

Chapter 1 : - Warhol Cameo (Great Modern Masters) by Jose Maria Faerna

*Warhol Cameo (Great Modern Masters) [Jose Maria Faerna] on www.nxgvision.com *FREE* shipping on qualifying offers. Introduces the American artist, examines his work in the context of his time, and offers reproductions of some of his pieces.*

As an artist, he wished to remain complimentary to his artwork, molding himself into a type of blank persona. However, he also led many to believe that his quirky personality was simply an act to further his business endeavors in the artworld. In turn, Warhol cultivated a trivial and ambiguous personality, one that he reinforced through many oft-quoted maxims Faerna 4. It is in what accompanies and follows this detachment, that French philosopher Jean Baudrillard took a primary interest. Due to its precession, the simulacrum is cleverly defined as the copy without an original. The simulacra is a simulation of the original which eventually proves dominant, becoming the only truth and its own entity. In consideration of the topic at hand, some of the main questions that arise are: In support of this statement, a strategy of analysis will be pursued and it will include an explanation of how the media can be deemed a system of images and eventually, simulacra. Secondly, our commodity culture also demonstrates the death of the real by the image in that our market is primarily based upon buying into an image, or more precisely, simulacra. The art of Andy Warhol depicts the dissolution of the real by the image—a phenomenon in postmodern culture. According to Baudrillard, the image is all society knows and therefore becomes reality. For modern society, reality is the simulacra. An explicit definition and analysis of the two disciplines is necessary in understanding its justifiable application to the topic of the essay. In his Dictionary of Philosophy, Peter A. It can also be characterized as an attempt to describe and explain the way things are while trying to determine the limits, scope, and source of our knowledge Angeles Philosophy also involves the critical inquiry of past claims made by previous philosophers or the critical analysis of claims made by other fields of knowledge. In other words, philosophy is a discipline that allows for the exploration and articulation of reality along with the evaluation and re-evaluation of the discernments made. It involves reflective thought upon particular types of thinking such as the formation of beliefs and claims to knowledge. Rational, critical thinking of a systematic kind is an essential characteristic of philosophy. This method of thinking is employed when making observations and then to formulate thought-out statements about the general nature of the world Honderich Philosophy allows individuals to expand on their general conception of the nature of the world and of their place in it Honderich In order for individuals to guide their conduct rationally in life, they need a general conception of the world in which life is carried out, and of themselves as acting in it Honderich Throughout history, humans have creatively expressed their observations of the world surrounding them through art. Many may even argue that most art is reflective of the era and may present the state of the world at the time it was created. In defining art one must consider its accordance with time. In order to accomplish the following, art historians began by keeping biographies of the artists along with detailed descriptions of their works Frazier Presenting a modern view of the discipline, American art historian and author, W. Ultimately, the historical climate will affect the creative process. The nature of Pop art is inextricably linked with its time period. In a group of young artists, writer and architects formed a discussion group in London which met at the Institute of Contemporary Arts Flynn. They discussed such issues as: Pop Art holds no contempt towards the materialistic society. On the contrary, much of this is often celebrated in the works of Pop artists. The term Pop originated in England and reached print by when English art critic Laurence Alloway was the first to use the term in a issue of Architectural Digest Whitely. Pop art and Popular art were both used at this time to refer to the products of the mass media. At that time, Alloway intended the phrase to reference Americanized mass-media popular culture, such as Hollywood movies and science fiction Whitely. Society developed a tendency to consider mass-produced sign-systems as art, part of an expansionist aesthetics that also held a place for Hollywood Alloway1. Concerning his work, Warhol has definitely made copies of copies. It is removed from the source of the image yet so engaging. There is a sense of familiarity in these images because they remain commonplace in postmodern society. Ironically enough, modern society looks at life through a mirror and

