

Características Del Modernismo Arte

Yi-Tong Ma

Diccionario del arte del siglo XX Ian Chilvers,2001

Lengua Española Elizabeth Padilla Velázquez,2003

Historia del arte universal de los siglos XIX y XX Ana María Preckler,2003 Estudio del arte universal de los siglos XIX y XX a través de los artistas más representativos de cada país, con especial atención al arte español, en las tres disciplinas fundamentales de arquitectura, pintura y escultura.

Lengua y Literatura Ana María Maqueo,1997

Las artes plásticas como fundamento de la educación artística ,2004 Recoge los contenidos del curso de formación del profesorado de enseñanza secundaria: Las artes plásticas como fundamento de la educación artística, celebrado en la Universidad Nacional de Educación a Distancia de Ávila, en el verano de 2003.

Historia cómica del arte Enrique Gallud Jardiel,2018-03-21 Esta Historia cómica del Arte persigue el más noble de los fines, aunque sea un tópico mayor que la catedral de Burgos: Docere delectando, enseñar sin ser un plasta. Los hombres ingenuos siempre han creído que las obras de arte eran cosas bonitas y bien hechas, pero hoy en día hemos visto demasiadas construcciones que se caen a trozos, demasiadas esculturas consistentes en un muelle de hierro en medio de una rotonda y demasiados cuadros colgados del revés durante meses sin que nadie se diera cuenta. Por eso hace falta una visión desmitificadora de la Historia del Arte, precisamente lo que trata de hacer este simpático libro. Aquí contemplaremos movimientos, estilos, artistas y obras de arte a través de las gafas del humor, les sacaremos los defectos, nos reiremos, lo pasaremos estupendamente y de paso aprenderemos alguna cosa que —dicho sea, sin ánimo de ofender— no nos vendrá nada mal.

Obras Manuel Gutiérrez Nájera,Erwin K. Mapes,1995

La muerte del artista William Deresiewicz,2021-05-17 Una advertencia sobre cómo la economía digital amenaza la vida y el trabajo de los artistas: la música, la escritura y las artes visuales que sustentan nuestras almas y sociedades. Se escuchan dos relatos sobre ganarse la vida como artista en la era digital. Uno surge de Silicon Valley: Nunca ha habido un mejor momento para ser artista. Si tienes un ordenador portátil, tienes un estudio de grabación. Si tienes un iPhone, tienes una cámara de cine. Y si la producción es barata, la distribución es gratuita: se llama Internet. Todo el mundo es un artista;

simplemente explote su creatividad y publique sus cosas. El otro relato proviene de los propios artistas: Claro, puedes poner tus cosas ahí, pero ¿quién te va a pagar por ellas? No todo el mundo es un artista. Hacer arte lleva años de dedicación y eso requiere medios de apoyo. Si las cosas no cambian, el arte en gran medida dejará de ser sostenible. Entonces, ¿qué relato es el verdadero? ¿Cómo se las arreglan los artistas para ganarse la vida hoy en día? Deresiewicz, un destacado crítico de arte y de la cultura contemporánea, se propuso responder a estas preguntas. Sostiene que estamos en medio de una transformación de época. Si los artistas fueron artesanos en el Renacimiento, bohemios en el siglo xix y profesionales en el xx, un nuevo paradigma está surgiendo en la era digital.

Arte del siglo XIX (1760-1910) Rafael Gil Salinas, Pascual Patuel Chust, 2021-09-30 Planteado como manual de referencia para el alumnado del grado de Historia del Arte, concretamente de la asignatura Historia del arte del siglo XIX, este libro se ha concebido desde una perspectiva didáctica, por lo que se ha establecido una cronología que abarca desde 1760, momento en el que comienzan a producirse una serie de acontecimientos fundamentales para entender las distintas manifestaciones artísticas de la primera mitad del siglo XIX, hasta 1910, fecha que se ha convenido historiográficamente como el momento en el que finaliza el desarrollo del modernismo y se afianzan las vanguardias del siglo XX. Además, se ha considerado imprescindible poner en relación los distintos movimientos artísticos con otras manifestaciones culturales contemporáneas, así como con los cambios políticos, económicos y sociales.

"El Arte de Interpretar: Curso de Crítica y Apreciación Estética" Juan Martinez, El Arte de Interpretar: Curso de Crítica y Apreciación Estética A lo largo de sus páginas, se abordan temas como: Los fundamentos de la crítica de arte: historia, enfoques y métodos. Elementos esenciales de la estética y su relación con la experiencia artística. Análisis de obras icónicas en pintura, escultura, arquitectura, música, cine y literatura. Cómo desarrollar una mirada crítica y argumentada frente a una obra de arte. Ejercicios prácticos para aplicar conceptos clave y profundizar en la interpretación personal. Con un enfoque accesible y estructurado, este curso ofrece tanto una base teórica sólida como herramientas prácticas para fomentar una conexión más íntima y significativa con el arte. Ideal para quienes buscan desarrollar habilidades críticas y enriquecer su comprensión de las expresiones artísticas en sus múltiples manifestaciones. El Arte de Interpretar es más que un libro; es una invitación a sumergirse en el mundo del arte con ojos renovados y una mente abierta a nuevas perspectivas.

