

# IMAGE VS ARTIFACT IN CONTEMPORARY ART

Michael  
Dyer



# Image Vs Artifact In Contemporary Art

**Ágnes Pethő**



## **Image Vs Artifact In Contemporary Art:**

**Image Vs Artifact in Contemporary Art** Michael Dyer, 2014-11-03 Have you ever wondered why by some contemporary paintings that look like they were produced by toddlers sell for enormous sums Ever wondered why so many art installations appear ridiculous This book addresses these issues along with many others Dyer does so by examining a fundamental distinction between image what the eye perceives and artifact the physical canvas and brushstrokes used to create that image He argues that this distinction influences how and why works of Art are treated in the contemporary market so differently from those of Music Throughout this book Dyer generates insights in contemporary Art by comparing and contrasting it with contemporary Music Dyer approaches art images in a novel way by viewing all images as pre existing within an abstract image space He explores the size and structure of this space and makes a number of observations about how to judge Art and why such judgments are difficult Most descriptions of Art by art connoisseurs are subjective In contrast Dyer concentrates on how Art can be described objectively He defines objective descriptions as those that are able to accurately reconstruct the images they describe He discusses the nature of description languages along with the interpreters needed to decode descriptions made in those languages This approach enables Dyer to define the complexity of an image in an objective manner consisting of the minimal description length of an image combined with its associated computations and description language interpreter Dyer covers a variety of approaches concerning Art appreciation and aesthetics from psycho social and historical to neural He examines the role of genre in Art along with the different dimensions of judgment that arise within image vs artifact domains Finally he considers the future of digital Art through the application of technologies of artificial intelligence AI artificial neural networks ANNs algorithmic art AA and artificial evolution AE

**A Companion to Contemporary Art in a Global Framework** Jane Chin Davidson, Amelia Jones, 2023-10-16 A Companion to Contemporary Art in a Global Framework explores the ways specialists and institutions in the fine arts curation cultural studies and art history have attempted to situate art in a more global framework since the 1980s Offering analyses of the successes and setbacks of these efforts to globalize the art world this innovative volume presents a new and exciting way of considering art in its global contexts Essays by an international panel of leading scholars and practicing artists assert that what we talk about as art is essentially a Western concept thus any attempts at understanding art in a global framework require a revising of established conceptual definitions Organized into three sections this work first reviews the history and theory of the visual arts since 1980 and introduces readers to the emerging area of scholarship that seeks to place contemporary art in a global framework The second section traces the progression of recent developments in the art world focusing on the historical and cultural contexts surrounding efforts to globalize the art world and the visual arts in particular global and transnational frameworks The final section addresses a wide range of key themes in contemporary art such as the fundamental institutions and ontologies of art practice and the interactions among art politics and the public sphere A Companion to Contemporary

Art in a Global Framework is essential reading for undergraduate and graduate students scholars researchers and general readers interested in exploring global art beyond the traditional Euro American context *Theorizing Visual Studies* James Elkins,2013 This forward thinking collection brings together over sixty essays that invoke images to summon interpret and argue with visual studies and its neighboring fields such as art history media studies visual anthropology critical theory cultural studies and aesthetics The product of a multi year collaboration between graduate students from around the world spearheaded by James Elkins this one of a kind anthology is a truly international interdisciplinary point of entry into cutting edge visual studies research The book is fluid in relation to disciplines it is frequently inventive in relation to guiding theories it is unpredictable in its allegiance and interest in the past of the discipline reflecting the ongoing growth of visual studies

Replications Whitney Davis,2010-11-01 The twelve interdisciplinary essays collected here explore what Whitney Davis calls replication in archaeology art history and psychoanalysis the sequential production of similar artifacts or images substitutable for one another in specific contexts of use Davis suggests that while archaeology deals with the physics of replication its material conditions and constraints psychoanalysis deals with the psychics of replication its mental conditions and constraints Because art history is equally interested in the material properties and in the personal and cultural meaning of artifacts and images it can mediate the interests of archaeology and psychoanalysis Thus Replications explores not only the differences between but also the common ground shared by archaeology art history and psychoanalysis focusing for example on their mutual interest in the style of artifacts or image making their need to treat the nonintentional or nonmeaningful element in production and their models of the subjective and social transmission of replications in the life history of persons and communities Replications is an original contribution to an emerging field of study in domains as diverse as philosophy cognitive science connoisseurship and cultural studies the intersection of the material and the meaningful in the human production of artifacts Davis develops formal models for and theories about this relationship exploring the ideas of a number of philosophers historians and critics and presenting his own distinctive conceptual analysis

