

Example of research paper on the invisible dragon

[Art & Culture](#), [Artists](#)



The invisible dragon was originally published in the year 1993. It was supported and championed by the artists because of its forceful call in reconciliation for beauty. It was also savaged by many of the theoretically oriented critics who saw the concept of beauty as naïve. The critics ignited a debate that showed no sign of flagging. In the present edition, the writer Hickey tries to fan the flames (Hickey 37).

He writes with emphasis on more manifestos to stir up polite discussion. He also elaborates more on calls for action than the former aspect of criticism. The invisible dragon aims majorly at the hyper-Institutionalism. In Hickey's view, the real pleasure that draws people to art instantly is not deployed in Warhol, Caravaggio, Raphael and Mapplethorpe's works. "It also scatters Shakespeare's writings, Ruskin, Foucault and Deleuze. Hickey takes the view of museum culture, sclerotic politics and arid academicism" (Ed. Shapiro & Beckley 98). His main purpose is to make the readers rethink of the nature of art. What he calls "intellectual temper tantrums" is an introduction of earlier essay's context.

In a new essay "American beauty", is the conclusion of the volume with a historical argument that rouses to the inherent democratic nature that attends to beauty. "He writes with a verve that is very rare in most serious criticism" (Mambretti 123).

Modern art is more about institutional than beauty of them who is in the knowing. The appreciation of art is considered in the culture, taste, learning about the property of the rich, learned and famous elite that has a consequence of sophistication. "There is intense politicization that eliminates the contemporary artistic practice from the sympathetic

contemporary art lovers" (Lad 98).

Can beauty replace pedagogy in art? Art critic Hickey prompts a consideration of aspects of rhetoric beauty in western art. " The vernacular of beauty in its dramatic appeal is a potent instrument for change in the civilization. Hickey asserts of the hindrance on the way of change to be the museums, foundations and universities.

Hickey relates the hindrance to the be like mandate to kidnap an entire province of on going artistic endeavors from its dysfunctional parental culture. " The purpose of the hindrance is to dissect and neutralize the power of images" (Heifner 102). One could argue that the help given by new mass audiences of art who responded to beauty, is changing both the institutional framework and its position on culture. But Hickey has a view: the arts personal role as a custodian is challenged by the converted values emerging from beauty.

The invisible dragon, Hickey writes with a verve that is too rare in most serious criticism. The new expanded edition that has been refurbished will captivate the present readers. It can provoke the passionate reaction culminating to a hallmark of great criticism in the art arena.

Work Cited.

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