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History,
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Culture



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West 86th A Journal Of Decorative Arts Design History And Material Culture

Rori Bloom



West 86th A Journal Of Decorative Arts Design History And Material Culture:

West 86th, Volume 23 Paul Stirton, 2016-10-22 Published by the University of Chicago Press on behalf of the Bard Graduate Center in New York City West 86th reaffirms the Center's commitment to expanding the conversation regarding the content meaning and significance of objects West 86th focuses on scholarship in material culture design history and the decorative arts

West 86th, Volume 22, Issue 1 Paul Stirton, 2023-02-23 Published on behalf of the Bard Graduate Center West 86th focuses on scholarship in material culture design history and the decorative arts In this issue Eric Anderson examines how Angerer's photographs of Hans Makart's studio were informed by contemporary theories of color and emotion anticipating many of the themes that would engage the modernists at the turn of the century Monica Smith provides an archaeological perspective of the molded terra cotta jewelry produced in the ancient Indian city of Sisupalgarh some five millennia ago which indicate some patterns of economic activity and taste that anticipate the modern world Anna McSweeney examines Owen Jones's Plans Elevations Sections and Details of the Alhambra 1842-45 well known as the primary source for Islamic decoration in the Victorian period Lastly is a translation of the main part of Les arts décoratifs et les machines an article by Pedro Rioux de Maillou that appeared in the Revue des arts décoratifs in 1894-95 As in all issues there is a range of reviews of current books and exhibitions devoted to design and the decorative arts

[West 86th : a journal of decorative arts, design history, and material culture](#), 2011

The Design History Reader Grace

Lees-Maffei, Rebecca Houze, 2024-12-12 This revised and updated edition addresses the international history and practice of design from the 17th century to the present day Covering both primary texts by social theorists designers and design reformers and secondary texts in the form of key works of design history and design thinking the Reader provides an essential resource for understanding the history of design the development of the discipline and contemporary issues in design history and practice including decolonization sustainability historiography gender and globalization Extracts are grouped into thematic sections each with a contextualizing introduction by the editors and a guide to further reading The updated edition of The Design History Reader expands upon its original content and features numerous significant voices from across the globe Authors include William Morris Karl Marx Roland Barthes Victor Margolin Penny Sparke Judy Attfield Ellen Lupton and many more

A Visual Dictionary of Decorative and Domestic Arts Nancy Odegard, Gerry Wagner Crouse, 2023-02-20 A Visual Dictionary of Decorative and Domestic Arts provides a common and unambiguous vocabulary for the parts of handcrafted decorative domestic and artistic items Terminology for a broad array of object types is presented alongside original 3D illustrations that facilitate objective referencing The reference enhances learning labeling and discussing various craft items in great physical detail Sixty-four 3D graphic illustrations provide an effective visual format for identifying the vocabulary location of the parts on individual objects The dictionary is divided into five major sections Decorative Objects such as a basket jar jug flatware Domestic Furnishings such as a bed with bedding upholstered chairs

