

Art S Agency And Art History E Bookshelf

In his third volume on musical expressive meaning, Robert S. Hatten examines virtual agency in music from the perspectives of movement, gesture, embodiment, topics, tropes, emotion, narrativity, and performance. Distinguished from the actual agency of composers and performers, whose intentional actions either create music as notated or manifest music as significant sound, virtual agency is inferred from the implied actions of those sounds, as they move and reveal tendencies within music-stylistic contexts. From our most basic attributions of sources for perceived energies in music, to the highest realm of our engagement with musical subjectivity, Hatten explains how virtual agents arose as distinct from actual ones, how unspecified actants can take on characteristics of (virtual) human agents, and how virtual agents assume various actorial roles. Along the way, Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency, engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds.

This volume explores how visual arts functioned in the indigenous pre- and post-conquest New World as vehicles of social, religious, and political identity.

The second edition of this survey of the economics of - and public policy towards - the fine arts and performing arts covers arts at federal, state, and local levels in the United States as well as the international arts sector. The work will interest academic readers in the field and scholars of the sociology of the arts, as well as general readers seeking a systematic analysis of the arts. Theoretical concepts are developed from scratch so that readers with no background in economics can follow the argument. The authors look at the arts historical growth and then examine consumption and production of the live performing arts and the fine arts, the functioning of arts markets, the financial problems of performing arts companies and museums, and the key role of public policy. A final chapter speculates about the future of art and culture in the United States.

Throughout history, and all over the world, viewers have treated works of art as if they are living beings: speaking to them, falling in love with them, kissing or beating them. Although over the past 20 years the catalogue of individual cases of such behavior towards art has increased immensely, there are few attempts at formulating a theoretical account of them, or writing the history of how such responses were considered, defined or understood. That is what this book sets out to do: to reconstruct some crucial chapters in the history of thought about such reflections in Western Europe, and to offer some building blocks towards a theoretical account of such responses, drawing on the work of Aby Warburg and Alfred Gell.

Creating Change: a strategy for developmental community arts

Grantsletter

The Creative Successes of American Arts Funding

Agency, Performance, and Representation

A New Deal for Native Art

Good and Plenty

Art, Agency and Living Presence

How does political policy-making shape the creative activities of artists? Do the political interests of artists influence actual political practices in any way? Legislating Creativity examines the relationship between art and politics through an analysis of controversial art projects tied to the National Endowment for the Arts during the Culture Wars (late 1980s–1990s). Though there have always been tensions in government funding for the arts, these controversies intensified the public debates surrounding art/politics and remain as a focal point in conversations that continue today. The book focuses on three case studies: Mapplethorpe's controversial photography, an exhibit on the impact of AIDS entitled Witnesses, and the Guerrilla Girls. Dustin Kidd has provided a thoroughly enriching look at the intersections of art and politics—the ways that political practices transform creative expression and the ways that artistic drives shape political policies.

'Reclaiming Feminine Agency' identifies female agency as a central theme of recent feminist scholarship & offers 23 essays on artists & issues from the Renaissance to the present, written in the 1990s & after.

Art's Agency and Art History re-articulates the relationship of the anthropology of art to key methodological and theoretical approaches in art history, sociology, and linguistics. Explores important concepts and perspectives in the anthropology of art Includes nine groundbreaking case studies by an internationally renowned group of art historians and art theorists Covers a wide range of periods, including Bronze-Age China, Classical Greece, Rome, and Mayan, as well as the modern Western world Features an introductory essay by leading experts, which helps clarify issues in the field Includes numerous illustrations

Provides advice to young artists on how they can integrate artistic integrity with professional savvy, discussing such topics as the importance of networking, the role of the artist in social change, and how to pursue one's art without compromise.

Child Agency and Voice in Therapy

Directory of Illinois Local Arts Agencies

Impact of the Administration's Proposed Fiscal 1984 Budget on Arts, Humanities, and Museums

Letters to a Young Artist

A Field Guide to Developments in Art in Public Places

Hearings Before the Subcommittee on Postsecondary Education of the Committee on Education and Labor, House of Representatives, Ninety-eighth Congress, First Session, Hearings Held in Washington, D.C., on March 3 and New York, N.Y., March 18, 1983

