



# On Art And Architecture

**Robin Schuldenfrei**



## On Art And Architecture:

*Art and Architecture* Jane Rendell, 2006 Introduction A Place Between Between Here and There Introduction Space Place and Site Site Non Site Off Site The Expanded Field Space as Practised Place Between Now and Then Introduction Allegory Montage and Dialectical Image Ruin as Allegory Insertion as Montage      **Warped Space** Anthony Vidler, 2002-02-22 How psychological ideas of space have profoundly affected architectural and artistic expression in the twentieth century Beginning with agoraphobia and claustrophobia in the late nineteenth century followed by shell shock and panic fear after World War I phobias and anxiety came to be seen as the mental condition of modern life They became incorporated into the media and arts in particular the spatial arts of architecture urbanism and film This spatial warping is now being reshaped by digitalization and virtual reality Anthony Vidler is concerned with two forms of warped space The first a psychological space is the repository of neuroses and phobias This space is not empty but full of disturbing forms including those of architecture and the city The second kind of warping is produced when artists break the boundaries of genre to depict space in new ways Vidler traces the emergence of a psychological idea of space from Pascal and Freud to the identification of agoraphobia and claustrophobia in the nineteenth century to twentieth century theories of spatial alienation and estrangement in the writings of Georg Simmel Siegfried Kracauer and Walter Benjamin Focusing on current conditions of displacement and placelessness he examines ways in which contemporary artists and architects have produced new forms of spatial warping The discussion ranges from theorists such as Jacques Lacan and Gilles Deleuze to artists such as Vito Acconci Mike Kelley Martha Rosler and Rachel Whiteread Finally Vidler looks at the architectural experiments of Frank Gehry Coop Himmelblau Daniel Libeskind Greg Lynn Morphosis and Eric Owen Moss in the light of new digital techniques that while relying on traditional perspective have radically transformed the composition production and experience perhaps even the subject itself of architecture      Arts and Crafts Architecture Peter Davey, 1995 An account of the lives theories and work of the architects of the Arts and Crafts movement which began in England and quickly influenced Europe and America It shows how the ideas of the movement influenced the California and Prairie Schools as well as Art Nouveau Second edition originally published in 1995      **Adrian Stokes** Stephen Kite, 2017-12-02 Adrian Stokes 1902-72 aesthete critic painter and poet is among the most original and creative writers on art of the twentieth century He was the author of over twenty critical books and numerous papers for example the remarkable series of books published in the 1930s *The Quattro Cento* 1932 *Stones of Rimini* 1934 and *Colour and Form* 1937 that embraced Mediterranean culture and modernity His criticism extends the evocative English aesthetic tradition of Walter Pater and John Ruskin into the present endowed by a stern sensibility to the consolations offered by art and architecture and the insights that psychoanalysis affords Indeed for Stokes architecture provides the entree into art and this book is the first study to comprehensively examine Stokes's theory of art from a specifically architectonic perspective The volume explores the crucial experiences through which this architectonic awareness evolved traces the