Posmodernidad Esther Díaz, 2000 En este libro confluyen un desarrollo teórico moderno y una textualidad posmoderna. Es moderno porque intenta acercarse a una comprensión de la modernidad y de la posmodernidad siguiendo un orden tradicional. Se confrontan las dos épocas histórico-culturales y se explica que se entiende, en general, por modernidad y por posmodernidad. Se plantean además algunos interrogantes críticos. El análisis se realiza desde diferentes ámbitos de la cultura: el arte, los mitos, la ciencia, la ética, la filosofía, la vida cotidiana, el amor y la circulación del deseo.

Latin American Art ,1993

Contra el posmodernismo Alex Callinicos, 2023-12-11 La debilidad del gigantesco proletariado mundial no yace en su tamaño, como creyeron aquellos que proclamaron su "adiós". Su punto flaco está en su cabeza. En la ausencia de dirección a sus luchas, en los límites de su conciencia de clase, de la situación y de su propio poder. El mundo está en sus manos y no se da cuenta. Es un resultado de la derrota de los '70 y el poder del posmodernismo para vaciar el arsenal teórico de la revolución. Hoy, más que nunca, el libro que tiene entre manos adquiere una urgencia dramática, si es que de la barbarie ha de salir la vida nueva que puja por germinar en este nuevo siglo.

Las Culturas y Civilizaciones Latinoamericanas Floyd Merrell, María Teresa DePaoli, 2016-11-14 Las culturas y civilizaciones latinoamericanas has been updated. This textbook not only describes the history of Latin America, but it sets a mood that allows the reader to get a genuine sense of the languages, cultures, and civilizations of this complex and colorful land. It provides an account of how Columbus's voyages gave rise to utopian dreams, the ramifications of which led to a brilliant display of hybrid cultures, changed the ethnic composition of two continents, accelerated lines of commerce, and refashioned the Western World's diet. The textbook takes the reader through the discovery, conquest, and colonization of the New World and on to independence and the national period. In addition, each chapter offers general concepts, important terms, questions, and topics for classroom debates. Comprehensive and compelling, this book chronicles the history of an important region in a way that will interest students and teachers alike.

Las literaturas hispánicas Evelyn Picon Garfield, Iván A. Schulman, 1991 This versatile three-volume set is specifically designed to introduce students of Spanish to the literature of Spain and Latin America. Written in clear, expository Spanish, this is a comprehensive program presenting practical introduction to the reading and analysis of Spanish literary texts and features separate anthologies of representative Spanish and Spanish American writers. Not only will students acquire the necessary skills, techniques, and tools for the cultural reading and analysis of various literary genres, but they will also study the concise cultural history of the literatures of Spain and Spanish America from their origins to the present day. These volumes can be used alone or in combination with another in the set, depending on the requirements of the instructor. Volume one provides students with the skills and techniques required to understand and appreciate various literary genres. It also explores the shared cultures and history of Spain and Spanish America that have given rise to a rich literary production.

De París a Salamanca. Trayectorias de la modernidad en Hispanoamérica. Aportes para el estudio del novecentismo
Claudio Maíz, 2004

El simbolismo poético. Estética y teoría María Victoria Utrera Torremocha, 2011-01-02 En este estudio se parte del concepto de símbolo y de sus relaciones con el mito, la metáfora o la alegoría para establecer la visión del universo y del lenguaje en el movimiento poético del simbolismo. La concepción medieval del simbolismo como expresión física de una

entidad espiritual y divina reaparece con matizaciones en algunos autores de los siglos XVIII y XIX. Por su agudeza intelectual y la exactitud de su pensamiento y expresión, Johann Wolfgang Goethe es uno de los escritores que más ha contribuido a la definición del símbolo en la estética moderna. A Goethe se atribuye la discutida diferenciación y la oposición entre símbolo y alegoría, aunque no es el único teórico que pone las bases de la teoría simbólica moderna. Las nuevas correspondencias, imbuidas del gusto por lo extraño y lo raro, se desarrollan con la estética de Charles Baudelaire, maestro de los grandes poetas simbolistas –Paul Verlaine, Arthur Rimbaud, Stéphane Mallarmé–, que se abordan en este libro como núcleos generadores de las variantes simbolistas europeas de finales del siglo XIX y principios del siglo XX: el simbolismo epigonal francés y belga, el instrumentismo, el simbolismo inglés o el ruso, el hermetismo italiano o el modernismo hispánico. María Victoria Utrera Torremocha, Doctora en Filología Hispánica, es Profesora Titular de Teoría de la Literatura y Literatura Comparada en la Facultad de Filología de la Universidad de Sevilla, donde actualmente imparte las disciplinas de Crítica literaria, Métrica comparada y traducción poética y Teoría de la lírica. En sus trabajos de investigación figuran diversas cuestiones relacionadas con la teoría de los géneros literarios y la poética contemporánea. Entre ellos, destacan los libros Luis Cernuda: una poética entre la realidad y el deseo (1995), que obtuvo el Primer Premio de Literatura (1994) en el Concurso de Monografías Archivo Hispalense de la Diputación de Sevilla, Teoría del poema en prosa (Universidad de Sevilla, 1999), Historia y teoría del verso libre (Padilla Libros, Sevilla, 2001) y Estructura y teoría del verso libre (CSIC, Madrid, 2010).

Geografía E Historia. Aplicaciones Didacticas. Profesores de Educacion Secundaria. Temario Para la Preparacion de Oposiciones. E-book Aurelio Cebrián Abellán, 2002-05-06

Imágenes de la Edad Media Rebeca Sanmartín Bastida, 2002
Esfera, 1925

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