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ALEXANDER DUMBADZE AND SUZANNE HUDSON

CONTEMPORARY ART

1989 TO THE PRESENT

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Contemporary Art 1989 To The Present

Anita Archer



Contemporary Art 1989 To The Present:

Contemporary Art Alexander Dumbadze, Suzanne Hudson, 2012-12-04 An engaging account of today's contemporary art world that features original articles by leading international art historians critics curators and artists introducing varied perspectives on the most important debates and discussions happening around the world Features a collection of all new essays organized around fourteen specific themes chosen to reflect the latest debates in contemporary art since 1989 Each topic is prefaced by an introduction on current discussions in the field and investigated by three essays each shedding light on the subject in new and contrasting ways Topics include globalization formalism technology participation agency biennials activism fundamentalism judgment markets art schools and scholarship International in scope bringing together over forty of the most important voices in the field including Sof a Hern ndez Chong Cuy David Joselit Michelle Kuo Raqs Media Collective and Jan Verwoert A stimulating guide that will encourage polemical interventions and foster critical dialogue among both students and art aficionados

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Re-envisioning the Contemporary Art Canon Ruth E Iskin, 2016-12-08 Re envisioning the Contemporary Art Canon

Perspectives in a Global World seeks to dissect and interrogate the nature of the present day art field which has experienced dramatic shifts in the past 50 years In discussions of the canon of art history the notion of inclusiveness both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of exclusion which dominated critiques of the canon up until two decades ago The art field has dramatically if insufficiently changed in the half century since the first protests and critiques of the exclusion of others from the art canon With increased globalization and shifting geopolitics the art field is expanding beyond its Euro American focus as is particularly evident in the large scale international biennales now held all over the globe Are canons and counter canons still relevant Can they be re envisioned rather than merely revised Following an introduction that discusses these issues thirteen newly commissioned essays present case studies of consecration in the contemporary art field and three commissioned discussions present diverse positions on issues of the canon and consecration processes today This volume will be of interest to instructors and students of contemporary art art history and museum and curatorial studies

Contemporary Art Mario Saba,2002 *Historical Dictionary of Contemporary Art* Ann Lee Morgan,2016-12-05 The Historical Dictionary of Contemporary Art illuminates important artists styles and movements of the past 70 years Beginning with the immediate post World War II period it encompasses earlier 20th century masters including Pablo Picasso Henri Matisse Henry Moore Alberto Giacometti Joan Mir Jean Dubuffet Stuart Davis Georgia O Keeffe and other well known figures who remained creatively productive while also inspiring younger generations The book covers subsequent developments including abstract expressionism happenings pop art minimalism conceptual art arte povera feminist art photorealism neo expressionism and postmodernism as well as the contributions of such artists as Jackson Pollock Willem de Kooning Mark Rothko Helen Frankenthaler Joan Mitchell Robert Rauschenberg David Hockney Ellsworth Kelly Francis Bacon Louise Bourgeois Lucio Fontana Andy Warhol Richard Serra Donald Judd Joseph Beuys Christo Anselm Kiefer Judy Chicago Ai Weiwei and Jeff Koons Historical Dictionary of Contemporary Art contains a chronology an introduction and an extensive bibliography including more than 900 cross referenced entries on important artists styles terms and movements This book is an excellent resource for students researchers and anyone wanting to know more about contemporary art

Intersections of Contemporary Art, Anthropology and Art History in South Asia Sasanka Perera,Dev Nath Pathak,2019-02-23 Taking South Asia as its focus this wide ranging collection probes the general reluctance of the cultural anthropology to engage with contemporary visual art and artists including painting sculpture performance art and installation Through case studies engaged equally in anthropology and visual studies contributors examine art and artistic production in India Sri Lanka Pakistan Bangladesh and Nepal to bring the social and political complexities of artistic practice to the fore Demonstrating the potential of the visual as a means to understand a society its values and its politics this volume ranges across discourses of anthropology sociology biography memory art history and contemporary practices of visual art Ultimately Intersections of Contemporary Art Anthropology and Art History

in South Asia simultaneously expands and challenges the disciplinary foci of two fields it demonstrates to art criticism and art history the necessity of anthropological and sociological methodologies and theories while at the same time challenging the iconophobia of social sciences

What was Contemporary Art? Richard Meyer, 2013 Contemporary art in the early twenty first century is often discussed as though it were a radically new phenomenon unmoored from history Yet all works of art were once contemporary to the artist and culture that produced them In *What Was Contemporary Art* Richard Meyer reclaims the contemporary from historical amnesia exploring episodes in the study exhibition and reception of early twentieth century art and visual culture

Contemporary Art and the Digitization of Everyday Life Janet Kraynak, 2020-11-10 Digitization is the animating force of everyday life Rather than defining it as a technology or a medium *Contemporary Art and the Digitization of Everyday Life* argues that digitization is a socio historical process that is contributing to the erosion of democracy and an increase in political inequality specifically along racial ethnic and gender lines Taking a historical approach Janet Kraynak finds that the seeds of these developments are paradoxically related to the ideology of digital utopianism that emerged in the late 1960s with the rise of a social model of computing a set of beliefs furthered by the neo liberal tech ideology in the 1990s and the popularization of networked computing The result of this ongoing cultural worldview which dovetails with the principles of progressive artistic strategies of the past is a critical blindness in art historical discourse that ultimately compromises art s historically important role in furthering radical democratic aims

After Modern Art David Hopkins, 2018 A beautifully illustrated new edition of this pioneering study of art since 1945 Focussing mainly on the relationship between American and European Art this book offers an up to date introduction to the major artists and movements of recent years

