



WHAT DO ARTISTS KNOW?

Edited by James Elkins

What Do Artists Know The Stone Art Theory Institutes

James Elkins, Harper Montgomery



What Do Artists Know The Stone Art Theory Institutes:

What Do Artists Know? James Elkins, 2012-11-16 Each of the five volumes in the Stone Art Theory Institutes series and the seminars on which they are based brings together a range of scholars who are not always directly familiar with one another's work. The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art. This third volume in the series *What Do Artists Know* is about the education of artists. The MFA degree is notoriously poorly conceptualized and now it is giving way to the PhD in art practice. Meanwhile conversations on freshman courses in studio art continue to be bogged down by conflicting agendas. This book is about the theories that underwrite art education at all levels, the pertinent history of art education and the most promising current conceptualizations. The contributors are Areti Adamopoulou, Glenn Adamson, Rina Arya, Louisa Avgita, Jan Baetens, Su Baker, Ciarán Benson, Andrew Blackley, Jeroen Boomgaard, Brad Buckley, William Conger, John Conomos, Christopher Csikszentmihalyi, Anders Dahlgren, Jonathan Dronsfield, Marta Edling, Laurie Fendrich, Michael Fotiadis, Christopher Frayling, Miguel González Virgen, R. E. H. Gordon, Charles Green, Vanalyne Green, Barbara Jaffee, Tom McGuirk, William Marotti, Robert Nelson, Hakan Nilsson, Saul Ostrow, Daniel Palmer, Peter Plagens, Stephan Schmidt, Wulffen Howard, Singerman, Henk Slager, George Smith, Martin Sjöberg, Ann Sobiech, Munson Roy, Sørensen, Bert Töcken, Hilde Van Gelder, Frank Vigneron, Janneke Wesseling, Frances Whitehead, Gary Willis, and Yeung Yang.

What Do Artists Know? James Elkins, 2012 Brings together historians, philosophers, critics, curators, artists, and educators to ask how art is and should be taught. Explores the theories that underwrite art education at all levels, the pertinent history of art education and the most promising current conceptualizations. Provided by publisher.

Farewell to Visual Studies James Elkins, Gustav Frank, Sunil Manghani, 2015-10-28 Each of the five volumes in the Stone Art Theory Institutes series brings together a range of scholars who are not always directly familiar with one another's work. The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art. This fifth and final volume in the series focuses on the identity, nature, and future of visual studies, discussing critical questions about its history, objects, and methods. The contributors question the canon of literature of visual studies and the place of visual studies with relation to theories of vision, visuality, epistemology, politics, and art history, giving voice to a variety of inter- and transdisciplinary perspectives. Rather than dismissing visual studies as its provocative title might suggest, this volume aims to engage a critical discussion of the state of visual studies today, how it might move forward, and what it might leave behind to evolve in productive ways. The contributors are Emmanuel Alloa, Nell Andrew, Linda Bezub, Martin Berger, Hans Dam Christensen, Isabelle Decobecq, Bernhard J. Dotzler, Johanna Drucker, James Elkins, Michele Emmer, Yolaine Escande, Gustav Frank, Theodore Gracyk, Asbjørn Grønstad, Stephan Günzel, Charles W. Haxthausen, Miguel Hernández Navarro, Tom Holert, K. van Kesteren, Charlotte Klonk, Tirza True Latimer, Mark Linder, Sunil Manghani, Anna Notaro, Julia Orell, Mark Reinhardt, Vanessa R. Schwartz, Bernd Stiegler, and Yvind Vignès.

Sjoukje van der Meulen Terri Weissman Lisa Zaher and Marta Zarzycka **Beyond the Aesthetic and the Anti-Aesthetic** James Elkins, Harper Montgomery, 2013-08-20 Each of the five volumes in the Stone Art Theory Institutes series and the seminars on which they are based brings together a range of scholars who are not always directly familiar with one another's work The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art This fourth volume in the series *Beyond the Aesthetic and the Anti Aesthetic* focuses on questions revolving around the concepts of the aesthetic the anti aesthetic and the political The book is about the fact that now almost thirty years after Hal Foster defined the anti aesthetic there is still no viable alternative to the dichotomy between aesthetics and anti or nonaesthetic art The impasse is made more difficult by the proliferation of identity politics and it is made less negotiable by the hegemony of anti aesthetics in academic discourse on art The central question of this book is whether artists and academicians are free of this choice in practice in pedagogy and in theory The contributors are Stephanie Benzaquen J M Bernstein Karen Busk Jepsen Luis Camnitzer Diarmuid Costello Joana Cunha Leal Angela Dimitrakaki Alexander Dumbadze T Brandon Evans Geng Youzhuang Boris Groys Be ta Hock Gordon Hughes Michael Kelly Grant Kester Meredith Kooi Cary Levine Sunil Manghani William Mazzarella Justin McKeown Andrew McNamara Eve Meltzer Nadja Millner Larsen Maria Filomena Molder Carrie Noland Gary Peters Aaron Richmond Lauren Ross Toni Ross Eva Sch rmann Gregory Sholette Noah Simblis Jon Simons Robert Storr Martin Sundberg Timotheus Vermeulen and Rebecca Zorach *A Philosophy of Visual Metaphor in Contemporary Art* Mark Staff Brandl, 2023-02-23 Metaphor which allows us to talk about things by comparing them to other things is one of the most ubiquitous and adaptable features of language and thought It allows us to clarify meaning yet also evaluate and transform the ways we think create and act While we are alert to metaphor in spoken or written texts it has within the visual arts been critically overlooked Taking into consideration how metaphors are inventively embodied in the formal technical and stylistic aspects of visual artworks Mark Staff Brandl shows how extensively artists rely on creative metaphor within their work Exploring the work of a broad variety of artists including Dawoud Bey Dan Ramirez Ga lle Villedary Raoul De la Sola Sonya Clark Titus Kaphar Charles Boetschi and more he argues that metaphors are the foundation of visual thought are chiefly determined by bodily and environmental experiences and are embodied in artistic form Visual artistic creation is philosophical thought By grounding these arguments in the work of philosophers and cultural theorists including No l Carroll Hans Georg Gadamer and George Lakoff Brandl shows how important metaphor is to understanding contemporary art *A Philosophy of Visual Metaphor in Contemporary Art* takes a neglected feature of the visual arts and shows us what a vital role it plays within them Bridging theory and practice and drawing upon a capacious array of examples this book is essential reading for art historians and practitioners as well as analytic philosophers working in aesthetics and meaning **What are we Teaching? Powerful knowledge and a capabilities curriculum** Richard Bustin, 2024-10-23 Written by Richard Bustin What are we Teaching Powerful knowledge and a capabilities curriculum offers

