

1. Record Nr.	UNISALENTO991000097429707536
Autore	Gonçalves, Victor S., 1946-
Titolo	A utilização pré-histórica da Gruta de Porto Covo (Cascais) : uma revisão e algumas novidades / texto e fotografia Victor S. Gonçalves ; con um estudo de antropologia por Anna Maria Silva
Pubbl/distr/stampa	Cascais : Câmara municipal, 2008
ISBN	9789726371854
Descrizione fisica	203 p. : ill., ; 30 cm.
Collana	C.T.A Colecção Cascais tempos antigos.
Altri autori (Persone)	Silva, Ana Maria
Soggetti	Cascais (Portogallo) Archeologia
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Contiene bibliografia: p. 189

2. Record Nr.	UNINA9910961579903321
Titolo	Perspectives on contemporary printmaking : critical writing since 1986 // editor, Ruth Pelzer-Montada
Pubbl/distr/stampa	Manchester : , : Manchester University Press, , [2020] ©2020
ISBN	9781526125767 1526125765
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xx, 347 pages) : illustrations
Altri autori (Persone)	Pelzer-MontadaRuth
Disciplina	760
Soggetti	Prints Printmakers Prints - Technique
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Originally published in print: 2018.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Part IV: The field -- Edinburgh Printmakers and the notion of the workshop (2007) / Daniel F. Herrmann -- Projects and portfolios: narrative and structure (1995) / Jeremy Lewison -- Lasting impressions? A museum perspective on digital fine art printmaking (2009) / Gill Saunders -- Print and the public sphere (2011) / Sheryl Conkelton -- The work event: art in the distributed field and systems of production (2013) / Johanna Drucker -- All the instruments agree (2010) / Eric Triantafillou -- Stamping (molding) marks: the San Juan Triennial tracking the new century (2004) / Mari Carmen Ramirez -- Chinese printmaking in the twenty-first century: new horizons and energies (2011) / Shang Hui -- What is 'studio' in the post-disciplinary age? (2011) / Matthew Perkins -- Making a place: art and a multi-modal, multi-disciplinary approach (2014) / Amanda Thomson -- Failures, irritations and grief in printing: in search of Manly Banister, an excerpt from an unpublishable memoir (2014) / R. L. Tillman. Part III: Keywords -- Coordinates of a history of the technical image (2003) / Ernst Rebel -- The status of the reproduction (1988) / Susan Lambert -- Benjamin's blindspot: aura and reproduction in the post-print age (2015) / Clare Humphries -- Are all multiples the same? The

problematic nature of the limited edition (2015) / K. E. Gover --
 Printing plates and pixel matrix: the mechanisation of memory (2010) /
 Frieder Nake -- Opening up an anachronistic point of view (1997) /
 Georges Didi-Huberman -- Untying the knot: memory and forgetting in
 contemporary print work (2013) / Deidre Brollo -- Spirit duplication
 (2010) / Yara Flores -- Three ways to use yellow (2014) / Catherine
 Brooks -- On the manual (in the manual)
 Part II: Debates -- The syntax of the print: in search of an aesthetic
 context (1986) / Ruth Weisberg -- Sentences on printed art (1994) /
 Richard S. Field -- The re-vision of printmaking(1999) / Kathryn
 Reeves -- The shape of graphic art (2010) / Andrzej Bednarczyk --
 The graphic unconscious or the how and why of a print triennial (2011)
 / Jose Roca -- Print as other: the future is queer (2013) / Richard
 Harding -- The what and the why of print (2016) / Barbara Balfour
 Part I: Genealogy -- Fragments for an art history of media: electr(on)ic
 thinking (1997) / Beat Wyss -- The technical gaze: the parallel world of
 photography (2003) / Ernst Rebel -- Post-print culture? (2013) /
 Frances Robertson
 Part I: Genealogy -- Part II: Debates -- Part III: Keywords -- Part IV: The
 field.

Sommario/riassunto

"This anthology, the first of its kind, presents thirty-two texts on
 contemporary prints and printmaking written from the mid-1980s to
 the present by authors from across the world. The texts range from
 history and criticism to creative writing. More than a general survey,
 they provide a critical topography of artistic printmaking during the
 period. The book is directed at an audience of international
 stakeholders in the field of contemporary print, printmaking and
 printmedia, including art students, practising artists, museum curators,
 critics, educationalists, print publishers and print scholars. It expands
 debate in the field and will act as a starting point for further research."
 --Publisher's description
