

# GROUND OF DISPUTE

Art History, Cultural Politics  
and the Discursive Field



John Tagg

# Grounds Of Dispute Art History Cultural Politics And The Discursive Field

**Kathleen Armour**



## **Grounds Of Dispute Art History Cultural Politics And The Discursive Field:**

*Grounds of Dispute* John Tagg, 1992-01-01      **Feminism Art Theory** Hilary Robinson, 2015-04-20 Charting over 45 years of feminist debate on the significance of gender in the making and understanding of art the long anticipated new edition of *Feminism Art Theory* has been extensively updated and reworked Completely revised retaining only one third of the texts of the earlier edition with all other material being new inclusions Brings together 88 revealing texts from North America Europe and Australasia juxtaposing writings from artists and activists with those of academics Embraces a broad range of threads and perspectives from diverse national and global approaches lesbian and queer theory and postmodernism to education and aesthetics Includes many classic texts but is particularly notable for its inclusion of rare and significant material not reprinted elsewhere Provides a uniquely flexible resource for study and research due to its scale and structure each of the seven sections focuses on a specific area of debate with texts arranged chronologically in order to show how issues and arguments developed over time      Joshua and the Rhetoric of Violence Lori L. Rowlett, 1996-09-01 *Joshua and the Rhetoric of Violence* examines the book of Joshua as a construction of national identity This pioneering New Historicist analysis shows how the Deuteronomist used war oracle language and epic historical lore to negotiate sociopolitical boundaries It asserts that text and context interacted in a programme consolidating King Josiah's authority in the wake of Assyrian imperial collapse The book argues that the conquest narrative is not simple us against them propaganda but a complex web of negotiations defining identity and otherness The analysis draws on Foucault's principle that power is something exercised rather than merely possessed      *The Disciplinary Frame* John Tagg, 2009-01-28 Photography can seem to capture reality and the eye like no other medium commanding belief and wielding the power of proof In some cases a photograph itself is attributed the force of the real How can a piece of chemically discolored paper have such potency How does the meaning of a photograph become fixed In *The Disciplinary Frame* John Tagg claims that to answer these questions we must look at the ways in which all that frames photography the discourse that surrounds it and the institutions that circulate it determines what counts as truth The meaning and power of photographs Tagg asserts are discursive effects of the regimens that produce them as official record documentary image historical evidence or art Teasing out the historical processes involved he examines a series of revealing case studies from nineteenth century European and American photographs to Depression era works by Walker Evans Dorothea Lange and Margaret Bourke White to the conceptualist photography of John Baldessari Central to this transformative work are questions of cultural strategy the growth of the state and broad issues of power and representation how the discipline of the frame holds both photographic image and viewer in place without erasing the possibility for evading and even resisting capture Photographs Tagg ultimately finds are at once too big and too small for the frames in which they are enclosed always saying more than is wanted and less than is desired      "Appropriated Photographs in French Surrealist Periodicals, 1924-1939" Linda Steer, 2017-07-05 The first monograph to

analyze the Surrealist gesture of photographic appropriation this study examines found photographs in three French Surrealist reviews published in the 1920s and 1930s *La Révolution surréaliste* edited by André Breton *Documents* edited by Georges Bataille and *Minotaure* edited by Breton and others The book asks general questions about the production and deployment of meaning through photographs but addresses more specifically the construction of a Surrealist practice of photography through the gesture of borrowing and recontextualization and reveals something crucial both about Surrealist strategies and about the way photographs operate The book is structured around four case studies including scientific photographs of an hysteric in Charcot's clinic at the Salpêtrière hospital positioned as poetry rather than pathology and one of the first crime scene photographs depicting Jack the Ripper's last victim radically transformed into a work of art Linda Steer traces the trajectory of the found photographs from their first location to their location in a Surrealist periodical Her study shows that the act of removal and re framing highlights the instability and mutability of photographic meaning an instability and mutability that has consequences for our understanding both of photography and of Surrealism in the 1920s and 1930s

**Theories and Documents of Contemporary Art** Kristine Stiles, 1996 *Entscheidung* S 74 Concrete art 1936-49 Max Bill S 74-77 The mathematical approach in contemporary art 1949 Max Bill S 301-304 Dieter Roth [The Burden of Representation](#) John Tagg, 1993 Photographs are used as documents evidence and records every day in courtrooms hospitals and police work on passports permits and licenses But how did such usages come to be established and accepted and when What kinds of photographs were seen as purely instrumental and able to function in this way What sorts of agencies and institutions had the power to give them this status And more generally what conception of photographic representation did this involve and what were its consequences

**Social Ecology State of the Art and Future Prospects** Johanna Kramm, Melanie Pichler, Anke Schaffartzik, Martin Zimmermann, 2018-07-06 This book is a printed edition of the Special Issue *Social Ecology State of the Art and Future Prospects* that was published in *Sustainability*