The Untold Story of Hollywood's Creative Artists Agency

Sustainability in an Imaginary World explores the social agency of art and its connection to complex issues of sustainability. Over the past decade, interest in art’s agency has ballooned as an increasing number of fields turn to the arts with ever-expanding expectations. Yet just as art is being heralded as a magic bullet of social change, research is beginning to throw cautionary light on such enthusiasm, challenging the linear, prescriptive, instrumental expectations such transdisciplinary interactions often imply. In this, art finds itself at a treacherous crossroads, unable to turn a deaf ear to calls for help from an increasing number of ostensibly non-aesthetic fields, yet in answering such prescriptive urgencies, jeopardizing the very power for which its help was sought in the first place. This book goes in search of a way forward, proposing a theory of art aiming to preserve the integrity of arts practices within transdisciplinary mandates. This approach is then explored through a series of case studies developed in collaboration with some of Canada’s most prominent artists, including internationally renowned nature poet Don McKay; Italian composer and Head of Vancouver New Music, Giorgio Magnanesi; the renowned Electric Company Theatre, led by Kevin Kerr; and finally through a largescale multimedia installation aiming to reimagine the relationship between climate, culture, and human agency. *Sustainability in an Imaginary World* will be of great interest to students and scholars of arts-based research fields, sustainability studies, and environmental humanities.

The Handbook of Research and Policy in Art Education marks a milestone in the field of art education. Sponsored by the National Art Education Association and assembled by an internationally known group of art educators, this 36-chapter handbook provides an overview of the remarkable progress that has characterized this field in recent decades. Organized into six sections, it profiles and integrates the following elements of this rapidly emerging field: history, policy, learning, curriculum and instruction, assessment, and competing perspectives. Because the scholarly foundations of art education are relatively new and loosely coupled, this handbook provides researchers, students, and policymakers (both inside and outside the field) an invaluable snapshot of its current boundaries and rapidly growing content. In a nutshell, it provides much needed definition and intellectual respectability to a field that as recently as 1960 was more firmly rooted in the world of arts and crafts than in scholarly research.

An in-depth monograph of M/M, one of Europe's most inventive and distinguished graphic-design studios.

Child Agency and Voice in Therapy offers inovatory ways of thinking about, and working with, children in therapy. The book: considers different practices such as respecting the rights of the child in therapy and recognising and listening to children as ‘active agents’ and ‘experts’; features approaches that: access children’s views of their therapy; engage with them as researchers or co-researchers; and that use play and arts-based methods; draws on arts therapies research in ways that enable insight and learning for all those engaged with children’s therapy and wellbeing; considers how the contexts of the therapy, such as a school or counselling centre, relate to the ways children experience themselves and their therapy in relation to rights, agency and voice. *Child Agency and Voice in Therapy* will be beneficial for all child therapists and is a good resource for courses concerning childhood welfare, therapy, education, wellbeing and mental health.

Oversight of the Federal Arts Policy

Art, Agency, and Appreciation

Handbook of Research and Policy in Art Education

The Intersections of Art and Politics

Art and the Question of Agency

Art's Agency and Art History

The Anthropology of Art

This book presents interdisciplinary scholarship on art and visual culture that explores disability in terms of lived experience. It will expand critical disability studies scholarship on representation and embodiment, which is theoretically rich, but lacking in attention

to art. It is organized in five thematic parts: methodologies of access, agency, and ethics in cultural institutions; the politics and ethics of collaboration; embodied representations of artists with disabilities in the visual and performing arts; negotiating the outsider

art label; and first-person reflections on disability and artmaking. This volume will be of interest to scholars who study disability studies, art history, art education, gender studies, museum studies, and visual culture.

Art’s Agency and Art HistoryJohn Wiley & Sons

1 copy located in Circulation.

Written over nearly three decades, the fifteen essays involve the three a's of the title, art, agency, and appreciation. The first refers to the general subject matter of the book, Byzantine art, chiefly painting, of the twelfth through the fourteenth centuries, the second

to its often human-like agency, and the last to its historical reception. The series begins with art works themselves and with the imagery and iconography of church decoration and manuscript illumination, shifts to the ways that objects act in the world and affect their

beholders, and concludes with more general appreciations of Byzantine art in case studies from the thirteenth century to the present.