tables Artistic Works and Tools such as books prints paintings photographs and sculpture Jewelry Adornment Items such as earrings necklaces pins and watches Accessory Articles such as a hat pipe comb and fan The thoroughness of the annotations makes this volume an essential tool for museum curators and conservators librarians connoisseurs buyers and dealers artists and crafts persons collectors designers registrars and anyone with an interest in visual history Global Objects Edward S. Cooke, Jr., 2022-10-04 A bold reorientation of art history that bridges the divide between fine art and material culture through an examination of objects and their uses Art history is often viewed through cultural or national lenses that define some works as fine art while relegating others to the category of craft Global Objects points the way to an interconnected history of art examining a broad array of functional aesthetic objects that transcend geographic and temporal boundaries and challenging preconceived ideas about what is and is not art Avoiding traditional binaries such as East versus West and fine art versus decorative art Edward Cooke looks at the production consumption and circulation of objects made from clay fiber wood and nonferrous base metals Carefully considering the materials and process of making and connecting process to product and people he demonstrates how objects act on those who look at use and acquire them He reveals how objects retain aspects of their local fabrication while absorbing additional meanings in subtle and unexpected ways as they move through space and time In emphasizing multiple centers of art production amid constantly changing contexts Cooke moves beyond regional histories driven by geography nation state time period or medium Beautifully illustrated Global Objects traces the social lives of objects from creation to purchase and from use to experienced meaning charting exciting new directions in art history A New History of "Made in Italy" Lucia Savi, 2023-01-26 Shortlisted for the Association of Dress Historians Book of the Year Award 2024 In the first book to examine the role played by textile manufacturing in the development of fashion in Italy A New History of Made in Italy investigates Italy's transition from a country of dressmakers tailors and small scale couturiers in the early post Second World War period to a major producer of ready to wear fashion in the 1980s It takes the reader from Italy's first internationally attended fashion show in 1951 to Time magazine's Giorgio Armani April 1982 cover story which signalled the fashion designer's international arrival and Milan's presence as the capital of ready to wear Chapters focus for the first time on the material substance of Italian fashion textile looking at questions including the importance of manufacturing quality design innovation composition production techniques commerce and the role of textile on the country's overall fashion system Through these Lucia Savi brings to light the importance of synthetic fibres previously little known players such as the carnettisti a type of textile wholesalers as well as re-investigating well known couturiers and designers such as Simonetta Gianfranco Ferré and Gianni Versace By looking at how things are made by whom and where this book seeks to unpack the Made in Italy label through a focus on making Informed by extensive archival materials retrieved from a wide range of sources it brings together the often separated disciplines of fashion textile and design history The Explicit Material Hanna B. Hölling, Francesca G. Bewer, Katharina Ammann, 2019-05-20 The Explicit

Material gathers varied perspectives from the discourses of conservation curation and humanities disciplines to focus on aspects of heritage transmission and material transitions The authors observe and explicate the myriad transformations that works of different kinds manuscripts archaeological artefacts video art installations performances film and built heritage may undergo changing contexts changing matter changing interpretations and display Focusing on the vibrant materiality of artworks and artefacts The Explicit Material puts an emphasis on objects as complex constructs of material relations By so doing it announces a shift in sensibilities and understandings of the significance of objects and the materials they are made of and on the increasingly blurred boundaries between the practices of conservation and curation *The Popular as Art?*

Thomas Hecken,2024-09-28 This book will reconstruct and analyze the logic and frameworks surrounding positive evaluations of popular art in articles and books predominantly published in the United States and western Europe It will also examine negative evaluations of the popular especially those that have successfully prevented the popular from being perceived as good art and still provide partially effective counterarguments today This book will examine both relevant judgments on individual works and groups of works as well as general judgments and assessments **Shellac in Visual**

and Sonic Culture Elodie A. Roy,2025-10-01 This book charts the unsettled media cultures and deep time of shellac retracing its journey from the visual to the sonic and back again Each chapter unveils a situated moment in the long history of shellac travelling from its early visual culture to Emile Berliner s discovery of its auditory properties through to its recycling in contemporary art and design practices Unforeseen correspondences between artefacts as diverse as mirrors seals gramophone discs and bombs are revealed With its combinatory approach and commitment to material thinking Shellac in Visual and Sonic Culture insists on moments of contact encounter and transformation The book notably addresses the colonial unconscious underpinning the early transnational recording industry highlighting the multiple gestures and forms of labour entombed within the production of the 78rpm disc Roy explores shellac as a concrete substance as well as the malleable stuff of which stories histories and modern imaginings were made and unmade **Teaching William Morris**

Jason D. Martinek,Elizabeth Carolyn Miller,2019-10-16 A prolific artist writer designer and political activist William Morris remains remarkably powerful and relevant today But how do you teach someone like Morris who made significant contributions to several different fields of study And how within the exigencies of the modern educational system can teachers capture the interdisciplinary spirit of Morris whose various contributions hang so curiously together Teaching William Morris gathers together the work of nineteen Morris scholars from a variety of fields offering a wide array of perspectives on the challenges and the rewards of teaching William Morris Across this book s five sections Past and Present Political Contexts Literature Art and Design and Digital Humanities readers will learn the history of Morris s place in the modern curriculum the current state of the field for teaching Morris s work today and how this pedagogical effort is reaching well beyond the college classroom **Vienna and the New Wohnkultur, 1918-1938** Michelle

