

905544412x Thierry De Cordier Fugues 1982

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Gijs + Aldo [published on the occasion of the exhibition held at the Zuiderzeemuseum, Enkhuizen, 30 October 2010–15 May
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présente 80 dessins anciens et récents de cet artiste belge installé en france t de cordier travaille sur tous les supports les matières pratique le collage restant dans les tons de gris noirs et blancs accentués par le fusain le crayon gras ou encore la gouache

the series iconotextures consists of twelve works vast fields of 300 x 150 cm paper where blue ink assembles into a whirlwind the artists presents a waterfall of text that links to absurdity definitions of god both definitions that claim and deny his existence oscillating between irony and the sacred the words become the spiritual material texture of an image that like an icon materializes the invisible through this calligraphy of his own effusion thierry de cordier reflects the absurdity that is the very idea of defining god his word turns to flesh blue as night deep as doubt the testimony of the inherent fragility of human consciousness 00exhibition royal museums of fine arts of belgium brussels belgium 08 11 2016 22 01 2017

between 1999 and 2024 belgian artist thierry de cordier realised ten large scale paintings as part of his nada series which stemmed from an explicit intention to erase the crucifixion image almost monochromatic the canvases can be interpreted as purely abstract or conceptual works over the years in de cordier s view as the paintings became freed from the original act of negation which had prompted him to paint them they gradually evolved towards the ultimate achievement in painting the sublime this booklet reproduces de cordier s musings on the sacrilegious abolition reduction and ultimate triumph over negation

thierry de cordier is a philosopher visual artist writer and poet as a young artist he lived a nomadic existence that led him to reflect

upon architecture as a model for social relations for a long time his garden was a substitute and a metaphor for the world later he turned his back to the world to look at the sea his work in which the infinitely small is reflected in the infinitely big develops organically from his inner psyche publisher s website

présentation de l oeuvre de l artiste une collection de dessins et de sculptures composées de matériaux organiques qui empruntent leur thème à la nature commentée par des écrivains et des critiques d art

in his contribution to this publication the italian philosopher paolo virno argues that art has been dissolved in society like an effervescent tablet in water the arts have become an essential component of the post fordist production process and have to a large degree lost their autonomy taking up the challenge of the views of virno hardt and others concerning the place and function of art in society this book s authors consult high profile international figures from various artistic disciplines and endeavour to gain insight into the changing circumstances in which today s creative processes arise and take shape arts in society sketches a provocative impression of the manner in which prominent artists theorists and art intermediaries relate to economic political social and ecological issues it presents an instructive narrative about power and impotence cynicism and utopia and nihilism and engagement aimed at all those who presently dare to call themselves artists and everyone who wants to understand the importance of arts

this book details the legal ramifications of existing anti blasphemy laws and debates the legitimacy of such laws in western liberal democracies

picturing the language of images is a collection of thirty three previously unpublished essays that explore the complex and ever evolving interaction between the verbal and the visual the uniqueness of this volume lies in its bringing together scholars from around the world to provide a broad synchronic and diachronic exploration of the relationship between text and image as well as a reflection on the limits of representation through a re thinking of the very acts of reading and viewing while covering a variety of media such as literature painting photography film and comics across time from the 18th century to the 21st century this collection also provides a special focus on the work of particular authors such as a s byatt w g sebal and art spiegelman

lacan on depression and melancholia considers how clinical cultural and personal understandings of depression can be broken down and revisited to properly facilitate psychoanalytical clinical practice the contributors to this book highlight the role of neurotic conflicts underlying depressive affects the distinction between neurotic and psychotic structure the nature of melancholia and the clinical value of freudian and lacanian concepts such as object a the other desire the superego sublimation as demonstrated via a variety of clinical and historical cases the book includes discussions of bereavement and mourning transference in melancholia suicidality and the death drive excessive creativity melancholic identification neurotic inhibition and manic depressive psychosis lacan on depression and melancholia will be essential reading for psychoanalysts and psychoanalytic psychotherapists in practice and training lacanian clinicians and scholars of lacanian theory

catalog of an exhibition held oct 30 2010 may 15 2011 at the zuiderzeemuseum

romanticism the brooding and intensely personal eighteenth century art and literary movement takes on a new lease of life in this

carefully curated collection of interviews with contemporary artists from around the world informed by the writings of the renowned psychoanalyst James Hillman. Romanticism is reconsidered from a twenty-first century perspective moving past a purely formal presentation of the artists' work. This text strives to uncover the deeper meaning and more pressing issues present in the artworks all connected by a similar romantic vein. Emma Coccioli explores each artist's individual practice through a series of carefully selected questions. For Coccioli, discussions of the moral issue and the future of the world also form an important part of the interviews. Coccioli acknowledges that artists have often been asked questions about their role in relation to the moral issue and the problem of nihilism. However, even if we have an inherent understanding of the concepts of good and evil, Coccioli argues that there is a need to re-examine the modern-day psyche as it tends to be apathetic and with little emotional resonance on our actions and behaviour. Global overpopulation, climate change and the planet's limited resources are also meaningfully discussed in this collection of interviews. In questioning the artists whose work addresses even remotely these topics, Coccioli encourages them to consider what they believe to be the greatest threats to today's global community and to suggest solutions that might be adopted by future generations. This original and engaging look at contemporary art practice presents a sophisticated discussion of some of the most pressing issues for modern-day society. The interdisciplinary nature of this book means that it will appeal to students, scholars, artists and to anyone with an interest in the fascinating world of contemporary art.

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