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 **History as Art, Art as History** Dipti Desai,Jessica Hamlin,Rachel Mattson,2009-10-16 History as Art Art as History pioneers methods for using contemporary works of art in

the social studies and art classroom to enhance an understanding of visual culture and history The fully illustrated interdisciplinary teaching toolkit provides an invaluable pedagogical resource complete with theoretical background and practical suggestions for teaching U S history topics through close readings of both primary sources and provocative works of contemporary art History as Art Art as History is an experientially grounded practically minded pedagogical investigation meant to push teachers and students to think critically without sacrificing their ability to succeed in a standards driven educational climate Amid the educational debate surrounding rigid unimaginative tests classroom scripts and bureaucratic mandates this innovative book insists on an alternate set of educational priorities that promotes engagement with creative and critical thinking Features include A thought provoking series of framing essays and interviews with contemporary artists address the pivotal questions that arise when one attempts to think about history and contemporary visual art together An 8 page full color insert of contemporary art plus over 50 black and white illustrations throughout A Teaching Toolkit covering major themes in U S history provides an archive of suggested primary documents plus discussion suggestions and activities for putting theory into practice Teaching activities keyed to the social studies and art curricula and teaching standards Resources include annotated bibliographies for further study and lists of arts and media organizations This sophisticated yet accessible textbook is a must read resource for any teacher looking to draw upon visual and historical texts in their teaching and to develop innovative curriculum and meaningful student engagement

[How Photography Became Contemporary Art](#)  
Andy Grundberg, 2021-02-23 A leading critic s inside story of the photo boom during the crucial decades of the 1970s and 80s When Andy Grundberg landed in New York in the early 1970s as a budding writer photography was at the margins of the contemporary art world By 1991 when he left his post as critic for the New York Times photography was at the vital center of artistic debate Grundberg writes eloquently and authoritatively about photography s boom years chronicling the medium s increasing role within the most important art movements of the time from Earth Art and Conceptual Art to performance and video He also traces photography s embrace by museums and galleries as well as its politicization in the culture wars of the 80s and 90s Grundberg reflects on the landmark exhibitions that defined the moment and his encounters with the work of leading photographers many of whom he knew personally including Gordon Matta Clark Cindy Sherman and Robert Mapplethorpe He navigates crucial themes such as photography s relationship to theory as well as feminism and artists of color Part memoir and part history this perspective by one of the period s leading critics ultimately tells a larger story about the crucial decades of the 70s and 80s through the medium of photography

**The Photographic Object 1970** Mary Statzer, 2016-01-26 In 1970 photography curator Peter C Bunnell organized the exhibition Photography into Sculpture for the Museum of Modern Art in New York bringing together twenty three photographers and artists from across the United States as well as Vancouver British Columbia whose work challenged accepted practices and categories The Photographic Object 1970 serves as an exhibition catalogue after the fact an oral history and critical reading of exhibitions and experimental

photography during the 1960s and 70s It proposes precedents for contemporary artists who continue to blur the boundaries between photography and other art mediums Provided by publisher

**Rethinking Contemporary Art and Multicultural Education** New Museum,2011-02-25 For over a decade Contemporary Art and Multicultural Education has served as the guide to multicultural art education connecting everyday experience social critique and creative expression with classroom learning The much anticipated Rethinking Contemporary Art and Multicultural Education continues to provide an accessible and practical tool for teachers while offering new art essays and content to account for transitions and changes in both the fields of art and education A beautifully illustrated collaboration of over one hundred artists writers curators and educators from in and around the contemporary art world this volume offers thoughtful and innovative materials that challenge the normative practices of arts education and traditional art history Rethinking Contemporary Art and Multicultural Education builds upon the pedagogy of the original to present new possibilities and modes of understanding art culture and their relationships to students and ourselves The fully revised second edition provides new theoretical and practical resources for educators and students everywhere including Educators perspectives on contemporary art multicultural education and teaching in today s classroom Full color reproductions and writings on over 50 contemporary artists and their works plus an additional 150 black and white images throughout Lesson plans for using art to explore topical issues such as activism and democracy conflict local and global and history and historicism A companion website offering over 250 color reproductions of artwork from the book a glossary of terms and links to the New Museum and G Class websites [www.routledge.com/textbooks/9780415960854](http://www.routledge.com/textbooks/9780415960854)