a fresh perspective on curriculum design arguing that subjects are key to enabling young people to develop the powerful knowledge needed to flourish in a complex modern world Moving ideas beyond the traditional vs progressive debates that have dominated education discourse Richard Bustin challenges the overarching emphasis on exam performance at the expense of the broader benefits of subject knowledge and capabilities such as critical and creative thinking What are we Teaching explores curriculum debates in relation to the current school climate considering factors such as knowledge led education teaching to the test and the challenge of teacher retention and recruitment issues It includes new research involving teachers in real schools engaging with powerful knowledge and it prompts teachers to evaluate their responsibilities as curriculum makers The book invites teachers to consider why their subject specialism is important as part of a whole school curriculum vision and a provides language with which to articulate that Part One introduces the key theories on which the book is based including different ways of making sense of knowledge skills and values in the curriculum powerful knowledge and educational capabilities What are we Teaching is research based using voices of real teachers who engaged with the question what makes your subject powerful knowledge for young people and Part Two which focuses on different subject areas examines these testimonies The final part offers advice on building a powerful knowledge and capabilities rich curriculum in schools Each chapter includes a set of reflective questions which can be used as part of ITE training or staff CPD Essential reading for teachers senior and subject leaders and curriculum coordinators

Journal of the Royal Institute of British Architects Royal Institute of British Architects, 1912

Beyond the Aesthetic and the Anti-Aesthetic James Elkins, Harper Montgomery, 2015-06-26 Each of the five volumes in the Stone Art Theory Institutes series and the seminars on which they are based brings together a range of scholars who are not always directly familiar with one another's work The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art This fourth volume in the series Beyond the Aesthetic and the Anti Aesthetic focuses on questions revolving around the concepts of the aesthetic the anti aesthetic and the political The book is about the fact that now almost thirty years after Hal Foster defined the anti aesthetic there is still no viable alternative to the dichotomy between aesthetics and anti or nonaesthetic art The impasse is made more difficult by the proliferation of identity politics and it is made less negotiable by the hegemony of anti aesthetics in academic discourse on art The central question of this book is whether artists and academicians are free of this choice in practice in pedagogy and in theory The contributors are St phanie Benzaquen J M Bernstein Karen Busk Jepsen Luis Camnitzer Diarmuid Costello Joana Cunha Leal Angela Dimitrakaki Alexander Dumbadze T Brandon Evans Geng Youzhuang Boris Groys Be ta Hock Gordon Hughes Michael Kelly Grant Kester Meredith Kooi Cary Levine Sunil Manghani William Mazzarella Justin McKeown Andrew McNamara Eve Meltzer Nadja Millner Larsen Maria Filomena Molder Carrie Noland Gary Peters Aaron Richmond Lauren Ross Toni Ross Eva Sch rmann Gregory Sholette Noah Simblist Jon Simons Robert Storr Martin Sundberg Timotheus Vermeulen and Rebecca Zorach

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Musical Observer ,1928 **Journal of the Warburg and Courtauld Institutes** Warburg Institute,1969
Metropolitan Magazine ,1911 **The builder** ,1878 The New Metropolitan ,1911 *What is an Image?* James Elkins,Maja Naef,2011 Brings together historians philosophers critics postcolonial theorists and curators to ask how images pictures and paintings are conceptualized Issues discussed include concepts such as image and picture in and outside the West semiotics whether images are products of discourse religious meanings and the ethics of viewing

Whispering the Techniques of Language: An Mental Journey through **What Do Artists Know The Stone Art Theory Institutes**

In a digitally-driven world wherever displays reign great and quick conversation drowns out the subtleties of language, the profound strategies and mental subtleties concealed within words frequently get unheard. Yet, situated within the pages of **What Do Artists Know The Stone Art Theory Institutes** a charming literary value pulsating with natural thoughts, lies an exceptional quest waiting to be undertaken. Penned by a skilled wordsmith, this wonderful opus encourages readers on an introspective trip, softly unraveling the veiled truths and profound influence resonating within the very material of each and every word. Within the mental depths with this poignant review, we shall embark upon a honest exploration of the book is core styles, dissect its interesting publishing fashion, and fail to the strong resonance it evokes deep within the recesses of readers hearts.

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