influence upon Stokes of places texts and personalities and examines how his theory of art developed and matured The argument is supported by appropriate illustrations to confirm the evidence that Stokes's claim for architecture as mother of the arts carries the deepest experiential and psychological import **Gordon Matta-Clark** Stephen Walker, 2011-05-10 Known for and even overshadowed by his brutal and spectacular building cuts Gordon Matta Clark's oeuvre is unique in the history of American art He worked in the 1970s on the borders between art and architecture and his diverse practice is often understood as an outright rejection of the tenets of high modernism Stephen Walker argues instead for the artist's ambivalent relationship with the architectural heritage he is often claimed to disavow thus making this the first book to extrapolate Matta Clark's thinking beyond its immediate context Walker considers the broad range of Matta Clark's ephemeral practice from montage to actual interventions and from performance art and installation to drawing film and video Bringing to the fore the consistent themes and issues explored through this broad range of media and in particular the complex notion of the discreet violation he reveals the continued relevance of Matta Clark's artistic and theoretical oeuvre to the reception of artistic and architectural work today *The Art of Architecture* Sir Albert Edward Richardson, Hector Othon Corfiato, 1952 **Mobility of the Line** Ivana Wingham, 2013 The line is the constitutive element of every drawing and forms the core element of any design for art architecture urban design or design in general It resists reduction to simple linearity but rather takes on complex and dynamic forms that attract the viewer in various ways both consciously and suggestively Whether analogue or digital line is mobile as the forces movements and effects that line produce are different for each type of line straight meandering interrupted or even invisible The book is a stimulating celebration of the manifold aspects of line using unique examples from architecture design and art combining interviews with designers and essays by various authors Glossary of Art, Architecture and Design Since 1945 John Albert Walker, 1973 *The Art and Architecture* Albert Edward Richardson, Hector Othon Corfiato, 1948 *Contamination and Purity in Early Modern Art and Architecture* Lauren Jacobi, Daniel Zolli, 2025-10-01 The concepts of purity and contamination preoccupied early modern Europeans fundamentally structuring virtually every aspect of their lives not least how they created and experienced works of art and the built environment In an era that saw a great number of objects and people in motion the meteoric rise of new artistic and building technologies and religious upheaval exert new pressures on art and its institutions anxieties about the pure and the contaminated distinctions between the clean and unclean sameness and difference self and other organization and its absence took on heightened importance In this series of geographically and methodologically wide ranging essays thirteen leading historians of art and architecture grapple with the complex ways that early modern actors negotiated these concerns covering topics as diverse as Michelangelo's unfinished sculptures Venetian plague hospitals Spanish Muslim tapestries and emergency currency The resulting volume offers surprising new insights into the period and into the modern disciplinary routines of art and architectural history Provides a novel perspective on the art and architecture of early modern Europe and

its colonial territories by focusing on the opposing analytical categories of purity and contamination while also paying attention to their extraordinary theoretical and historical variety Offers new readings of works both canonical e g Michelangelo s unfinished sculptures D r e r s Italianate influences and less so e g Vermeyen s tapestries of the Conquest of Tunis Models a new approach to an important epoch in the history of art architecture and culture bringing together the close study of objects e g tapestries sculpture and coins and materials e g cosmetics dyes stone with wider topics such as global exchange and economics Inspires broader questions about the ideological underpinnings of early modernity while also offering new insights into the implications of the current material turn and global turn in the humanities Features twelve essays by leading scholars of the art and architecture of southern and northern Europe the colonial Americas and southeast Asia with correspondingly broad geographical and chronological coverage **Adolf Loos** Joseph Masheck,2013-03-21 Widely regarded as one of the most significant prophets of modern architecture Adolf Loos was a star in his own time His work was emblematic of the turn of the century generation that was torn between the traditional culture of the nineteenth century and the innovative modernism of the twentieth His essay Ornament and Crime equated superfluous ornament and decorative arts with underclass tattooing in an attempt to tell modern Europeans that they should know better But the negation of ornament was supposed to reveal not negate good style and an incorrigible ironist has been taken too literally in denying architecture as a fine art Without normalizing his edgy radicality Masheck argues that Loos s masterful astylistic architecture was an appreciation of tradition and utility and not as most architectural historians have argued a mere repudiation of the florid style of the Vienna Secession Masheck has reads Loos as a witty ironic rhetorician who has all too often been taken at face value Far from being the anti architect of the modern era Masheck s Loos is an unruly yet integrally canonical artist architect He believed in culture comfort intimacy and privacy and advocated the evolution of artful architecture This is a brilliantly written revisionist reading of a perennially popular architect Retracing the Expanded Field Spyros Papapetros,Julian Rose,2014-10-24 Scholars and artists revisit a hugely influential essay by Rosalind Krauss and map the interactions between art and architecture over the last thirty five years Expansion convergence adjacency projection rapport and intersection are a few of the terms used to redraw the boundaries between art and architecture during the last thirty five years If modernists invented the model of an ostensible synthesis of the arts their postmodern progeny promoted the semblance of pluralist fusion In 1979 reacting against contemporary art s transformation of modernist medium specificity into postmodernist medium multiplicity the art historian Rosalind Krauss published an essay Sculpture in the Expanded Field that laid out in a precise diagram the structural parameters of sculpture architecture and landscape art Krauss tried to clarify what these art practices were what they were not and what they could become if logically combined The essay soon assumed a canonical status and affected subsequent developments in all three fields Retracing the Expanded Field revisits Krauss s hugely influential text and maps the ensuing interactions between art and architecture Responding to Krauss and