**Picturing Toronto** Sarah Bassnett, 2022-03-30 In 1911 when Arthur Goss was hired as Toronto's first official photographer the city was at a critical juncture Industry expansion and population growth produced pressing concerns about housing shortages sanitation and the health and welfare of citizens Dispelling popular misconceptions *Picturing Toronto* demonstrates that Goss and other photographers did not simply document the changing conditions of urban life their photography contributed to the development of modern Toronto and shaped its inhabitants Drawing on archival sources from the early twentieth century Sarah Bassnett investigates how a range of groups including the municipal government social reformers and the press used photography to reconfigure the urban environment and constitute liberal subjects Through a series of case studies including the construction of the Bloor Viaduct civic beautification plans urban reform in the Ward immigration and citizenship and Goss's portrait photography Bassnett exposes how photographs were at the heart of debates over what the city should look like how it should operate and under what conditions it was appropriate for people to live This lavishly illustrated book is the first study to treat images as

vital elements that shaped Toronto's social and political history Interdisciplinary in its approach *Picturing Toronto* displays the complex entanglements between photography and urban modernity ***The Political Economy of Art*** Julie F. Codell, 2008 Political economy is defined in this volume as collective state or corporate support for art and architecture in the public sphere intended to be accessible to the widest possible public raising questions about the relationship of the state to cultural production and consumption This collection of essays explores the political economy of art from the perspective of the artist or from analysis of art's production and consumption emphasizing the art side of the relationship between art and state This volume explores art as public good a central issue in political economy Essays examine specific cultural spaces as points of struggle between economic and cultural processes Essays focus on three areas of conflict theories of political economy put into practices of state cultural production sculptural and architectural monuments commissioned by state and corporate entities and conflicts and critiques of state investments in culture by artists and the public amazon.com edit desc

***Photography and Ontology*** Donna West Brett, Natalya Lusty, 2018-09-03 This edited collection explores the complex ways in which photography is used and interpreted as a record of evidence as a form of communication as a means of social and political provocation as a mode of surveillance as a narrative of the self and as an art form What makes photographic images unsettling and how do the re-uses and interpretations of photographic images unsettle the self-evident reality of the visual field Taking up these themes this book examines the role of photography as a revelatory medium underscored by its complex association with history memory experience and identity ***Seeing and Consciousness*** Gen Doy, 2020-08-20 Through its provocative examination of feminist and Marxist approaches to women's art and female representations this book challenges the widespread belief that Marxism has nothing valuable to contribute to women's studies The author argues that from the French Revolution through to the present gender and class have shaped visual imagery She shows how Marxist theory can function to question some of the premises of feminist art histories and to provide a more accurate understanding of the meanings of visual imagery ***Remaking London*** Ben Campkin, 2013-08-13 Between the slum clearances of the early twentieth century and debates about the post-Olympic city the drive to regenerate London has intensified Yet today with a focus on increasing land values regeneration schemes purporting to foster diverse and creative new neighbourhoods typically displace precisely the qualities activities and communities they claim to support In *Remaking London* Ben Campkin provides a lucid and stimulating historical account of urban regeneration exploring how decline and renewal have been imagined and realised at different scales Focussing on present-day regeneration areas that have been key to the capital's modern identity Campkin explores how these places have been stigmatised through identification with material degradation and spatial and social disorder Drawing on diverse sources including journalism photography cinema theatre architectural design advertising and television he illuminates how ideas of decline drive urban change Richly illustrated and engagingly written *Remaking London* is both a compelling account of contested sites from the capital's recent history and a powerful critique of the

contradictions of contemporary regeneration      Representing the City Anthony D. King, 1996-02 Classic representations of the city have focused on simplistic urban dichotomies such as renewal or decline poverty or prosperity and vice or vigor We are left with the question of what actually constitutes a city and what makes it and its people succeed or fail Recent writing on the city however has begun to question the images metaphors and discourses through which the contemporary city is represented Discussing recent visual architectural and spatial transformations in New York and other major world cities in relation to the themes of ethnicity capital and culture Re Presenting the City moves between interpretive representations of the newly emerging metropolis and the theoretical and methodological questions raised by the task of such representations Contributors with backgrounds in urban planning sociology cultural studies architecture art history geography and philosophy reflect on the construction of both the real and the unreal city the images metaphors and discourses through which the contemporary city is represented and the texts which both mediate our experience of as well as contribute to producing the city of the future      **Urban Avant-Gardes** Malcolm Miles, 2004-07-31 Urban Avant Gardes presents original research on a range of recent contemporary practices in and between art and architecture giving perspectives from a wide range of disciplines in the arts humanities and social sciences that are seldom juxtaposed it questions many assumptions and accepted positions This book looks back to past avant gardes from the nineteenth and twentieth centuries examining the theoretical and critical terrain around avant garde cultural interventions and profiles a range of contemporary cases of radical cultural practices The author brings together material from a wide range of disciplines to argue for cultural intervention as a means to radical change while recognizing that most such efforts in the past have not delivered the dreams of their perpetrators Distinctive in that it places works of the imagination in the political and cultural context of environmentalism this book asks how cultural work might contribute to radical social change It is equally concerned with theory and practice part one providing a theoretical framework and part two illustrating such frameworks with examples