**Contemporary Issues in California Archaeology** Terry L Jones,Jennifer E Perry,2016-06-16 Recent archaeological research on California includes a greater diversity of models and approaches to the region s past as older literature on the subject struggles to stay relevant This comprehensive volume offers an in depth look at the most recent theoretical and empirical developments in the field including key controversies relevant to the Golden State coastal colonization impacts of comets and drought cycles systems of power Polynesian contacts and the role of indigenous peoples in the research process among others With a specific emphasis on those aspects of California s past that resonate with the state s modern cultural identity the editors and contributors all leading figures in California archaeology seek a new understanding of the myth and mystique of the Golden State

*Train Your Gaze* Roswell Angier,2007-05-31 What is common to all portrait photographs is a situational element In portrait photography the presence of the photographers gaze also becomes an integral part of what the picture is about the activity of one person looking manifested in a moment that can feel like the blink of an eye or a small eternity This book offers for the first time a complete text that combines the theoretical with the practical

*The Study of Photography in Latin America* Nathaniel Gardner,2023-05-15 The Study of Photography in Latin America provides an insider s perspective to the study of photography Nathaniel Gardner provides readers with a carefully structured introduction that lays out his unique methodology for this book which features over eighty photographs

and the insights from sixteen prominent Latin American photography scholars and historians including Boris Kossoy John Marz and Ana Mauad The work reflects the advances of the study of photography throughout Latin America with certain emphasis on Brazil and Mexico The author further underlines the role of important institutions and builds context by discussing influential theories and key texts that currently guide the discipline The Study of Photography in Latin America is critical to all who want to expand their current knowledge of the subject and engage with its experts

**Museum Media**  
 Michelle Henning, 2020-11-17 MUSEUM MEDIA Edited by Michelle Henning Museum Media explores the contemporary uses of diverse media in museum contexts and discusses how technology is reinventing the museum It considers how technological changes from photography and television through to digital mobile media have given rise to new habits forms of attention and behaviors It explores how research methods can be used to understand people's relationships with media technologies and display techniques in museum contexts as well as the new opportunities media offer for museums to engage with their visitors Entries written by leading experts examine the transformation of history and memory by new media the ways in which exhibitions mediate visitor experience how designers and curators can establish new kinds of relationships with visitors the expansion of the museum beyond its walls and its insertion into a wider commercial and corporate landscape Focusing on formal theoretical and technical aspects of exhibition practice this in depth volume explores questions of temporality attachment to objects atmospheric and immersive exhibition design the reinvention of the exhibition medium and much more

**Film in the Post-Media Age** Ágnes Pethő, 2012-03-15 Ever since the centenary of cinema there have been intense discussions in the field of film studies about the imminent demise of the cinematic medium endless articles championing the spirit of genuine cinephilia have proclaimed the death of classical cinema and mourned the end of an era while new currents in media studies introduced such buzzwords into the discussions as remediation Bolter and Grusin media convergence Jenkins post media aesthetics Manovich or the virtual life of film Rodowick By the turn of the millennium the whole ecosystem of media had been radically altered through processes of hybridization and media convergence Some theorists even claim that now that the term medium has triumphed in the discussions around contemporary art and culture the actual media have already deceased as digitized imagery absorbs all media Moving images have entered the art galleries and new forms of inter art relationships have been forged They have also moved into the streets and our everyday life as a domesticated medium at everybody's reach into new private and public environments and into a fusion of both via the Internet Consequently should we speak of an all pervasive cinematic experience instead of a cinematic medium What really happens to film once its traditional medium has shape shifted into various digital forms and once its traditional locations institutions and usages have been uprooted What do these re locations and re configurations really entail What are the most important new genres in post media moving pictures Is it the web video is it 3D cinema is it the computer game that operates with moving image narratives is it the new vernacular database the DVD or the good old television adjusted to all these new

forms How does theatrical cinema itself adapt to or reflect on these new image forms and technologies How can we interpret the convergence of older cinematic forms with an emerging digital aesthetics traceable in typical post media hosts of moving images These are only some of the major questions that the theoretical investigation and in depth analyses in this volume try to answer in an attempt at exploring not the disappearance of cinema but the blooming post media life of film

