



THINKING ABOUT ART

Conversations WITH SUSAN HILLER

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Thinking About Art Conversations With Susan Hiller

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Thinking About Art Conversations With Susan Hiller:

Thinking about Art Susan Hiller, 1996 *Thinking About Art* documents Susan Hiller's continuing involvement with the critical shifts in cultural paradigms underlying contemporary debates in art practice and theory. The talks, lectures, and conversations gathered together here span twenty years and range from Amsterdam and Glasgow to New York and Valencia. The everyday experience that informs Hiller's art practice is kept fully in mind as she addresses such topics as dreams, the place of theory, gender, cultural pluralism, indigenous aesthetics, video, surrealism, conceptual art, and the history of painting.

Thinking about Art Susan Hiller, 1996. Collected talks, lectures, and conversations spanning 1975-1995. *Art and Psychoanalysis* Maria Walsh, 2012-11-20. Often derided as unscientific and self-indulgent, psychoanalysis has been an invaluable resource for artists, art critics, and historians throughout the twentieth century. *Art and Psychoanalysis* investigates these encounters. The shared relationship to the unconscious, severed from Romantic inspiration by Freud, is traced from the Surrealist engagement with psychoanalytic imagery to the contemporary critic's use of psychoanalytic concepts as tools to understand how meaning operates. Following the theme of the object with its varying materiality, Walsh develops her argument that psychoanalysis, like art, is a cultural discourse about the mind in which the authority of discourse itself can be undermined, provoking ambiguity and uncertainty and destabilising identity. The dynamics of the dream, work, Freud's familiar, unfamiliar, fetishism, visual mastery, abjection, repetition, and the death drive are explored through detailed analysis of artists ranging from Max Ernst to Louise Bourgeois, including 1980s postmodernists such as Cindy Sherman, the performance art of Marina Abramovic, and post-minimalist sculpture. *Innovative and disturbing: Art and Psychoanalysis* investigates key psychoanalytic concepts to reveal a dynamic relationship between art and psychoanalysis which goes far beyond interpretation. There is no cure for the artist, but art can reconcile us to the traumatic nature of human experience, converting the sadistic impulses of the ego towards domination and war into a masochistic ethics of responsibility and desire. *The Museum as Muse* Kynaston McShine, 1999. Published on the occasion of the exhibition of the same name held at the Museum of Modern Art, New York, March 14-June 1, 1999. **Contemporary Art and Anthropology** Arnd Schneider, Christopher Wright, 2020-09-02. *Contemporary Art and Anthropology* takes a new and exciting approach to representational practices within contemporary art and anthropology. Traditionally, the anthropology of art has tended to focus on the interpretation of tribal artifacts but has not considered the impact such art could have on its own ways of making and presenting work. The potential for the contemporary art scene to suggest innovative representational practices has been similarly ignored. This book challenges the reluctance that exists within anthropology to pursue alternative strategies of research, creation, and exhibition, and argues that contemporary artists and anthropologists have much to learn from each other's practices. The contributors to this pioneering book consider the work of artists such as Susan Hiller, Francesco Clemente, and Raimund Cardillo, and in exploring topics such as the possibility of shared representational values, aesthetics, and modernity and tattooing, they

