike fervently seek the body while doubting it can ever be found. Jane Blocker is assistant professor of art history at the University of Minnesota and author of *Where Is Ana Mendieta? Identity, Performativity, and Exile* (1999).

The Female Body in the Looking-Glass - Basia Sliwinska 2016-06-29

In his theory of the 'mirror stage', the psychoanalyst and psychiatrist Jacques Lacan argued that the female body is defined by its lack of male attributes. Within this framework, he described female sexuality primarily as an absence, and assumed female subordination to the male gaze. However, what happens if one follows Jean Baudrillard's advice to 'swallow the mirror' and go through the 'looking-glass' to explore the reflections and realities that we encounter in the cultural mirror, which reflects the culture in question: its norms, ideals and values? What if the beautiful is inverted and becomes ugly; and the ugly is considered beautiful or shape-shifts into something conventionally thought of as beautiful? These are the fundamental questions that Basia Sliwinska poses in this important new enquiry into gender identity and the politics of vision in contemporary women's art. Through an innovative discussion of the mirror as a metaphor, Sliwinska reveals how the post-1989 practices of woman artists from both sides of the former Iron Curtain - such as Joanna Rajkowska, Marina Abramovic, Boryana Rossa, Natalia LL and Anetta Mona Chisa and Lucia Tkacova - go beyond gender binaries and instead embrace otherness and difference by playing with visual tropes of femininity. Their provocative works offer alternative representations of the female body to those seen in the cultural mirror. Their art challenges and deconstructs patriarchal representations of the social and cultural 'other', associated with visual tropes of femininity such as Alice in Wonderland, Venus and Medusa. *The Female Body in the Looking-Glass* makes a refreshing, radical intervention into art theory and cultural studies by offering new theoretical concepts such as 'the mirror' and 'genderland' (inspired by Alice's adventures in Wonderland) as critical tools with which we can analyse and explain recent developments in women's art.

Carolee Schneemann - Carolee Schneemann 1996

Diagrammatics of the Contemporary[Undoing the Image O] - Eric ALLIEZ

2016-09-09

The Body in Women's Art Now - Philippa Found 2011

The Body in Women's Art Now is a three-part book and exhibition series, edited and curated by Philippa Found, reviewing women's art of the last decade in which the body is central. Each part focuses on a different theme that has emerged in this area of art in the last decade and over the series presents today's generation of women artists who are developing the dialogue surrounding the body in contemporary art.

Contemporary Painting (World of Art) - Suzanne Hudson 2021-04-13

This international survey of contemporary painting by a leading author features artwork from over 250 renowned artists whose ideas and aesthetics characterize the painting of our time. The twentieth century brought radical changes in art—including the shift from modernism to postmodernism—which were accompanied by fierce debates regarding the place of painting in contemporary culture. Contemporary Painting argues that

the medium has not only persisted in the twenty-first century but expanded and evolved alongside changes in art, technology, politics, and other factors, developing a unique energy and diversity. Renowned critic and art historian Suzanne Hudson offers an intelligent and original survey of the subject, organized into seven thematic chapters, each of which explores an aspect of contemporary painting, from appropriation to the ways in which artists address and engage the body. Hudson's inclusive and compelling text is sensitive to issues such as queer narratives, race, activism, and climate and demonstrates the continued relevance of painting today. Bringing together more than 250 eminent artists from around the world, such as Cecily Brown, Julie Mehretu, Theaster Gates, Kara Walker, Kehinde Wiley, Takashi Murakami, and Zhang Xiaogang, this is an essential volume for art history enthusiasts, students, critics, and practitioners interested in discovering how painting is approached, reimagined, and challenged by today's artists.

Traces - The national museum of modern art (Tokyo). 2004