

VISUAL SHOCK

A HISTORY OF
ART CONTROVERSIES
IN AMERICAN CULTURE

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"DEEP, RICHLY DETAILED, AND ENLIGHTENING." — THE BOSTON GLOBE

Visual Shock A History Of Art Controversies In American Culture

Mark Paxton



Visual Shock A History Of Art Controversies In American Culture:

Visual Shock Michael Kammen, 2009-04-22 In this lively narrative award winning author Michael Kammen presents a fascinating analysis of cutting edge art and artists and their unique ability to both delight and provoke us He illuminates America's obsession with public memorials and the changing role of art and museums in our society From Thomas Eakins's 1875 masterpiece *The Gross Clinic* considered too big bold and gory when first exhibited to the bitter disputes about Maya Lin's Vietnam War Memorial this is an eye opening account of American art and the battles and controversies that it has ignited

In and Out of View Catha Paquette, Karen Kleinfelder, Christopher Miles, 2021-09-09 In and Out of View models an expansion in how censorship is discursively framed Contributors from diverse backgrounds including artists art historians museum specialists and students address controversial instances of art production and reception from the mid 20th century to the present in the Americas Africa Asia Europe and the Middle East Their essays interviews and statements invite consideration of the shifting contexts values and needs through which artwork moves in and out of view At issue are governmental restrictions and discursive effects including erasure and distortion resulting from institutional policies canonical processes and interpretive methods Crucial considerations concerning death violence authoritarianism neo colonialism global capitalism labor immigration race religion sexuality activism social justice disability campus speech and cultural destruction are highlighted The anthology a thought provoking resource for students and scholars in art history museum and cultural studies and creative practices represents a timely and significant contribution to the literature on censorship

Art Book News Annual, volume 4: 2008 **Art Book News Annual, volume 4: 2008** , *Holograms* Sean F. Johnston, 2015-12-03 Holograms have been in the public eye for over a half century but their influences have deeper cultural roots No other visual experience is quite like interacting with holograms no other cultural product melds the technological sublime with magic and optimism in quite the same way As holograms have evolved they have left their audiences alternately fascinated bemused inspired or indifferent From expressions of high science to countercultural art to consumer security holograms have represented modernity magic and materialism Their most pervasive impact has been to galvanise hopeful technological dreams Engineers artists hippies and hobbyists have played with and dreamed about holograms This book explores how holograms found a place in distinct cultural settings It is aimed at readers attracted to pop culture visual studies and cultural history scholars concerned with media history fine art and material studies and most of all cross disciplinary audiences intrigued about how this ubiquitous but still mysterious visual medium grew up in our midst and became entangled in our culture This book explores the technical attractions and cultural uses of the hologram how they were shaped by what came before them and how they have matured to shape our notional futures Today holograms are in our pockets as identity documents and in our minds as gaming fantasies and faux hologram performers Why aren't they more often in front of our eyes