**The Goddess Myth in Contemporary Literature and Popular Culture** Mary J. Magoulick, 2022-02-04 Honorable Mention for the 2022 Elli K ng s Maranda Prize awarded by the Women s Section of the American Folklore Society Goddess characters are revered as feminist heroes in the popular media of many cultures However these goddess characters often prove to be less promising and more regressive than most people initially perceive Goddesses in film television and fiction project worldviews and messages that reflect mostly patriarchal culture included essentialized gender assumptions in contrast to the feminist empowering levels many fans and critics observe Building on critiques of other skeptical scholars this feminist folkloristic approach deepens how our remythologizing of the ancient past reflects a contemporary worldview and rhetoric Structures of contemporary goddess myths often fit typical extremes as either vilified destructive dark and chaotic typical in film or television or romanticized positive even utopian typical in women s speculative fiction This goddess spectrum persistently essentializes gender stereotyping women as emotional intuitive sexual motherly beings good or bad precluded from complex potential and fuller natures Within apparent good over evil pop culture narrative frames these goddesses all suffer significantly However a few recent intersectional writers like N K Jemisin break through these dark reflections of contemporary power dynamics to offer complex characters who evince hopepunk They resist typical simplified reductionist absolutes to offer messages that resonate with potential for today s world Mythic narratives featuring goddesses often do but need not serve merely as ideological mirrors of our culture s still problematically reductionist approach to women and all humanity

Reading Medieval Images Elizabeth Sears, Thelma K. Thomas, 2002 What is it that art historians do when they approach works of art What kind of language do they use to describe what they see How do they construct arguments using visual evidence What sorts of arguments do they make In this unusual anthology eighteen prominent art historians specializing in the medieval field European Byzantine and Islamic provide answers to these fundamental questions not directly but by way of example Each author responding to invitation has chosen for study a single image or object and has submitted it to sustained analysis The collection of essays accompanied by statements on methodology by the editors offers an accessible introduction to current art historical practice Elizabeth L Sears is Associate Professor of the History of Art University of Michigan Thelma K Thomas is Associate Professor of the History of Art and Associate Curator of the Kelsey Museum University of Michigan

**The Domain of Images** James Elkins, 2018-08-06 In the domain of visual images those of fine art form a tiny minority This original and brilliant book calls upon art historians to look beyond their traditional subjects painting drawing photography and printmaking to the vast array of nonart images including those from science



technology commerce medicine music and archaeology Such images James Elkins asserts can be as rich and expressive as any canonical painting Using scores of illustrations as examples he proposes a radically new way of thinking about visual analysis one that relies on an object's own internal sense of organization Elkins begins by demonstrating the arbitrariness of current criteria used by art historians for selecting images for study He urges scholars to adopt instead the far broader criteria of the young field of image studies After analyzing the philosophic underpinnings of this interdisciplinary field he surveys the entire range of images from calligraphy to mathematical graphs and abstract painting Throughout Elkins blends philosophic analysis with historical detail to produce a startling new sense of such basic terms as pictures writing and notation

Images of the Art Museum Eva-Maria Troelenberg, Melania Savino, 2017-02-06 In recent years the emerging field of museum studies has seen rapid expansion in the critical study of museums and scholars started to question the institution and its functions To contribute differentiated viewpoints to the currently evolving meta discourse on the museum this volume aims to investigate how the institution of the museum has been visualized and translated into different kinds of images and how these images have affected our perception of these institutions In this interdisciplinary collection scholars from a variety of academic backgrounds including art history heritage museums studies and architectural history explore a broad range of case studies stretching across the globe The volume opens up debate about the epistemological and historiographical significance of a variety of different images and representations of the Art Museum including the transformation or adaptation of the image of the art museum across periods and cultures In this context this volume aims to develop a new theoretical framework while proposing new methodological tools and resources for the analysis of museological representations on a global scale

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 others practices The contributors to this pioneering book consider the work of artists such as Susan Hiller Francesco Clemente and Rimer 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

An Anthropology of Images Hans Belting, 2022-07-12 A compelling theory that places the origin of human picture making in the body In this groundbreaking book renowned art historian Hans Belting proposes a new anthropological theory for interpreting human picture making Rather than focus exclusively on pictures as they are embodied in various media such as painting sculpture or photography he links pictures to our mental

images and therefore our bodies The body is understood as a living medium that produces perceives or remembers images that are different from the images we encounter through handmade or technical pictures Refusing to reduce images to their material embodiment yet acknowledging the importance of the historical media in which images are manifested An Anthropology of Images presents a challenging and provocative new account of what pictures are and how they function The book demonstrates these ideas with a series of compelling case studies ranging from Dante's picture theory to post photography One chapter explores the tension between image and medium in two media of the body the coat of arms and the portrait painting Another central chapter looks at the relationship between image and death tracing picture production including the first use of the mask to early funerary rituals in which pictures served to represent the missing bodies of the dead Pictures were tools to re embody the deceased to make them present again a fact that offers a surprising clue to the riddle of presence and absence in most pictures and that reveals a genealogy of pictures obscured by Platonic picture theory

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### **Image Vs Artifact In Contemporary Art Introduction**

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