Getting the books centered around the relationship between art and political transformation. From Charleston Film, Race, Sex and the collective imaginary? This book proposes a new series of perspectives and questions on an old and even (utter) chaos and (alarming) confusion? Which media revamp old stereotypes, generate antisocial and political meanings it generates. Richly illustrated with 180 methods, paying particular attention to the painters' touch and mark-making. Using innovative techniques, putting the work of artists from Courbet and Cézanne to van Gogh and Picasso to today, the book renews our understanding of the relations between the work of art and the text. It analyses the aesthetic, ideological and social meanings of the work of art and offers new perspectives on the art movement in general. The book is intended for students of art history, art theory and art education, as well as for art lovers and anyone interested in the relationship between art and society.

In the Work of Art, Anthea Callen analyzes the self-portraits, portraits of fellow artists, landscapes, still-lifes, nudes and philosophical, poetic and religious inscriptions. The book demonstrates how the work of art is not only a product of the artist's intentions, but also a product of the world and society in which it is created. The book is divided into three parts: the first part is devoted to the analysis of the work of art as a product of the artist's intentions; the second part is devoted to the analysis of the work of art as a product of the world and society in which it is created; and the third part is devoted to the analysis of the work of art as a product of the artist's intentions.

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Women and Puppetry

Women and Puppetry is the first publication dedicated to the study of women in the field of puppetry arts. It includes critical articles and personal accounts that interrogate specific historical moments, cultural contexts, and notions of "woman" on and off stage. Part I, "Critical Perspective," includes historical and contemporary analyses of women’s roles in society, gender anxiety revealed through the unmarked puppet body, and sexual expression within oppressive social contexts. Part II, "Local Contexts: Challenges and Transformations," investigates work of female practitioners within specific cultural contexts to illuminate how women are intervening in traditionally male spaces. Each chapter in Part II offers brief accounts of specific social histories, barriers, and gender biases that women have faced, and the opportunities afforded female creative leaders to appropriate, revive, and transform performance traditions. And in Part III, "Women Practitioners Speak," contemporary artists reflect on their experiences as female practitioners within the art of puppet theatre.

Representing female writers and practitioners from across the globe, Women and Puppetry offers students and scholars a comprehensive interrogation of the challenges and opportunities that women face in this unique art form.