Jackson-Beckett,2024-03-20 While the domestic sphere might seem tangential to the dire political situation and humanitarian crises of interwar Europe it was nevertheless at the forefront of debates about cultural identity and economic policy in the Viennese press culture and arts Vienna and the New Wohnkultur 1918 1938 explores why and how the Viennese design landscape was set apart aesthetically and theoretically from other European explorations of modern design Jackson Beckett examines interior design exhibitions press and debates about modern living in interwar Vienna an overlooked area of modern European architecture and design history arguing for a reconsideration of the contours of European modernism The text analyses varied interpretations of modern domestic culture Wohnkultur in Vienna and explores why these interpretations were distinct from other strands of European modernism Vienna and the New Wohnkultur introduces new research and translation of primary sources on flexible adaptable and affordable design by architects designers and retailers Vienna s design discourse also prefigured important postmodern and contemporary discussions on historicism eclecticism empathy and user experience Through extensive new research in archival and period sources Jackson Beckett illustrates how design ideas taste and portrayals of domestic culture of fin de si cle Viennese Modernism Wiener Moderne were also deployed as forms of cultural and national identity both during the early years of the Social Democratic government in Vienna 1918 1934 and later under the fascist state 1934 1938 Wendat Women's Arts Annette W. de Stecher,2022-05-15 For centuries

women artists of the Wendat First Nation of Wendake in Quebec have created artworks of intricate design and complex meaning in moosehair and quill embroidery Their work records and transmits ancestral knowledge across generations of artists and remains a vibrant and important practice today Breaking new ground in Indigenous art histories Wendat Women s Arts is the first book to bring together a full history of the Wendat embroidery art form Annette de Stecher challenges the historical anonymity of Indigenous women artists by arguing for their central role in community history and ceremony Through their art these women played an important part in the diplomatic strategies that advanced the sovereignty of their nation work that was an extension of their position of authority in their families and clans Chiefs and community members wore finely embroidered attire as a brilliant focus of ceremonial events a tradition that continues today Women artists also supported their community economically as their embroidery was a souvenir of choice for European collectors In vibrant illustrations this book reconstructs the rich repertoire of Wendat embroidery now dispersed in collections throughout the world Wendat Women s Arts combines a depth of historical understanding with a keen knowledge of contemporary Wendat artists demonstrating that the story of Wendat women is one of cultural strength innovation resilience and success A

Cultural History of Objects in the Renaissance James Symonds,2022-08-31 A Cultural History of Objects in the Renaissance covers the period 1400 to 1600 The Renaissance was a cultural movement a time of re awakening when classical knowledge was rediscovered leading to an efflorescence in philosophy art and literature The period fostered an emerging sense of individualism across European cultures This sense was expressed through a fascination with materiality and the natural

world and a growing attachment to things The 6 volume set of the Cultural History of Objects examines how objects have been created used interpreted and set loose in the world over the last 2500 years Over this time the West has developed particular attitudes to the material world at the centre of which is the idea of the object The themes covered in each volume are objecthood technology economic objects everyday objects art architecture bodily objects object worlds James Symonds is Professor at the University of Amsterdam The Netherlands Volume 3 in the Cultural History of Objects set General Editors Dan Hicks and William Whyte *A Cultural History of Dress and Fashion in the Modern Age* Alexandra Palmer, 2018-11-01 Over the last century there has been a complete transformation of the fashion system The unitary top down fashion cycle has been replaced by the pulsations of multiple and simultaneous styles while the speed of global production and circulation has become ever faster and more complex Running in tandem the development of artificial fibres has revolutionized the composition of clothing and the increased focus on youth sexuality and the body has radically changed its design From the 1920s flapper dress to debates over the burkini fashion has continued to be deeply involved in society's larger issues Drawing on a wealth of visual textual and object sources and illustrated with 100 images *A Cultural History of Dress and Fashion in the Modern Age* presents essays on textiles production and distribution the body belief gender and sexuality status ethnicity and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period **Image Encounters** Lisa Trever, 2022-02-08 2022 Mr and Mrs Raymond J Horowitz Book Prize Bard Graduate Center A landmark study of ancient Peruvian Moche mural art Moche murals of northern Peru represent one of the great yet still largely unknown artistic traditions of the ancient Americas Created in an era without written scripts these murals are key to understandings of Moche history society and culture In this first comprehensive study on the subject Lisa Trever develops an interdisciplinary methodology of archaeo art history to examine how ancient histories of art can be written without texts boldly inverting the typical relationship of art to archaeology Trever argues that early coastal artistic traditions cannot be reduced uncritically to interpretations based in much later Inca histories of the Andean highlands Instead the author seeks the origins of Moche mural art and its emphasis on figuration in the deep past of the Pacific coast of South America *Image Encounters* shows how formal transformations in Moche mural art before and after the seventh century were part of broader changes to the work that images were made to perform at Huacas de Moche El Brujo Pa amarca and elsewhere in an increasingly complex social and political world In doing so this book reveals alternative evidentiary foundations for histories of art and visual experience *Women and the Art and Science of Collecting in Eighteenth-Century Europe* Arlene Leis, Kacie L. Wills, 2020-08-31 Through both longer essays and shorter case studies this book examines the relationship of European women from various countries and backgrounds to collecting in order to explore the social practices and material and visual cultures of collecting in eighteenth century Europe It recovers their lives and examines their interests their methodologies and their collections and objects some of which have rarely been studied before The book also

