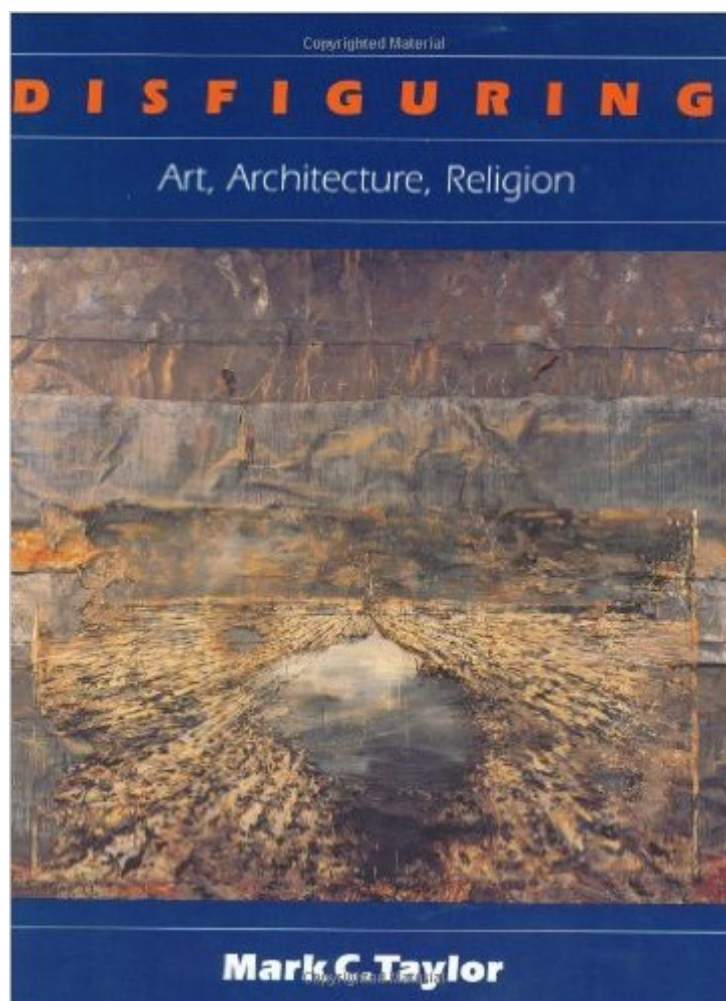


The book was found

Disfiguring: Art, Architecture, Religion (Religion And Postmodernism Series)



Synopsis

Disfiguring is the first sustained interpretation of the deep but often hidden links among twentieth-century art, architecture, and religion. While many of the greatest modern painters and architects have insisted on the spiritual significance of their work, historians of modern art and architecture have largely avoided questions of religion. Likewise, contemporary philosophers and theologians have, for the most part, ignored visual arts. Taylor presents a carefully structured and subtly nuanced analysis of the religious presuppositions that inform recent artistic theory and practice--and, in doing so, recasts the cultural landscape of our era.

Book Information

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Customer Reviews

If you are reading Disfiguring to get a survey of art in the 20th century, you are, for a lack of a better word, misreading Taylor's meditation on the connections between art, architecture and religion. Taylor discusses the development of European artistic modernism and its relation to philosophical and theosophical issues to reveal their interlacing connection with one another. Modernism stems, Taylor argues, from German Idealism and its attempt to totalize the world in a promise of a better life. This, combined with theosophy--a mystical, universalizing type of religion--are from the outset at the heart of modernism and modern art. He consequently expands on this position and follows its development up to the present period. Taylor appears to view the creation of art and architecture as being fundamentally religious acts. If this is the case, what does modernism say about who we are in the West? Taylor claims commodification and an obsessive fascination with the rational seem to

be a part of what modern art says the West worships. As a "post-modernist" thinker, Taylor examines how we can live religiously without the totalizing claims of modernism, the violence that often comes with a society bent on rationalizing the world, and the deepening relationship between money and identity...He lays out a few suggestions and dicusses how some artists and architects are struggling with the fractured--the torn--condition of the West. A rupturing of the state of affairs in a modernist culture, he appears to say, is not a bad thing--it's maybe even necessary in order for us to understand "spirit" apart from some of the objectives of modernism. This is a remarkable book.

Quality book in fine condition delivered in a timely way. Thanks.

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