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Cyrille Fijnaut

Museums and Public Art? Cher Krause Knight, Harriet F. Senie, 2018-06-11 While many museums have ignored public art as a distinct arena of art production and display, others have – either grudgingly or enthusiastically – embraced it. Some institutions have partnered with public art agencies to expand the scope of special exhibitions; other museums have attempted to establish in-house public art programs. This is the first book to contextualize the collaborations between museums and public art through a range of essays marked by their coherence of topical focus, written by leading and emerging scholars and artists. Organized into three sections it represents a major contribution to the field of art history in general, and to those of public art and museum studies in particular. It includes essays by art historians, critics, curators, arts administrators and artists, all of whom help to finally codify the largely unwritten history of how museums and public art have and continue to intersect. Key questions are both addressed and offered as topics for further discussion: Who originates such public art initiatives, funds them, and most importantly, establishes the philosophy behind them? Is the efficacy of these initiatives evaluated in the same way as other museum exhibitions and programs? Can public art ever be a “permanent” feature in any museum? And finally, are the museum and public art ultimately at odds, or able to mutually benefit one another?

Wade Guyton OS Scott Rothkopf, 2012-11-06 This catalogue was produced on the occasion of the exhibition Wade Guyton at the Whitney Museum of American Art, New York, October 4, 2012-February 2013.

Max Weber in America Lawrence A. Scaff, 2011-01-30 Lawrence Scaff provides new details about Weber's visit to the United States---what he did, what he saw, whom he met and why and how these experiences profoundly influenced Weber's thought on immigration, capitalism, science and culture, Romanticism, race diversity, Protestantism, and modernity. Scaff traces Weber's impact on the development of the social sciences in the United States following his death in 1920, examining how Weber's ideas were interpreted, translated, and disseminated by American scholars such as Talcott Parsons and Frank Knight, and how the Weberian canon, codified in America, was reintroduced into Europe after World War II. --

Emotional Lexicons Ute Frevert, Christian Bailey, Pascal Eitler, Benno Gammerl, Bettina Hitzer, Margrit Pernau, Monique Scheer, Anne Schmidt, Nina Verheyen, 2014-02-13 Emotions are as old as humankind. But what do we know about them and what importance do we assign to them? *Emotional Lexicons* is the first cultural history of terms of emotion found in German, French, and English language encyclopaedias since the late seventeenth century. Insofar as these reference works formulated normative concepts, they documented shifts in the way the educated middle classes were taught to conceptualise emotion by a literary medium targeted specifically to them. As well as providing a record of changing language use (and the surrounding debates), many encyclopaedia articles went further than simply providing basic knowledge; they also presented a moral vision to their readers and guidelines for behaviour. Implicitly or explicitly, they participated in fundamental discussions on human nature: Are emotions in the mind or in the body? Can we read another person's feelings in their face? Do animals have feelings? Are men less emotional than women? Are there differences between the emotions of children and adults? Can emotions be civilised? Can they make us sick? Do groups feel together? Do our emotions connect us with others or create distance? The answers to these questions are historically contingent, showing that emotional knowledge was and still is closely linked to the social, cultural, and political structures of modern societies. *Emotional Lexicons* analyses European discourses in science, as well as in broader society, about affects, passions, sentiments, and emotions. It does not presume to refine our understanding of what emotions actually are, but rather to present the spectrum of knowledge about emotion embodied in concepts whose meanings shift through time, in order to enrich our own concept of emotion and to lend nuances to the interdisciplinary conversation about them.

Passion and Action Susan James, 1997-10-16 *Passion and Action* explores the place of the emotions in seventeenth-century understandings of the body and mind, and the role they were held to play in reasoning and action. Interest in the passions pervaded all areas of philosophical enquiry, and was central to the theories of many major figures, including Hobbes, Descartes, Malebranche, Spinoza, Pascal, and Locke. Yet little attention has been paid to this topic in studies of early modern thought. Susan James surveys the inheritance of ancient and medieval doctrines about the passions, then shows how these were incorporated into new philosophical theories in the course of the seventeenth century. She examines the relation of the emotions to will, knowledge, understanding, desire, and power, offering fresh analyses and interpretations of a broad range of texts by little-known writers as well as canonical figures, and establishing that a full understanding of these authors must take account of their discussions of our affective life. *Passion and Action* also addresses current debates, particularly those within feminist philosophy, about the embodied character of thinking and the relation between emotion and knowledge. This ground-breaking study throws new light upon the shaping of our ideas about the mind, and provides a historical context for burgeoning contemporary investigations of the emotions.

