



**ART
UNDER
ATTACK**

HISTORIES OF
BRITISH ICONOCLASM

Edited by
Tabitha Barber
and Stacy Boldrick



Art Under Attack

Andrew Hemingway



Art Under Attack:

Art Under Attack Tabitha Barber, 2014-11-04 Published to accompany a major exhibition at Tate Britain this fully illustrated catalogue explores the history of attacks on art in Britain from the reformation of the sixteenth century to the present day demonstrating how religious political moral and aesthetic controversy can become arenas for assaults on art Through eight essays the broad subject of iconoclasm is broken into three overarching themes the state sanctioned iconoclastic zeal of religious reformers who aimed to purge both churches and minds of the sin of idolatry the symbolic statue breaking that accompanies political change such as the targeted attacks on cultural heritage by the suffragettes and attacks on art by individuals stimulated by a moral or aesthetic outrage Importantly the aim of the study is to present the rationale of iconoclasm its significance to the history of an object and how it has become a productive and transformational practice for some modern and contemporary artists Publisher's description [Art Under Attack](#), 2013 *Artists on the Left* Andrew Hemingway, 2002-01-01 Examination of the relation between visual artists and the American communist movement in the first half of the twentieth century from the rise in prestige of the party during the Great Depression to its decline in the 1950s Account of how left wing artists responded to the party's various policy shifts the communist party exerted a powerful force in American culture *Artists Under Hitler* Jonathan Petropoulos, 2014-01-01 Artists Under Hitler closely examines cases of artists who failed in their attempts to find accommodation in the Nazi regime as well as others whose desire for official acceptance was realised They illuminate the complex cultural history of this period and provide haunting portraits of people facing excruciating choices and grave moral questions [Brazilian Art Under Dictatorship](#) Claudia Calirman, 2012-05-28 After the Brazilian military took power in a coup in 1964 many artists tried to distance themselves from politics others went into exile This book covers the most culturally repressive years of the regime from 1968-74 and looks at artists who found their own visual language of resistance outside government controlled cultural centers or the militant left

Robert Morris Julia Bryan-Wilson, 2013-08-09 Essays an interview and a roundtable discussion on the work of one of the most influential American artists of the postwar period This October Files volume gathers essays an interview and a roundtable discussion on the work of Robert Morris one of the most influential American artists of the postwar period It includes a little known text on dance by Morris himself and a never before anthologized but influential catalog essay by Annette Michelson Often associated with minimalism Morris b 1931 also created important works that involved dance process art and conceptualism The texts in this volume focus on Morris's early work and include an examination of a 1971 Tate retrospective by Jon Bird an interview with the artist by Benjamin Buchloh a conversation from a 1994 issue of October about resistance to 1960s art and an essay by this volume's editor Julia Bryan Wilson on the labor involved in installing the massive works in Morris's 1970 solo exhibition at the Whitney Spanning 1965 to 2009 these writings map the evolution of critical thought on Morris over more than four decades **Art Crime in Context** Naomi Oosterman, Donna

Yates,2022-11-23 This book brings together empirical and theoretical case study research on art and heritage crime Drawn from a diverse group of researchers and professionals the work presented explores contemporary conceptualisations of art crime within broader contexts In this volume we see art in its usual forms for art crime scholarship in paintings and antiquities However we also see art in fossils and in violins chairs and jewellery holes in the ground and even in the institutions meant to protect any or all of the above And where there is art there is crime Chapters in this volume alternatively zoom in on specific objects on specific locations and on specific institutions considering how each interact with the various conceptions of crime that exist in those contexts This volume challenges the boundaries of what we understand as art and heritage crimes and displays that both art and criminality related to art is creative and unpredictable **Sacred**

Medieval Objects and Their Afterlives in Scandinavia ,2024-12-16 Interconnected investigations between conservators historians heritage scientists and museum professionals centre on objects that were essential to medieval Christianity in Scandinavia c 1100 1530 Through new and diverse physical data from polychrome sculptures shrines winged altarpieces and painted banners the authors probe a range of issues and problems from original devotional functions and changing appearances to the impacts of changing liturgies locations and priorities This book highlights the diversity of theoretical and practical approaches to sacred medieval religious objects and brings together new findings related to the transformations of these objects since the Reformations Contributors are Karl Christian Alvestad Alexandra B hme David Buti Francesco Caruso Aoife Daly Tine Fr ysaaker Elina Gertsman Irka Hajdas Poul Grinder Hansen Karoline Kjesrud Lena Liepe Hana Lukasova Maite Maguregui Austin Nevin Elena Platania Anne Irene Riis y Katrine S Scharffenberg J n Vi ar Sigur sson Calin Constantin Steindal No lle L W Streeton Einar Uggerud Anna Vila and J rgen Wadum Iconoclasm and the Museum Stacy

Boldrick,2020-09-24 Iconoclasm and the Museum addresses the museum s historic tendency to be silent about destruction through an exploration of institutional attitudes to iconoclasm or image breaking and the concept s place in public display Presenting a selection of focused case studies Boldrick examines long standing desires to deface dismantle obscure or destroy works of art and historic artefacts as well as motivations to protect and display broken objects Considering the effects of iconoclastic practices on artworks and cultural artefacts and how those practices are addressed in institutions the book examines changing attitudes to the intentional destruction of powerful artworks in the past and present It ends with an analysis of creative destruction in contemporary art making and proposes that we are entering a new phase for museums in which they acknowledge the critical roles destruction and loss play in the lives of objects and in contemporary political life Iconoclasm and the Museum will be important reading for academics and students in fields such as museum and gallery studies archaeology art history arts management curatorial studies cultural studies history heritage and religious studies The book should also be of great interest to museum professionals curators and collections management specialists and artists

Art Matters Julie Ault,1999-09 A collection of intensive discussions about the role of visual arts in public life The past

decade has seen American culture deeply divided by debates over social identity public morality communal values and freedom of expression A key focus of these polarizing discussions has been the role of visual arts in public life In Art Matters five leading cultural critics and two prominent contemporary artists show the ways that this debate has profoundly reshaped our view of American culture Lucy Lippard investigates the extraordinary recent transformations in visual art Michele Wallace takes on high art popular culture and African American identity David Deitcher discusses queer culture and AIDS Carole S Vance ponders censorship and sexually explicit imagery and Lewis Hyde considers democracy and culture Projects by artists Julie Ault and Andrea Fraser provide a context for these debates Art Matters also offers a close examination of attempts to develop alternative funding sources for artists focusing specifically on the influential private foundation Art Matters a foundation which became an important proponent for new forms of art and for protecting freedom of expression through its funding and advocacy efforts

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