Figuring Redemption Tila L. Kellman, 2006-01-01 Can visual art help redeem one's sense of self damaged by technological society Michael Snow's work is often described as self-referential meaning that it talks about the relationships between its materials and images largely ignoring relationships beyond the frame However since the work also encompasses the way in which the interior relationship of the work intersects with sight and how they together create the frame the work also must include the people looking at it This book explores how the visual art practice of Michael Snow asks the question Who of the viewers as they interpret what lies before them Much criticism of Snow objectively analyzes the material interrelationships in his work ignoring viewer participation and implicitly giving the artist control of the view However what if the who is addressed from the perspective of the viewer who is looking across a gap created by concrete representation time place experience and perhaps gender How then can it remain objective Following on writers such as Martin Heidegger Walter Benjamin Paul Ricoeur Jacques Derrida and Mikkel Borch Jacobsen Figuring Redemption questions the proposal that the

contemporary sense of self is fallen as a result of modern technology but can be redeemed in some part by certain kinds of visual art Original in its positioning of interpretive and critical writing on the side of an embodied viewer this book rejuvenates Snow criticism by going beyond discussions of materials and operation or of loss and distancing due to mediation By alternating personal performance writing with objective analysis the text participates in the destabilizing process of questioning self recognition that Snow's practice initiates

**The Visual Is Political** Na'ama Klorman-Eraqi, 2019-07-19 This book examines the phenomenon of feminist photography as it unfolded in Britain during the 1970s and 1980s Klorman-Eraqi offers a unique analysis of the intersection between feminism and photography and the period's social conflicts and theoretical debates and adds to the understanding of feminist countercultural practices produced in this moment and of their continuing relevance

*The New Sex Wars* Brenda Cossman, 2024-12-03 Revisits the sex wars of the 1970s and 80s and examines their influence on how we think about sexual harm in the MeToo era MeToo's stunning explosion on social media in October 2017 radically changed and amplified conversations about sexual violence as it revealed how widespread the issue is and toppled prominent celebrities and politicians But as the movement spread a conflict emerged among feminist supporters and detractors about how punishment should be doled out and how justice should be served The New Sex Wars reveals that these clashes are nothing new Delving into the contentious debates from the 70s and 80s Brenda Cossman traces the striking echoes in the feminist divisions of this earlier period In exploring the history of past conflicts the resistance to finding common ground the media's pleasure in portraying the debates as polarized cat fights the simplification of viewpoints as pro and anti sex she shows how they have come to shape the MeToo era From the 70s to today Cossman examines tensions between the need for recognition and protection under the law and the colossal and ongoing failure of that law to redress historic injustice By circumventing law altogether MeToo has led us to question whether justice can be served outside of the courtroom Cossman argues for a different way forward one based on reparative models that focus on shared desired outcomes and the willingness to understand the other side Thoughtful and compelling The New Sex Wars explores what can be learned from these stories what traps we repeatedly fall into how we have been denied our anger and where to begin to make law work

**The First Capital of the Ottoman Empire** Suna Cagaptay, 2020-11-12 From 1326 to 1402 Bursa known to the Byzantines as Prusa served as the first capital of the Ottoman Empire It retained its spiritual and commercial importance even after Edirne Adrianople in Thrace and later Constantinople Istanbul functioned as Ottoman capitals Yet to date no comprehensive study has been published on the city's role as the inaugural center of a great empire In works by art and architectural historians the city has often been portrayed as having a small or insignificant pre-Ottoman past as if the Ottomans created the city from scratch This couldn't be farther from the truth In this book rooted in the author's archaeological experience Suna Cagaptay tells the story of the transition from a Byzantine Christian city to an Islamic Ottoman one positing that Bursa was a multi-faith capital where we can see the religious plurality and modernity of the Ottoman world

The encounter between local and incoming forms as this book shows created a synthesis filled with nuance texture and meaning Indeed when one looks more closely and recognizes that the contributions of the past do not threaten the authenticity of the present a richer and more accurate narrative of the city and its Ottoman accommodation emerges

**Sights of Resistance** Robert James Belton,2001 CD ROM contains Chapters from text Glossary



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