



# Found Objects A Style And Source

**Svetlana Pankova, St John Simpson**



## Found Objects A Style And Source :

*Found Objects* Joseph Ruggiero,1981      *The Interior Design Handbook* Joanna Wissinger,2014-04-08 Whether you are moving into a new home or renovating and redecorating an existing one *The Interior Design Handbook* is the perfect first step to creating an intimate and unique space that is a joy to live in and simple to maintain With thought provoking exercises and tips and helpful checklists full of often forgotten details this handbook from Joanna Wissinger offers a relaxed yet well informed look at home decoration and covers everything from the practical to the aesthetic from low maintenance high style flooring materials paints and wall coverings to rich fabrics and fabulous furnishings It offers readers an appealing and systematic way to accomplish their goals and dreams for the ideal living space suited to their own tastes whether the rustic charm of the French country look the clean lines of Bauhaus or the ornate richness of the Victorian style Perfect for both the novice and the home owner more experienced in decoration this how to book boasts an easy to use format that allows you to record thoughts make plans and daydream about your new living space      **Time** ,1981-10      **Art After Appropriation** John C. Welchman,2013-01-11 Beginning with the first comprehensive account of the discourse of appropriation that dominated the art world in the late 1970s and 1980s *Art After Appropriation* suggests a matrix of inflections and refusals around the culture of taking or citation each chapter loosely correlated with one year of the decade between 1989 and 1999 The opening chapters show how the Second World culture of the USSR gave rise to a new visibility for photography during the dissolution of the Soviet Union around 1989 Welchman examines how genres of ethnography documentary and travel are crossed with fictive performance and social improvisation in the videos of Steve Fagin He discusses how hybrid forms of subjectivity are delivered by a new critical narcissism and how the Korean American artist Cody Choi converts diffident gestures of appropriation from the logic of material or stylistic annexation into continuous incorporated events *Art After Appropriation* also examines the creation of public art from covert actions and social feedback and how bodies participate in their own appropriation *Art After Appropriation* concludes with the advent of the rainbow net an imaginary icon that governs the spaces of interactivity proliferation and media piracy at the end of the millennium John Welchman is Professor of Modern Art History Theory and Criticism at the University of California San Diego He is the author of *Modernism Relocated* 1995 and *Invisible Colors* 1997 and editor of *Rethinking Borders* 1996 and a forthcoming three volume anthology of the writings of LA artist Mike Kelley Welchman has contributed to numerous journals magazines museum catalogues and newspapers including *Artforum* *New York Times* *Los Angeles Times* *International Herald Tribune* *Los Angeles County Museum of Art* *Tate Gallery* *Museum of Contemporary Art* *Los Angeles* *Reina Sofia Madrid* *Haus der Kunst* *Munich*      *Interior Design* ,1982      ...  
*Aboriginal Wooden Objects from Southern Florida* Jesse Walter Fewkes,1928      *Places of Invention* Arthur P. Molella,Anna Karvellas,2015-09-15 The companion book to an upcoming museum exhibition of the same name *Places of Invention* seeks to answer timely questions about the nature of invention and innovation What is it about some places that sparks invention and