never directly at life itself, and is therefore only presented with the image. Since Reality is processed by the media, the result is a constant torrent of images which detaches us from the real. In addition to Todd Gitlin, the postmodern dissolution of reality has prompted commentary from a variety of widely known intellectuals. The most notable perhaps, due to his philosophical writings on postmodernism, is Jean Baudrillard. Known for his semiotic analysis of culture, Baudrillard came to focus on the concepts of hyperreality and simulation, noting the reproducibility of reality European Graduate Schol. Stemming from these ideas, the theory of simulacra was born and formed an alternative route for exploring the postmodern. The map, which is the sign or symbol of the territory, becomes our reality. Baudrillard then proceeds to ask a vital question: Whereas the sign and symbol employ a referential function, the simulacra ceases to do so. The simulacrum is the simulation of the original, which eventually becomes the only truth, its own entity. The simulacrum is the result of the domination of the image over reality, to the point where the simulacra becomes reality itself. Baudrillard believes that the image goes through a set of phases Baudrillard 6. Firstly, it is a reflection of a profound reality then it masks and denatures a profound reality. Following this, it masks the absence of a profound reality and by the end of this progression it bears no relation to any reality whatsoever. Finally it is its own pure simulacrum Baudrillard 6. Warhol seemingly weaves transfixing images appropriated from culture into mantras of captivating rhythms. A notable series of art work which perpetuated this idea was entitled Death and Disaster. It is widely known that Warhol was an artist who worked at the center of an immense entourage Ratcliff His Factory crowd was large yet he did not exercise his authority in any domineering way Ratcliff We were having lunch one day in the summer [of]and he laid the Daily News out on the table. Warhol had done front pages before- A boy for Meg, with a picture of Princess Margaret, appeared in However, royal figures are, of course, stars, and victims of plane crashes are not Ratcliff Concerning the image of the plane crash at the centre of the work, the blank expressions of the witnesses seems to indicate a feeling of helplessness and perhaps even indifference towards the constancy of these tragic events. Using a projector to increase the image size of the article, Warhol then traced this powerful image onto a large canvas. His Death and Disaster series demonstrates how Warhol would obsessively document the world around him. In this case the works are in a sense a documentary chronicle of modern catastrophes, whether they be acts of God or calamities caused by human intervention Faerna The themes and distinct layout of these images were derived from newspaper articles Faerna In some cases, Warhol even chose to reproduce, with oil paints on canvas, entire newspaper pages. The obsessive repetition of these disasters forces the viewer to scrutinize and ponder the tragedy being depicted over and over Faerna Both news channels and the flipping through the pages of a newspaper presents one tragedy after another, and this process has virtually become part of our morning routine. Be it a war, suicide, or riot, we are fed images of these events by the media. All we do have is a faint conception involving gunshots, drumbeats, and ducking for cover. The image becomes our reality, and in this case, war is the simulacrum. It refers to the frequency and constancy at which society is presented with such images so that they are eventually stripped of any meaning or significance. It also hints at a type of resulting regularity of these events. Because of its depiction in the media, suicide has come to be associated with, for example a building and a jump. We come to focus on the sensational aspects of a suicide. Like the plane crash, it comes to have no origin in reality. These are images far removed from their source in the way that they are distributed by the media. The cause of the riot however, gets lost in the manufactured impression of the movement Gitlin 20 and Warhol, in his artistic technique, emphasizes this quite well. Once again the blurring effect is employed and in turn the image becomes unclear. The police dog which is shown in the foreground, chasing a rioter, is the focal point of the work. Our conception of something is shaped by images and thus the images dictate our reality. He also specifies that media today encompasses a quest for comfort, convenience, and pleasure. We aim, through the media, to indulge our hungers by inviting images and sounds into our lives, in a never-ending quest for stimulus and sensation Gitlin Humans possess an innate quest for and longing for feeling. The shallow pleasures of the image saturate our way of life with a promise of feeling Gitlin Even after a riot has taken place, people turn to their televisions to watch over and over the beatings of protesters, not only for facts but for rituals of shared horror, grief, sympathy, reassurance, and the many forms of solidarity Gitlin. Almost every one of his subjects were emblems of beauty, glamour,

or power; and if that was not the case Warhol transformed them into genuine icons through his own work Faerna In many instances, these works are double or multiple portraits. Due to the media and the general public, the individual becomes a screen, taking in and then projecting prefabricated ideas of the way they should be which is dictated by society. The consciousness no longer reflects our identity, but instead reflects what the rest of society, pop culture, and the media nous renvoie. The image is presented and in turn exploited. Marilyn Monroe is a simulacrum in the sense that her image and implications became bigger than she was. The portrait emphasizes those features that were most emblematic of her status as a sex symbol, such as her red, sensuous lips and her lush blond hair Faerna Upon speculation of the painting the viewer notices that the color is strangely juxtaposed onto the basic outline of the image. This imperfection calls the viewer to pay closer attention. In his diptych of the same actress in , through its endless repetition, Warhol succeeded in transforming Monroe into a sort of holy image, cleverly emphasized by the dual composition of the work which was done in the manner of devotional and sacred diptychs Faerna The sex symbol has no origin in reality yet Monroe, the simulacra of this concept, is a model of the notion.

Chapter 2 : Jose Maria Faerna | Open Library

At x 10 inches in size this large book contains large reproductions of the artwork of Andy Warhol. Five pages of history about the artist at the beginning lead then to full-color plates, each with about one paragraph of explanatory notes.

Chapter 3 : Andy Warhol - Modern Masters - Free online documentaries - www.nxgvision.com

Harry N. Abrams/Cameo, New York, First thus. Hardcover. Near Fine Condition/Very Good. Translated from Spanish by Alberto Curotto This is the first edition in the English language.

Chapter 4 : CiNii Books - Great modern masters

Find great deals on eBay for great modern masters. Shop with confidence.

Chapter 5 : Modern Masters (TV Mini-Series ") - IMDb

Andy Warhol (Great Modern Masters). Book Binding:Hardback. All of our paper waste is recycled within the UK and turned into corrugated cardboard. World of Books USA was founded in

Chapter 6 : Munch Cameo by Jose Maria Faerna

Matisse. This programme is the second in a series looking at four great modern artists: Warhol, Matisse, Picasso and Dali. Tracing the biography of this fascinating artist, and travelling through France, America and Russia, the programme explores some of the painter's greatest works.

Chapter 7 : Andy Warhol (Great Modern Masters) Hardback Book The Fast Free Shipping | eBay

Warhol Cameo (Great Modern Masters) by Jose Maria Faerna 1 edition - first published in Braque Cameo (Great Modern Masters Series).

Chapter 8 : Matisse - Modern Masters - Free online documentaries - www.nxgvision.com

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

DOWNLOAD PDF WARHOL CAMEO (GREAT MODERN MASTERS)

Chapter 9 : PDF Andy Warhol (Great Modern Masters) ePub - CliffGayelord

Related Book Ebook Pdf The Bombshell Manual Of Style: Warhol Cameo Great Modern Masters - Pocket Canons Bible - Unseen A Collaboration - Dragon Ball Super French Edition.