The Agency of Things in Medieval and Early Modern Art

M to M or M/M (Paris)

The Economics of Art and Culture

Emma Hamilton and Late Eighteenth-Century European Art

Authoring Identity and Agency Through the Arts

A Partial History of Live Art

Sustainability in an Imaginary World

Celebrating art and interpretation that take on social challenges, Doris Sommer steers the humanities back to engagement with the world. The reformist projects that focus her attention develop momentum and meaning as they circulate through society to inspire faith in the possible. Among the cases that she covers are top-down initiatives of political leaders, such as those launched by Antanas Mockus, former mayor of Bogotá, Colombia, and also bottom-up movements like the Theatre of the Oppressed created by the Brazilian director, writer, and educator Augusto Boal. Alleging that we are all cultural agents, Sommer also takes herself to task and creates Pre-Texts, an international arts-literacy project that translates high literary theory through popular creative practices. The Work of Art in the World is informed by many writers and theorists. Foremost among them is the eighteenth-century German poet and philosopher Friedrich Schiller, who remains an eloquent defender of art-making and humanistic interpretation in the construction of political freedom. Schiller's thinking runs throughout Sommer's modern-day call for citizens to collaborate in the endless co-creation of a more just and more beautiful world.

Games are a unique art form. They do not just tell stories, nor are they simply conceptual art. They are the art form that works in the medium of agency. Game designers tell us who to be in games and what to care about; they designate the player's in-game abilities and motivations. In otherwords, designers create alternate agencies, and players submerge themselves in those agencies. Games let us explore alternate forms of agency. The fact that we play games demonstrates something remarkable about the nature of our own agency: we are capable of incredible fluidity with our ownmotivations and rationality.This volume presents a new theory of games which insists on games' unique value in human life. C. Thi Nguyen argues that games are an integral part of how we become mature, free people. Bridging aesthetics and practical reasoning, he gives an account of the special motivational structure involved inplaying games. We can pursue goals, not for their own value, but for the sake of the struggle. Playing games involves a motivational inversion from normal life, and the fact that we can engage in this motivational inversion lets us use games to experience forms of agency we might never havedeveloped on our own. Games, then, are a special medium for communication. They are the technology that allows us to write down and transmit forms of agency. Thus, the body of games forms a "library of agency" which we can use to help develop our freedom and autonomy.Nguyen also presents a new theory of the aesthetics of games. Games sculpt our practical activities, allowing us to experience the beauty of our own actions and reasoning. They are unlike traditional artworks in that they are designed to sculpt activities - and to promote their players' aestheticappreciation of their own activity.

Americans agree about government arts funding in the way the women in the old joke agree about the food at the wedding: it's terrible--and such small portions! Americans typically either want to abolish the National Endowment for the Arts, or they believe that public arts funding should be dramatically increased because the arts cannot survive in the free market. It would take a lover of the arts who is also a libertarian economist to bridge such a gap. Enter Tyler Cowen. In this book he argues why the U.S. way of funding the arts, while largely indirect, results not in the terrible and the small but in Good and Plenty--and how it could result in even more and better. Few would deny that America produces and consumes art of a quantity and quality comparable to that of any country. But is this despite or because of America's meager direct funding of the arts relative to European countries? Overturning the conventional wisdom of this question, Cowen argues that American art thrives through an ingenious combination of small direct subsidies and immense indirect subsidies such as copyright law and tax policies that encourage nonprofits and charitable giving. This decentralized and even somewhat accidental--but decidedly not laissez-faire--system results in arts that are arguably more creative, diverse, abundant, and politically unencumbered than that of Europe. Bringing serious attention to the neglected issue of the American way of funding the arts, Good and Plenty is essential reading for anyone concerned about the arts or their funding.

Including almost 50 contributing artists and scholars, this collection of essays, conversations, provocations and archival images takes the twentieth anniversary of the founding of one of the sector's most committed champions, the Live Art Development Agency in London, as an opportunity to consider not only what Live Art has been against, but also what it has been for. Through the work of this particular 'agency', the book explores the idea of agency more generally: how Live Art has enabled the possibility for new kinds of thoughts, actions and alliances for diverse individuals and groups.

Communication Arts

Arts Learning, Arts Engagement, and State Arts Policy

Art and Agency

From the Animated Image to the Excessive Object

Legislating Creativity

Agency

New Ways of Working in the Arts Therapies

Early 21st century media arts are addressing the anxieties of an age shadowed by ubiquitous surveillance, big-data profiling, and globalised translocations of people. Altogether, they tap the overwhelming changes in our lived experience of self, body, and intersubjective relations. Shifting Interfaces addresses current exciting exchanges between art, science, and emerging technologies, highlighting a range of concerns that currently prevail in the field of media arts. This book provides an up-to-date perspective on the field, with a considerable representation of art-based research gaining salience in media art studies. The collection attends to art projects interrogating the destabilisation of identity and the breaching of individual privacy, the rekindled interest in phenomenology and in the neurocognitive workings of empathy, and the routes of interconnectivity beyond the human in the age of the Internet of Things. Offering a diversity of perspectives, ranging from purely theoretical to art-based research, and from aesthetics to social and cultural critique, this volume will be of great value for readers interested in contemporary art, art-science-technology interfaces, visual culture, and cultural studies.