considers women's role as producers that is creators of objects that were collected. Detailed examination of the artefacts both visually and in relation to their historical contexts exposes new ways of thinking about collecting in relation to the arts and sciences in eighteenth century Europe. The book is interdisciplinary in its makeup and brings together scholars from a wide range of fields. It will be of interest to those working in art history, material and visual culture history, history of science, literary studies, women's studies, gender studies and art conservation.

Materialized Identities in Early Modern Culture, 1450-1750 Susanna Burghartz, Lucas Burkart, Christine Göttler, Ulinka Rublack, 2025-10-01. This collection embraces the increasing interest in the material world of the Renaissance and the early modern period which has both fascinated contemporaries and initiated in recent years a distinguished historiography. The scholarship within is distinctive for engaging with the agentive qualities of matter, showing how affective dimensions in history connect with material history and exploring the religious and cultural identity dimensions of the use of materials and artefacts. It thus aims to refocus our understanding of the meaning of the material world in this period by centring on the vibrancy of matter itself. To achieve this goal, the authors approach the material through four themes: glass, feathers, gold, paints and veils in relation to specific individuals, material milieus and interpretative communities. In examining these four types of materialities and object groups which were attached to different sensory regimes and valorizations, this book charts how each underwent significant changes during this period.

Material Cultures of the Global Eighteenth Century Wendy Bellion, Kristel Smentek, 2023-01-26. Things change. Broken and restored, reused and remade, objects transcend their earliest functions, locations and appearances. While every era witnesses change, the eighteenth century experienced artistic, economic and demographic transformations that exerted unique pressures on material cultures around the world. Locating material objects at the heart of such phenomena, *Material Cultures of the Global Eighteenth Century* expands beyond Eurocentric perspectives to discover the mobile, transcultural nature of eighteenth century art worlds. From porcelain to betel leaves, Chumash hats to natural history cabinets, this book examines how objects embody imperialism, knowledge and resistance in various ways. By embracing things both elite and everyday, this volume investigates physical and technological manipulations of objects while attending to the human agents who shaped them in an era of accelerating global contact and conquest. Featuring ten essays, the volume foregrounds diverse scholarly approaches to chart new directions for art history and cultural history. Ranging from California to China, Bengal to Britain, *Material Cultures of the Global Eighteenth Century* illuminates the transformations within and between artistic media, follows natural and human-made things as they migrate across territories and reveals how objects catalyzed change in the transoceanic worlds of the early modern period.

Making the Marvelous Rori Bloom, 2022-06. Rori Bloom demonstrates that Marie Catherine d'Aulnoy (1652-1705) and Henriette Julie de Murat (1670-1716) changed the stakes of the fairy tale instead of inviting their readers to marvel at the magic that changes rags to riches; they enjoined them to acknowledge the skill that transforms raw materials into beautifully made works of art.

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