revisiting the milieu from which her text emerged artists architects and art historians of different generations offer their perspectives on the legacy of Sculpture in the Expanded Field Krauss herself takes part in a roundtable discussion moderated by Hal Foster A selection of historical documents including Krauss's essay presented as it appeared in October accompany the main text Neither eulogy nor hagiography Retracing the Expanded Field documents the groundbreaking nature of Krauss's authoritative text and reveals the complex interchanges between art and architecture that increasingly shape both fields Contributors Stan Allen George Baker Yve Alain Bois Benjamin Buchloh Beatriz Colomina Penelope Curtis Sam Durant Edward Eigen Kurt W Forster Hal Foster Kenneth Frampton Branden W Joseph Rosalind Krauss Miwon Kwon Sylvia Lavin Sandro Marpillero Josiah McElheny Eve Meltzer Michael Meredith Mary Miss Sarah Oppenheimer Matthew Ritchie Julia Robinson Joe Scanlan Emily Eliza Scott Irene Small Philip Ursprung Anthony Vidler

**Experiencing Art and Architecture** Sanda Iliescu, 2022-03-22 In this multidisciplinary book Sanda Iliescu articulates a rich multi-faceted approach to the aesthetic experience Through in-depth discussions of her own lived encounters with art architecture and the world around her she advocates a way of looking that blends sensory perception formal analysis social and political consciousness and personal memory Focusing special attention on the aesthetic concept of the figure ground problem the author challenges this foundational principle's presumed hierarchies and shows how a new and more dynamic understanding of it can enhance our way of looking at and understanding art and architecture Works discussed in the book include a wide range of contemporary and historic art and architecture among them artworks by Rembrandt Matisse Eva Hesse and David Hammons architecture by Zaha Hadid Peter Zumthor and Weiss Manfredi and non-Western works such as a thirteenth-century Chinese vase and the Ryōanji dry garden in Kyoto Japan Personal and engaging this book is for a wide audience of those practicing studying or with an interest in the creative fields from beginners to seasoned professionals

Art, Architecture, and the Moving Viewer, c. 300-1500 CE, 2022-04-19 Premodern architecture and built environments were fluid spaces whose configurations and meanings were constantly adapting and changing The production of transitory meaning transpired whenever a body or object moved through these dynamic spaces Whether spanning the short duration of a procession or the centuries of a building's longue durée a body or object in motion created in the moment narratives that unfolded through time and space The authors in this volume forge new approaches to architectural studies by focusing on the interaction between monuments artworks and their viewers at different points in space and time Contributors are Christopher A Born Elizabeth Carson Pastan Nicole Corrigan Gillian B Elliott Barbara Franz Anne Heath Philip Jacks Divya Kumar Dumas Brigitte Kurmann Schwarz Ashley J Laverock Susan Leibacher Ward Elodie Leschot Meghan Mattsson McGinnis Michael Sizer Kelly Thor and Laura J Whatley

The Routledge Companion to Criticality in Art, Architecture, and Design Chris Brisbin, Myra Thiessen, 2018-10-03 The Routledge Companion to Criticality in Art Architecture and Design presents an in-depth exploration of criticism and criticality in theory and practice across the disciplines of art architecture and design Professional criticism is