As the Great Depression touched every corner of America, the New Deal promoted indigenous arts and crafts as a means of bootstrapping Native American peoples. But New Deal administrators' romanticization of indigenous artists predisposed them to favor pre-industrial forms rather than art that responded to contemporary markets. In *A New Deal for Native Art*, Jennifer McLerran reveals how positioning the native artist as a pre-modern Other served the goals of New Deal programs and how this sometimes worked at cross-purposes with promoting native self-sufficiency. She describes federal policies of the 1930s and early 1940s that sought to generate an upscale market for Native American arts and crafts. And by unraveling the complex ways in which commodification was negotiated and the roles that producers, consumers, and New Deal administrators played in that process, she sheds new light on native art's commodity status and the artist's position as colonial subject. In this first book to address the ways in which New Deal Indian policy specifically advanced commodification and colonization, McLerran reviews its multi-pronged effort to improve the market for Indian art through the Indian Arts and Crafts Board, arts and crafts cooperatives, murals, museum exhibits, and Civilian Conservation Corps projects. Presenting nationwide case studies that demonstrate transcultural dynamics of production and reception, she argues for viewing Indian art as a commodity, as part of the national economy, and as part of national political trends and reform efforts. McLerran marks the contributions of key individuals, from John Collier and René d'Harnoncourt to Navajo artist Gerald Nailor, whose mural in the Navajo Nation Council House conveyed distinctly different messages to outsiders and tribal members. Featuring dozens of illustrations, *A New Deal for Native Art* offers a new look at the complexities of folk art revivals as it opens a new window on the Indian New Deal.

The role of the workshop in the creation of African art is the subject of this revelatory book. In the group setting of the workshop, innovation and imitation collide, artists share ideas and techniques, and creative expression flourishes. *African Art and Agency in the Workshop* examines the variety of workshops, from those which are politically driven or tourist oriented, to those based on historical patronage or allied to current artistic trends. Fifteen lively essays explore the impact of the workshop on the production of artists such as Zimbabwean stone sculptors, master potters from Cameroon, wood carvers from Nigeria, and others from across the continent.

"Magisterial. . . . A must read for anyone who wants to work in Hollywood or just know how Hollywood works." — *The Hollywood Reporter* A New York Times bestseller, now updated with an afterword and exclusive new material From the #1 bestselling author behind acclaimed oral histories of Saturday Night Live and ESPN comes "the most hotly anticipated book [in decades]" (*Variety*): James Andrew Miller's irresistible insider chronicle of the modern entertainment industry, told through the epic story of Creative Artists Agency (CAA)—the ultimate power player that has represented the world's biggest stars and shaped the landscape of film, television, comedy, music, and sports. Started in 1975, when five bright and brash upstarts left creaky William Morris to form their own innovative talent agency, CAA would come to revolutionize Hollywood, representing everyone from Tom Cruise, Meryl Streep, Robert De Niro, and Steven Spielberg to Jennifer Lawrence, J.J. Abrams, Will Smith, and Brad Pitt. Over the next decades its tentacles would spread aggressively into sports, advertising, and digital media. Powerhouse is the fascinating, no-holds-barred saga of that ascent. Drawing on unprecedented and exclusive access to the men and women who built and battled with CAA—including co-founders Michael Ovitz and Ron Meyer and rivals like Ari Emanuel of William Morris Endeavor—as well as the stars themselves, Miller spins a unique and unforgettable tale of brilliance, ambition, betrayal, and outrageous success.

Games

An Anthology of Presence, Empathy, and Agency in 21st-Century Media Arts

African Art and Agency in the Workshop

Civic Agency and Public Humanities

Handbook of Arts-Based Research

Feminist Art History After Postmodernism

Inventing Masks

This book examines the interconnections between art, phenomenology, and cognitive studies. Contributors question the binary oppositions generally drawn between visuality and agency, sensing and thinking, phenomenal art and politics, phenomenology and structuralism, and subjective involvement and social belonging. Instead, they foreground the many ways that artists ask us to consider how we sense, think, and act in relation to a work of art.