suggest productive new directions for practices in both fields Routes James Clifford,1997-04-21 When culture makes itself at home in motion where does an anthropologist stand Clifford offers a new view of anthropology It is he says a moving picture of a world that reveals itself en route In this collage of essays meditations poems and travel reports Clifford takes travel and translation as openings into a complex modernity Learning to Teach Art and Design in the Secondary School Nicholas Addison,Lesley Burgess,2007-12-19 Learning to Teach Art and Design in the Secondary School advocates art craft and design as useful critical transforming and therefore fundamental to a plural society It offers a conceptual and practical framework for understanding the diverse nature of art and design in education at KS3 and the 14 19 curriculum It provides support and guidance for learning and teaching in art and design suggesting strategies to motivate and engage pupils in making discussing and evaluating visual and material culture With reference to current debates Learning to Teach Art and Design in the Secondary School explores a range of approaches to teaching and learning it raises issues questions orthodoxies and identifies new directions The chapters examine ways of learning planning and resourcing attitudes to making critical studies values and critical pedagogy The book is designed to provide underpinning theory and address issues for student teachers on PGCE and initial teacher education courses in Art and Design It will also be of relevance and value to teachers in school with designated responsibility for supervision *Feminism Reframed* Alexandra M. Kokoli,2009-10-02 *Feminism Reframed* Reflections on Art and Difference addresses the on going dialogue between feminism art history and visual culture from contemporary scholarly perspectives Over the past thirty years the critical interventions of feminist art historians in the academy the press and the art world have not only politicised and transformed the themes methods and conceptual tools of art history but have also contributed to the emergence of new interdisciplinary areas of investigation including notably that of visual culture Although the impact of such fruitful transformations is indisputable their exact contribution to contemporary scholarship remains a matter for debate not least because feminism itself has changed significantly since the Women s Liberation Movement *Feminism Reframed* reviews and revises existing feminist art histories but also reasserts the need for continuous feminist interventions in the academy the art world and beyond With contributions by Anthea Behm Alisia Grace Chase Jennifer G Germann Catherine Grant Joanne Heath Ruth Hemus Alexandra Kokoli Beth Anne Lauritis Griselda Pollock Karen Roulstone Anne Swartz and Sue Tate Coming at the moment when contemporary art practices are themselves involved in re cycling re evaluating and re enacting the past this collection asks how feminism s own troubled histories can be reframed productively in the present The questions that feminism raised in the 1970s and 80s are still pertinent and are addressed in a number of original essays What does gender equality mean in the arts How can women s subjectivities be articulated or performed differently in art practices Can attention to gender enable us to engage with complex differences of race sexuality and class of age and generation Do we need new interpretative and conceptual models for writing about art Alexandra Kokoli s thoughtful and illuminating introduction reminds us that reframing is a risky

but exciting business if it makes us ask these questions anew with attention to the politics and aesthetics of the present
Rosemary Betterton Lancaster University **Modern Sculpture Reader** Jon Wood, David Hulks, Alex Potts, 2012-08-21 In many anthologies of art sculpture is given short shrift in relation to other media if it is treated at all Modern Sculpture Reader aims to rectify this situation by presenting a collection of important texts that have defined sculpture's radically changing status and role since the end of the nineteenth century a time marked by a general reappraisal of the forms and functions of art From the rigorously theoretical to the experimental and poetic Modern Sculpture Reader offers a lively discourse on the medium by a range of artists writers critics and poets Marcel Duchamp Louise Bourgeois Claes Oldenberg Andr Breton Ezra Pound and Clement Greenberg in a variety of genres poems lectures transcribed interviews newspaper and magazine articles and artists statements These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice Many of the essays highlight key ongoing concerns such as sculpture's physical properties and conditions of display both of which have important implications for the viewer's tactile and emotional interaction with sculptural works Surrealist Ghostliness Katharine Conley, 2020-04-01 In this study of surrealism and ghostliness Katharine Conley provides a new unifying theory of surrealist art and thought based on history and the paradigm of puns and anamorphosis In Surrealist Ghostliness Conley discusses surrealism as a movement haunted by the experience of World War I and the repressed ghost of spiritualism From the perspective of surrealist automatism this double haunting produced a unifying paradigm of textual and visual puns that both pervades surrealist thought and art and commemorates the surrealists response to the Freudian unconscious Extending the gothic imagination inherited from the eighteenth century the surrealists inaugurated the psychological century with an exploration of ghostliness through doubles puns and anamorphosis revealing through visual activation the underlying coexistence of realities as opposed as life and death Surrealist Ghostliness explores examples of surrealist ghostliness in film photography painting sculpture and installation art from the 1920s through the 1990s by artists from Europe and North America from the center to the periphery of the surrealist movement Works by Man Ray Claude Cahun Brassa and Salvador Dal Lee Miller Dorothea Tanning Francesca Woodman Pierre Alechinsky and Susan Hiller illuminate the surrealist ghostliness that pervades the twentieth century arts and compellingly unifies the century's most influential yet disparate avant garde movement

Reviewing **Thinking About Art Conversations With Susan Hiller**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Thinking About Art Conversations With Susan Hiller**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

https://ftp.barnabastoday.com/data/virtual-library/fetch.php/wind_up_the_windows_were_coming_in_to_land.pdf

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Thinking About Art Conversations With Susan Hiller Introduction

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