a vital part of understanding the cultural significance of designed objects and environments that we engage with on a daily basis yet there is evidence to show that this practice is changing This edited volume investigates how practitioners researchers educators and professionals engage with think about and value the practice of critique With contributions from a multi disciplinary authorship from nine countries the UK USA Australia India Netherlands Switzerland South Africa Belgium and Denmark this companion provides a wide range of leading perspectives evaluating the landscape of criticality and how it is being shaped by technological and social advances Illustrated with over 60 black and white images and structured into five sections The Routledge Companion to Criticality in Art Architecture and Design is a comprehensive volume for researchers educators and students exploring the changing role of criticism through interdisciplinary perspectives *The Art of Architecture* Sir Albert Edward Richardson,1972 The Architecture of Art History Mark Crinson,Richard J. Williams,2018-12-13 What is the place of architecture in the history of art Why has it been at times central to the discipline and at other times seemingly so marginal What is its place now Many disciplines have a stake in the history of architecture sociology anthropology human geography to name a few This book deals with perhaps the most influential tradition of all art history examining how the relation between the disciplines of art history and architectural history has waxed and waned over the last one hundred and fifty years In this highly original study Mark Crinson and Richard J Williams point to a decline in the importance attributed to the role of architecture in art history over the last century which has happened without crisis or self reflection The book explores the problem in relation to key art historical approaches from formalism to feminism to the social history of art and in key institutions from the Museum of Modern Art to the journal October Among the key thinkers explored are Banham Baxandall Giedion Panofsky Pevsner Pollock Riegl Rowe Steinberg Wittkower and W lfflin The book will provoke debate on the historiography and present state of the discipline of art history and it makes a powerful case for the reconsideration of architecture **Philip Johnson and His Mischief** Christian Bjone,The Images Publishing Group,2014-04-04 In the world of modern art the idea of appropriation or the conscious manipulation of the recognised world of another artist has long been accepted as a legitimate strategy in criticism of the tradition of art authorship challenging the context of viewing contemporary work and the manipulation of omnipresent media images The world of art itself is fair game to be pillaged or mined in the production of new art but there is almost no recognised equivalent aesthetic in architecture Philip Johnson consistently dealt with the concept of appropriation and used it as a design strategy from the very beginning of his illustrious career A singular taste maker Philip Johnson influenced art architecture and design during the second half of the 20th century Philip Johnson and His Mischief Appropriation in Art and Architecture looks at the concept of appropriation and how Johnson s style was influenced first by his mentor Mies van der Rohe and then by post modern ideas and artists This title serves to review Johnson s body of work and show that far from being a weakness his use of appropriation was a major part of his innovative success **Iteration** Robin Schuldenfrei,2020-04-08 This edited volume

considers the ways in which multiple stages phases or periods in an artistic or design process have served to arrive at the final artifact with a focus on the meaning and use of the iteration To contextualize iteration within artistic and architectural production this collection of essays presents a range of close studies in art architectural and design history using archival and historiographical research media theory photography material studies and critical theory It examines objects as unique yet mutable works by examining their antecedents successive exemplars and their afterlives and thus their role as organizers or repositories of meaning Key are the roles of writing the use of media and relationships between object image and reproduction This volume asks how a closer look at iteration reveals new perspectives into the production of objects and the production of thought alike Written by an international team of contributors offering a range of perspectives it looks broadly at meaning and insight offered by the iteration for processes of design for historical research and for the reception of creative works

**Medieval Art, Architecture and Archaeology in Cambridge** Gabriel Byng, Helen Lunnon, 2022-03-09  
Medieval Art Architecture and Archaeology in Cambridge explores the archaeology art and architecture of Cambridge in the Middle Ages a city marked not only by its exceptional medieval university buildings but also by remarkable parish churches monastic architecture and surviving glass books and timber work The chapters in this volume cover a broad array of medieval and later buildings and objects in the city and its immediate surrounds both from archaeological and thematic approaches In addition a number of chapters reflect on the legacy and influence medieval art and architecture had on the later city Along with medieval colleges chapels and churches buildings in villages outside the city are discussed and analysed The volume also provides detailed studies of some of the most important master masons glassmakers and carpenters in the medieval city as well as of patrons building types and institutional development Both objects and makers patrons and users are represented by its contents The volume sets the archaeological and art historical analysis in its socio economic context medieval Cambridge was a city located on major trade routes and with complex social and institutional differences In an academic field increasingly shaped by interdisciplinary interest in material culture Medieval Art Architecture and Archaeology in Cambridge marks a major new contribution to the field focussing on the complexity variety and specificity of the buildings and objects that define our understanding of Cambridge as a medieval city



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