innovation Is it simply being at the right place at the right time or is it more than that How does place whether physical social or cultural support constrain and shape innovation Why does invention flourish in one spot but struggle in another even very similar location In short Why there Why then Places of Invention frames current and historic conversation on the relationship between place and creativity citing extensive scholarship in the area and two decades of investigation and study from the National Museum of American History s Lemelson Center for the Study of Invention and Innovation The book is built around six place case studies Hartford CT late 1800s Hollywood CA 1930s Medical Alley MN 1950s Bronx NY 1970s Silicon Valley CA 1970s 1980s and Fort Collins CO 2010s Interspersed with these case studies are dispatches from three learning labs detailing Smithsonian Affiliate museums work using Places of Invention as a model for documenting local invention and innovation Written by exhibition curators each part of the book focuses on the central thesis that invention is everywhere and fueled by unique combinations of creative people ready resources and inspiring surroundings Like the locations it explores Places of Invention shows how the history of invention can be a transformative lens for understanding local history and cultivating creativity on scales of place ranging from the personal to the national and beyond History and Material Culture Karen Harvey,2017-09-18 Sources are the raw material of History but whereas the written word has traditionally been seen as the principal source historians now recognize the value of sources beyond text In this new edition of History and Material Culture contributors consider a range of objects from an eighteenth century bed curtain to a twenty first century shopping trolley which can help historians develop new interpretations and new knowledge about the past Containing two new chapters on healing objects in East Africa and the shopping trolley in the social world this book examines a variety of material sources from around the globe and across centuries to assess how such sources can be used to study the distant and the recent past In a revised introduction Karen Harvey discusses some of the principal issues raised when historians use material culture particularly in the context of the material turn and suggests some initial steps for those unfamiliar with these kinds of sources While the sources are discussed from interdisciplinary perspectives the emphasis of the book is on what historians stand to gain from using material culture as well as what historians have to offer the broader study of material culture Clearly written and accessible this book is the ideal introduction to the opportunities and challenges of researching material culture and is essential reading for all students of historical theory and method *Luxury and Legitimation* Allison Karmel Thomason,2017-03-02 Utilizing a variety of ancient sources including cuneiform texts images and archaeological finds *Luxury and Legitimation* explores how the collecting of luxury objects contributed to the formation of royal identity in one of the world s oldest civilizations ancient Mesopotamia modern Iraq Allison Thomason makes a significant and timely contribution to the subjects of collecting and material culture studies by bringing a new understanding to the political cultural and social institutions of an important pre Classical non Western civilization **Chambers's Encyclopædia** ,1888 Legal Documents as Sources for the History of Muslim Societies ,2017-06-06 This volume is a

tribute to the work of legal and social historian and Arabist Rudolph Peters University of Amsterdam Presenting case studies from different periods and areas of the Muslim world the book examines the use of legal documents for the study of the history of Muslim societies From examinations of the conceptual status of legal documents to comparative studies of the development of legal formulae and the socio economic or political historical information documents contain the aim is to approach legal documents as specialised texts belonging to a specific social domain while simultaneously connecting them to other historical sources It discusses the daily functioning of legal institutions the reflections of regime changes on legal documentation daily life and the materiality of legal documents Contributors are Maaïke van Berkel Maurits H van den Boogert L on Buskens Khaled Fahmy Aharon Layish Sergio Carro Mart n Brinkley Messick Toru Miura Christian M ller Petra M Sijpesteijn Mathieu Tillier and Amalia Zome o

Design: The Key Concepts Catherine McDermott,2007-10-30 This is the essential student s guide to Design its practice its theory and its history Drawing from a wide range of international examples respected design writer Catherine McDermott explores key topics including international design from Europe to Africa design history from Art Nouveau to punk sustainable design recycling and green design design theory from semiotics to gender to postcolonialism design technology graphic design and the web Fully cross referenced with up to date guides for further reading *Design The Key Concepts* is an indispensable reference for students of design design history fashion art and visual culture

*Quiriguá Reports, Volume II* Edward M. Schortman,Patricia A. Urban,1983-01-29 Although Quiriguá and its magnificent carved monuments have been recorded and studied by scholars over the past century little archaeological data were available until recently From 1973 through 1979 the University Museum sponsored investigations at this major lowland Maya site in eastern Guatemala The aims of the work were to document a basic chronology to determine the nature and pattern of structures and to test hypotheses concerning the origins location and demise of Quiriguá University Museum Monograph 49

*Masters of the Steppe: The Impact of the Scythians and Later Nomad Societies of Eurasia* Svetlana Pankova,St John Simpson,2021-01-21 This book presents 45 papers presented at a major international conference held at the British Museum during the 2017 BP exhibition Scythians warriors of ancient Siberia Papers include new archaeological discoveries results of scientific research and studies of museum collections most presented in English for the first time

Modernist Fraud Leonard Diepeveen,2019-02-05 Focusing on literature and visual art in the years 1910 1935 Modernist Fraud begins with the omnipresent accusations that modernism was not art at all but rather an effort to pass off patently absurd works as great art These assertions common in the time s journalism are used to understand the aesthetic and context which spawned them and to look at what followed in their wake Fraud discourse ventured into the aesthetic theory of the time to ideas of artistic sincerity formalism and the intentional fallacy In doing so it profoundly shaped the modern canon and its justifying principles Modernist Fraud explores a wide range of materials It draws on reviews and newspaper accounts of art scandals such as the 1913 Armory Show the 1910 and 1912 Postimpressionist shows and Tender Buttons to daily

syndicated columns to parodies and doggerel to actual hoaxes such as Spectra and Disumbrationism to the literary criticism of Edith Sitwell to the trial of Brancusi's Bird in Space and to the contents of the magazine Blind Man including a defense of Duchamp's Fountain a poem by Bill Brown and the works of and an interview with the bafflingly unstable painter Louis Eilshemius In turning to these materials the book reevaluates how modernism interacted with the public and describes how a new aesthetic begins not as a triumphant explosion that initiates irrevocable changes but as an uncertain muddling and struggle with ideology