Contemporary Citizenship, Art, and Visual Culture Corey Dzenko, Theresa Avila, 2017-12-12 Taking citizenship as a political position, cultural process, and intertwining of both, this edited volume examines the role of visual art and visual culture as sites for the construction and contestation of both state-sanctioned and cultural citizenships from the late 1970s to today. Contributors to this book examine an assortment of visual media—painting, sculpture, photography, performance, the built environment, new media, and social practice—within diverse and international communities, such as the United States, South Africa, Turkey, and New Zealand. Topics addressed include, but are not limited to, citizenship in terms of: nation building, civic practices, border zones, transnationalism, statelessness, and affects of belonging as well as alternate forms of, or resistance to, citizenship.

Moving Women Moving Objects (400–1500) Tracy Chapman Hamilton, Mariah Proctor-Tiffany, 2019-08-12 The present collection forges new ground in the discussion of aristocratic and royal women, their relationships with their objects, and how they, through this material record, navigated the often-disparate spaces of Byzantium, Eastern, and Western Europe from 400 to 1500.

Machiavelli's Liberal Republican Legacy Paul A. Rahe, 2005-11-14 The significance of Machiavelli's political thinking for the development of modern republicanism is a matter of great controversy. In this volume, a distinguished team of political theorists and historians reassess the evidence, examining the character of Machiavelli's own republicanism and charting his influence on Marchamont Nedham, James Harrington, John Locke, Algernon Sidney, John Trenchard, Thomas Gordon, David Hume, the Baron de Montesquieu, Benjamin Franklin, George Washington, John Adams, Thomas Jefferson, James Madison, and Alexander Hamilton. This work argues that while

Machiavelli himself was not liberal, he did set the stage for the emergence of liberal republicanism in England. By the exponents of commercial society he provided the foundations for a moderation of commonwealth ideology and exercised considerable, if circumscribed, influence on the statesmen who founded the American Republic. Machiavelli's Liberal Republican Legacy will be of great interest to political theorists, early modern historians, and students of the American political tradition.

Discourses of Violence--violence of Discourses Dirk Wiemann,2005 The issues of violence and its control, containment or overcoming range prominently in the social sciences. Empirical sociology seeks to derive generalizable explanations from its research into concrete cases of the occurrence or absence of violent conflict, aspiring to transform such explanations into instructions for strategic action. Within cultural studies, discursive and epistemic formations are assumed to be fundamentally and endemically violent. In these perspectives, the quotidian violence that ineluctably inheres in modern discourses manifests itself as, e.g., normalisation, privilege and exclusion, thus sharing a wide range of common objects and objectives with the social sciences. The essays collected in this volume address contemporary conjunctures and discourses of violence in world society from different disciplines ranging from cultural studies, social science, political science and philosophy to history, literary criticism and psychology.

The Impact of World War II on Policing in North-West Europe Cyrille Fijnaut,2004 This book focuses on the impact of World War II on policing in Belgium, France, Germany, the United Kingdom and the Netherlands.

Synagogues in the Islamic World Gharipour Mohammad Gharipour,2019-07-30 This beautifully illustrated volume looks at the spaces created by and for Jews in areas under the political or religious control of Muslims. Covering regions as diverse as Central Asia, the Middle East, North Africa and Spain, it asks how the architecture of synagogues responded to contextual issues and traditions, and how these contexts influenced the design and evolution of synagogues. As well as revealing how synagogues reflect the culture of the Jewish minority at macro and micro scales, from the city to the interior, the book also considers patterns of the development of synagogues in urban contexts and in connection with urban elements and monuments.

The Tiny and the Fragmented S. Rebecca Martin,Stephanie M. Langin-Hooper,2018-10-16 Miniature and fragmentary objects are both eye-catching and yet easily dismissed. Tiny scale entices users with visions of Lilliputian worlds. The ambiguity of fragments intrigues us, offering tactile reminders of reality's transience. Yet, the standard scholarly approach to such objects has been to see them as secondary, incomplete things, whose principal purpose was to refer to a complete and often life-size whole. The Tiny and the Fragmented offers a series of fresh perspectives on the familiar concepts of the tiny and the fragmented. Written by a prestigious group of internationally-acclaimed scholars, the volume presents a remarkable diversity of case studies that range from Neolithic Europe to pre-Colombian Honduras to the classical Mediterranean and ancient Near East. Each scholar takes a different approach to issues of miniaturization and fragmentation but is united in considering the little and broken things of the past as objects in their own right. Whether a life-size or whole thing is made in a scaled-down form, deliberately broken as part of its use, or only considered successful in the eyes of ancient users if it shows some signs of wear, it challenges our expectations of representation and wholeness, of what it means for a work of art to be finished and affective. Overall, The Tiny and the Fragmented demands a reconsideration of the social and contextual nature of miniaturization, fragmentation, and incompleteness, making the case that it was because of, rather than in spite of, their small or partial state that these objects were valued parts of the personal and social worlds they inhabited.