This book offers a renewed look at Emma Hamilton, the eighteenth-century celebrity who was depicted by many major artists, including Angelica Kauffman, George Romney, and Élisabeth Vigée-Le Brun. Adopting an art historical and feminist lens, Ery Contogouris analyzes works of art in which Hamilton appears, her performances, and writings by her contemporaries to establish her impact on this pivotal moment in European history and art. This pioneering volume shows that Hamilton did not attempt to present a coherent or polished identity, and argues instead that she was a kaleidoscope of different selves through which she both expressed herself and presented to others what they wanted to see. She was resilient, effectively asserted her agency, and was a powerful inspiration for generations of artists and women in their own search for expression and self-actualization.

An authoritative introduction to art forms in the non-Western world addresses the problem of cross-cultural aesthetic appreciation in societies ranging from traditional West African craftsmen to Australian hunter-gatherers.

Who invents masks, and why? Such questions have rarely been asked, due to stereotypes of anonymous African artists locked into the reproduction of "traditional" models of representation. Rather than accept this view of African art as timeless and unchanging, Z. S. Strother spent nearly three years in Zaire studying Pende sculpture. Her research reveals the rich history and lively contemporary practice of Central Pende masquerade. She describes the intensive collaboration among sculptors and dancers that is crucial to inventing masks. Sculptors revealed that a central theme in their work is the representation of perceived differences between men and women. Far from being unchanging, Pende masquerades promote unceasing innovation within genres and invention of new genres. *Inventing Masks* demonstrates, through first hand accounts and lavish illustrations, how Central Pende masquerading is a contemporary art form fully responsive to twentieth-century experience. "Its presentation, its exceptionally lively style, the perfection of its illustrations make this a stunning book, perfectly fitting for the study of a performing art and its content is indeed seminal. . . . A breakthrough."—Jan Vansina, *African Studies Review*

A Theory of Virtual Agency for Western Art Music

Perception and Agency in Shared Spaces of Contemporary Art

Going Public

Materials, Power and Manipulation

Indian Arts and Federal Policy, 1933-1943

Visual Culture and Indigenous Agency in the Early Americas

Cultivating Demand for the Arts

Alfred Gell puts forward a new anthropological theory of visual art, seen as a form of instrumental action: the making of things as a means of influencing the thoughts and actions of others. He argues that existing anthropological and aesthetic theories take an overwhelmingly passive point of view, and questions the criteria that accord art status only to a certain class of objects and not to others. The anthropology of art is here reformulated as the anthropology of a category of action: Gell shows how art objects embody complex intentionalities and mediate social agency. He explores the psychology of patterns and perceptions, art and personhood, the control of knowledge, and the interpretation of meaning, drawing upon a diversity of artistic traditions—European, Indian, Polynesian, Melanesian, and Australian. Art and Agency was completed just before Alfred Gell's death at the age of 51 in January 1997. It embodies the intellectual bravura, lively wit, vigour, and erudition for which he was admired, and will stand as an enduring testament to one of the most gifted anthropologists of his generation.

What does it mean to cultivate demand for the arts? Why is it important and necessary to do so? What can state arts agencies and other arts and education policymakers do to make it happen? The authors set out a framework for thinking about supply and demand in the arts and identify the roles that different factors, particularly arts learning, play in increasing demand for the arts.

This volume explores the late medieval and early modern periods from the perspective of objects. While the agency of things has been studied in anthropology and archaeology, it is an innovative approach for art historical investigations. Each contributor takes as a point of departure active things: objects that were collected, exchanged, held in hand, carried on a body, assembled, cared for or pawned. Through a series of case studies set in various geographic locations, this volume examines a rich variety of systems throughout Europe and beyond.

"The handbook is heavy on methods chapters in different genres. There are chapters on actual methods that include methodological instruction and examples. There is also ample attention given to practical issues including evaluation, writing, ethics and publishing. With respect to writing style, contributors have made their chapters reader-friendly by limiting their use of jargon, providing methodological instruction when appropriate, and offering robust research examples from their own work and/or others"--

Hearing Before the Subcommittee on Education, Arts, and Humanities of the Committee on Labor and Human Resources, United States Senate, Ninety-eighth Congress, First Session, on Examination of the Future of Federal Support for the Arts, November 17, 1983

For the Working Artist

Reclaiming Female Agency

Agency and History in the Art of the Central Pende

The Work of Art in the World

A Survival Guide for Artists

Vol. 2