**Jade in Ancient Costa Rica** Mark Miller Graham, 1998 Published in conjunction with its namesake Metropolitan Museum of Art exhibition September 16 1998 February 28 1999 this finely illustrated catalogue providing context to pre Columbian works of jade tempts one to see the originals from Costa Rica's Museo del Jade Marco Fidel Tristan Castro and elsewhere Annotation copyrighted by Book News Inc Portland OR

**Embellishing With Anything** Gladys Love, 2010-11-05 Recycle Found Treasures into Fun Little Art Quilts to Give Trade and Show Off 17 small scale projects give you a quick and inexpensive way to play with new fiber art techniques and materials Have fun making artist trading cards fabric postcards wallhangings journal pages luggage tags or pin dolls Enhance your creations with found objects like wine labels driftwood feathers costume jewelry even beer cans Make beautiful beads from fabric scraps stabilizer wool felt or recycled plastic felt Includes informative sections on tools techniques and supplies Is that a broken thrift store necklace or the perfect centerpiece for your next artist trading card Is it an old wine label or a witty embellishment for a fabric postcard Learn how to use supplies from your stash and maybe your trash to make charming little quilts You'll find art all around you once you learn to Embellish with Anything

*The Complete Idiot's Guide to Shamanism* Gini Graham Scott, 2002-06-01 You're no idiot of course You know that shamans are also known as medicine men and women who use the power of the mind and call on spiritual helpers to heal the afflicted However this ancient art has been put to more modern uses including problem solving empowerment and personal mastery But you don't have to trek through steamy Amazonian jungles or frigid Siberian tundra to become enlightened in the ways of shamanism *The Complete Idiot's Guide to Shamanism* will show exactly how to discover your own shamanic power and how that power will guide you in your everyday life In this Complete Idiot's Guide you get Shamanic history from its origins in Paleolithic times to its spreading influence today Power animals where to locate them and how they communicate with you How to take a shamanic journey traveling through the Lower Upper and Middle Worlds and exploring your past or future Shamanic healing techniques in use with modern medicine

Travelling Objects: Changing Values Benjamin Jennings, 2014-07-18 Since their initial discovery in the nineteenth century the enigmatic prehistoric lake dwellings of the Circum Alpine region have captured the imagination of the public and archaeologists alike

**Olmec Art at Dumbarton Oaks** Karl A. Taube, Dumbarton Oaks, 2004 Olmec Art at Dumbarton Oaks presents the Olmec portion of the Robert Woods Bliss Collection of Pre Columbian Art It illustrates all thirty nine Olmec art objects in color plates and includes many complementary and comparative black and white illustrations and

drawings The body of Pre Columbian art that Robert Bliss carefully assembled over a half century between 1912 and 1963 amplified only slightly since his death is a remarkably significant collection In addition to their aesthetic quality and artistic significance the objects hold much information regarding the social worlds and religious and symbolic views of the people who made and used them before the arrival of Europeans in the New World This volume is the second in a series of catalogues that will treat objects in the Bliss Pre Columbian Collection The majority of the Olmec objects in the collection are made of jade the most precious material for the peoples of ancient Mesoamerica from early times through the sixteenth century Various items such as masks statuettes jewelry and replicas of weapons and tools were used for ceremonial purposes and served as offerings Karl Taube brings his expertise on the lifeways and beliefs of ancient Mesoamerican peoples to his study of the Olmec objects in the Bliss collection His understanding of jade covers a broad range of knowledge from chemical compositions to geological sources to craft technology to the symbolic power of the green stone Throughout the book the author emphasizes the role of jade as a powerful symbol of water fertility and particularly of the maize plant which was the fundamental source of life and sustenance for the Olmec The shiny green of the stone was analogous to the green growth of maize This fundamental concept was elaborated in specific religious beliefs many of which were continued and elaborated by later Mesoamerican peoples such as the Maya Karl Taube employs his substantial knowledge of Pre Columbian cultures to explore and explicate Olmec symbolism in this catalogue

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