The Inner World of the Mother Dale Mendell,Patsy Turrini,2003

Analyzing Art and Aesthetics Anne Collins Goodyear,Margaret A. Weitekamp,2013-10-30 This ninth volume of the Artefacts series explores how artists have responded to developments in science and technology, past and present. Rather than limiting the discussion to art alone, editors Anne Collins Goodyear and Margaret Weitekamp also asked contributors to consider aesthetics: the scholarly consideration of sensory responses to cultural objects. When considered as aesthetic objects, how do scientific instruments or technological innovations reflect and embody culturally grounded assessments about appearance, feel, and use? And when these objects become museum artifacts, what aesthetic factors affect their exhibition? Contributors found answers in the material objects themselves. This volume reconsiders how science, technology, art, and aesthetics impact one another.

Diary/Landscape ,2015 For more than 35 years, James Welling has explored the material and conceptual possibilities of photography. Diary/Landscape - the first mature body of work by this important contemporary artist - set the framework for his subsequent investigations of abstraction and his fascination with nineteenth- and twentieth-century New England. In July 1977, Welling began photographing a two-volume travel diary kept by his great-grandmother Elizabeth C. Dixon, as well as landscapes in southern Connecticut. A beautiful and moving meditation on family, history, memory, and place, the work reintroduced history and private emotion as subjects in high art, while also helping to usher in the centrality of photography and theoretical questions about originality that mark the epochal Pictures Generation.

The Use of Passions Jean-François Senault,1671

Menschenrechte, Kulturen und Gewalt Ludger Kühnhardt,Mamoru Takayama,2005 Der interkulturelle Dialog zwischen dem Westen und ostasiatischen Intellektuellen ist von den geistigen Folgen der Auseinandersetzung mit dem internationalen Terrorismus nicht unberührt geblieben. Erstmals legen renommierte Geisteswissenschaftler aus Europa und Ostasien, ergänzt durch Stimmen aus den USA und aus der arabischen Welt, Reflexionen über Grundfragen im Schnittpunkt von menschenrechtlichen Begriffen, kulturellen Deutungen und der Gewaltproblematik vor.

Where the Heart Beats Kay Larson,2013-07-30 A "heroic" biography of John Cage and his "awakening through Zen Buddhism"—"a kind of love story" about a brilliant American pioneer of the creative arts who transformed himself and his culture (The New York Times) Composer John Cage sought the silence of a mind at peace with itself—and found it in Zen Buddhism, a spiritual path that changed both his music and his view of the universe. "Remarkably researched, exquisitely written," Where the Heart Beats weaves together "a great many threads of cultural history" (Maria Popova, Brain Pickings) to illuminate Cage's struggle to accept himself and his relationship with choreographer Merce Cunningham. Freed to be his own man, Cage originated exciting experiments that set him at the epicenter of a new avant-garde forming in the 1950s. Robert Rauschenberg, Jasper Johns, Andy Warhol, Yoko Ono, Allan Kaprow, Morton Feldman, and Leo Castelli were among those influenced by his 'teaching' and 'preaching.' Where the Heart Beats shows the blossoming of Zen in the very heart of American culture.

Assyria to Iberia Joan Aruz,Michael Seymour,2016-12-30 The exhibition Assyria to Iberia at the Dawn of the Classical Age (The Metropolitan Museum of Art, New York, 2014) offered a comprehensive overview of art and

cultural exchange in an era of vast imperial and mercantile expansion. The twenty-seven essays in this volume are based on the symposium and lectures that took place in conjunction with the exhibition. Written by an international group of scholars from a wide variety of disciplines, they include reports of new archaeological discoveries, illuminating interpretations of material culture, and innovative investigations of literary, historical, and political aspects of the interactions that shaped art and culture in the in the early first millennium B.C. Taken together, these essays explore the cultural encounters of diverse populations interacting through trade, travel, and migration, as well as war and displacement, in the ancient world. Assyria to Iberia: Art and Culture in the Iron Age contributes significantly to our understanding of the epoch-making exchanges that spanned the Near East and the Mediterranean and exerted immense influence in the centuries that followed.

Methods and Theories of Art History Anne D'Alleva,2005 This is an analysis of complex forms of art history. It covers a broad range of approaches, presenting individual arguments, controversies and divergent perspectives. The book begins by introducing the concept of theory and explains why it is important to the practice of art history.

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