Art and the City Sarah Schrank, 2011-01-01 Art and the City explores the

contentious relationship between civic politics and visual culture in Los Angeles Struggles between civic leaders and modernist artists to define civic identity and control public space highlight the significance of the arts as a site of political contest in the twentieth century *Memento Mori in Contemporary Art* Taylor Worley, 2019-11-28 This book explores how four contemporary artists Francis Bacon Joseph Beuys Robert Gober and Damien Hirst pursue the question of death through their fraught appropriations of Christian imagery Each artist is shown to not only pose provocative theological questions but also to question the abilities of theological speech to adequately address current attitudes to death When set within a broader theological context around the thought of death Bacon's works invite fresh readings of the New Testament's narration of the betrayal of Christ and Beuys's works can be appreciated for the ways they evoke Resurrection to envision possible futures for Germany in the aftermath of war Gober's immaculate sculptures and installations serve to create alternative religious environments and these places are both evocative of his Roman Catholic upbringing and virtually haunted by the ghosts of his excommunication from that past Lastly and perhaps most problematically Hirst has built his brand as an artist from making jokes about death By opening fresh arenas of dialogue and meaning making in our society and culture today the rich humanity of these artworks promises both renewed depths of meaning regarding our exit from this world as well as how we might live well within it for the time that we have As such it will be a vital resource for all scholars in Theology the Visual Arts Material Religion and Religious Studies Framing the Audience Isadora Helfgott, 2015-10-15 Framing the Audience explores the cultural politics of the Great Depression and World War II through the prism of art appreciation Isadora Helfgott interrogates the ideological and political motivations for breaking down barriers between fine art and popular culture She charts the impact that changes in art appreciation had on the broader political social cultural and artistic landscape Framing the Audience argues that efforts to expand the social basis of art became intertwined with and helped shape broader debates about national identity and the future of American political economy Helfgott chronicles artists' efforts to influence the conditions of artistic production and display She highlights the influence of the Federal Art Project the impact of the Museum of Modern Art as an institutional home for modernism in America and as an organizer of traveling exhibitions and the efforts by LIFE and Fortune magazines to integrate art education into their visual record of modern life In doing so Helfgott makes critical observations about the changing relationship between art and the American public **Censorship** Mark Paxton, 2008-06-30 Newspaper clipping 1989 2003 Booklet on the Burning of Books Lists of Banned Books The Dinner Party Jane F. Gerhard, 2013-06-01 Judy Chicago's monumental art installation The Dinner Party was an immediate sensation when it debuted in 1979 and today it is considered the most popular work of art to emerge from the second wave feminist movement Jane F. Gerhard examines the piece's popularity to understand how ideas about feminism migrated from activist and intellectual circles into the American mainstream in the last three decades of the twentieth century More than most social movements feminism was transmitted and understood through culture art installations Ms

Magazine All in the Family and thousands of other cultural artifacts But the phenomenon of cultural feminism came under extraordinary criticism in the late 1970s and 1980s Gerhard analyzes these divisions over whether cultural feminism was sufficiently activist in light of the shifting line separating liberalism from radicalism in post 1970s America She concludes with a chapter on the 1990s when The Dinner Party emerged as a target in political struggles over public funding for the arts even as academic feminists denounced the piece for its alleged essentialism The path that The Dinner Party traveled from inception 1973 to completion 1979 to tour 1979 1989 to the permanent collection of the Brooklyn Museum 2007 sheds light on the history of American feminism since 1970 and on the ways popular feminism in particular can illuminate important trends and transformations in the broader culture **The Public's Art** Jennifer Geigel Mikulay, 2007 **Dwell**, 2007

Entertainment, Arts, and Sports Law, 2009 **Choice**, 2007 *Program of the Annual Meeting - American Historical Association* American Historical Association, 1996 Some programs include also the programs of societies meeting concurrently with the association Lincoln and New York Harold Holzer, 2009-11-15 Abraham Lincoln the quintessential westerner surprisingly owed much of his national political success to his impact on New York and in turn New York's impact on him Virtually unknown outside his home state when he made his maiden speech in Manhattan in February 1860 Lincoln took New York by storm This book based on an exhibition at the New York Historical Society of original artifacts iconic images and hand written period documents traces the evolution of Lincoln's relationship with the nation's largest and wealthiest city It goes from his 1860 debut to the early challenges of recruitment and investment in the Civil War the development of new military technologies and the challenge to civil liberties in time of rebellion New York's role as the Union's prime provider of manpower money media coverage image making and protest is explored alongside Lincoln's accompanying growth as a leader writer symbol of union and freedom and in the final instance national martyr **OAH Annual Meeting** Organization of American Historians. Meeting, 2008 **The Nation**, 2006 *Program of the ... Annual Meeting* American Historical Association. Meeting, 2007 **Program of the ... Annual Meeting** Organization of American Historians. Meeting, 2008 Public Library Catalog, 2004

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