

1. Record Nr.	UNINA9910511636703321
Autore	Titmarsh Mark
Titolo	Expanded painting : ontological aesthetics and the essence of colour / / Mark Titmarsh
Pubbl/distr/stampa	[New York] : , : Bloomsbury Academic, , 2017
ISBN	1-350-00419-7 1-350-00416-2
Descrizione fisica	1 online resource (228 pages)
Disciplina	745.723
Soggetti	Aesthetics Art - Philosophy Color in art Ontology Painting - Philosophy Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Chapter 1. The Presence of Paint -- Chapter 2. Expanded Painting -- Chapter 3. Post Aesthetics -- Chapter 4. An Ontology of Colour -- Chapter 5. The Painting of Being -- Notes -- Bibliography.
Sommario/riassunto	"The relevance of painting has been questioned many times over the last century, by the arrival of photography, installation art and digital technologies. But rather than accept the death of painting, Mark Titmarsh traces a paradoxical interface between this art form and its opposing forces to define a new practice known as 'expanded painting' giving the term historical context, theoretical structure and an important place in contemporary practice. As the formal boundaries tumble, the being of painting expands to become a kind of total art incorporating all other media including sculpture, video and performance. Painting is considered from three different perspectives: ethnology, art theory and ontology. From an ethnological point of view, painting is one of any number of activities that takes place within a culture. In art theory terms, painting is understood to produce objects of interest for humanities disciplines. Yet painting as a medium often

challenge both its object and image status, 'expanding' and creating hybrid works between painting, objects, screen media and text. Ontologically, painting is understood as an object of aesthetic discourse that in turn reflects historical states of being. Thus, Expanded Painting delivers a new kind of saying, a post-aesthetic discourse that is attuned to an uncanny tension between the presence and absence of painting."--Bloomsbury Publishing.