Chinese Contemporary Art in the Global Auction Market Anita Archer, 2022-04-04 *Chinese Contemporary Art in the Global Auction Market* examines the rapid rise of the global market for Chinese Contemporary art across the turn of the millennium Focusing on key auction events it traces the systematic and strategic role played by auction houses in promoting the work of avant garde Chinese artists transforming them into multi million dollar global art superstars Anita Archer s research into this emerging art market reveals a powerful global network of collectors curators dealers and auction house specialists whose understanding of the mechanics of value formation in the global art world consolidated a framework for the promotion of Chinese Contemporary art to a Western audience

A Companion to Contemporary Art in a Global Framework Jane Chin Davidson, Amelia Jones, 2023-10-04 *A Companion to Contemporary Art in a Global Framework* explores the ways specialists and institutions in the fine arts curation cultural studies and art history have attempted to situate art in a more global framework since the 1980s Offering analyses of the successes and setbacks of these efforts to globalize the art world this innovative volume presents a new and exciting way of considering art in its global contexts Essays by an international panel of leading scholars and practicing artists assert that what we talk about as art is essentially a Western concept thus any attempts at understanding art in a

global framework require a revising of established conceptual definitions Organized into three sections this work first reviews the history and theory of the visual arts since 1980 and introduces readers to the emerging area of scholarship that seeks to place contemporary art in a global framework The second section traces the progression of recent developments in the art world focusing on the historical and cultural contexts surrounding efforts to globalize the art world and the visual arts in particular global and transnational frameworks The final section addresses a wide range of key themes in contemporary art such as the fundamental institutions and ontologies of art practice and the interactions among art politics and the public sphere A Companion to Contemporary Art in a Global Framework is essential reading for undergraduate and graduate students scholars researchers and general readers interested in exploring global art beyond the traditional Euro American context

Contemporary Art from Cyprus Elena Stylianou, Evanthia Tselika, Gabriel Koureas, 2021-03-25 To what extent does locality influence contemporary art Can any particular artistic practices be defined as uniquely Cypriot And does art from Cyprus transcend Western boundaries once it enters the global art scene This volume uses Cyprus as a case study for the exploration of notions of identity regionalism and the global and local in contemporary art practice it is not therefore a complete historiography of contemporary Cypriot art Rather this critical text provides a theoretical and historical framework that frames and contextualizes art practices from Cyprus while always relating these back to the international art world Numerous current and pressing issues all relevant beyond Cyprus are investigated in this book including but not limited to art as capital the emergence of the periphery the importance of thriving localities issues of memory and memorialization archaeology artists identities conflict and politics social engagement gender politics and such curatorial alternatives as artist run spaces In doing all of this Contemporary Art from Cyprus not only bears on current and future art practices in this region but highlights the importance of Cypriot art in a global context too

Contemporary Painting (World of Art) Suzanne Hudson, 2021-04-13 This international survey of contemporary painting by a leading author features artwork from over 250 renowned artists whose ideas and aesthetics characterize the painting of our time The twentieth century brought radical changes in art including the shift from modernism to postmodernism which were accompanied by fierce debates regarding the place of painting in contemporary culture Contemporary Painting argues that the medium has not only persisted in the twenty first century but expanded and evolved alongside changes in art technology politics and other factors developing a unique energy and diversity Renowned critic and art historian Suzanne Hudson offers an intelligent and original survey of the subject organized into seven thematic chapters each of which explores an aspect of contemporary painting from appropriation to the ways in which artists address and engage the body Hudson's inclusive and compelling text is sensitive to issues such as queer narratives race activism and climate and demonstrates the continued relevance of painting today Bringing together more than 250 eminent artists from around the world such as Cecily Brown Julie Mehretu Theaster Gates Kara Walker Kehinde Wiley Takashi Murakami and Zhang Xiaogang this is an essential volume for art history enthusiasts

students critics and practitioners interested in discovering how painting is approached reimagined and challenged by today's artists

The Modernist World Allana Lindgren, Stephen Ross, 2015-06-05 The Modernist World is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms The 61 new essays address literature visual arts theatre dance architecture music film and intellectual currents The book also examines modernist histories and practices around the globe including East and Southeast Asia South Asia Sub Saharan Africa Australia and Oceania Europe Latin America the Middle East and the Arab World as well as the United States and Canada A detailed introduction provides an overview of the scholarly terrain and highlights different themes and concerns that emerge in the volume The Modernist World is essential reading for those new to the subject as well as more advanced scholars in the area offering clear introductions alongside new and refreshing insights

Contemporary Art, Photography, and the Politics of Citizenship Vered Maimon, 2020-07-26 This book analyzes recent artistic and activist projects in order to conceptualize the new roles and goals of a critical theory and practice of art and photography Vered Maimon argues that current artistic and activist practices are no longer concerned with the politics of representation and the critique of the spectacle but with a politics of rights and the performative formation of shared yet highly contested public domains The book thus offers a critical framework in which to rethink the artistic the activist and the political under globalization The primary focus is on the ways contemporary artists and activists examine political citizenship as a paradox where subjects are struggling to acquire rights whose formulation rests on attributes they allegedly don't have while the universal political validity of these rights presupposes precisely the abstraction of every form of difference rights for all The book will be of interest to scholars working in art history contemporary art photography theory visual culture cultural studies critical theory political theory human rights and activism

Community, Faith, and Resistance Sk Sagir Ali, 2024-11-28 This book looks at texts produced before and after 9/11 by novelists with Muslim backgrounds in Britain It delves into the ways in which the politics of representation have changed in the wake of 9/11 and highlights the conflicts that arise in these coming of age narratives between the demands of a liberal individualist lifestyle and those of community family and faith Drawing on the works of Salman Rushdie Hanif Kureishi Nadeem Aslam Qaisra Shahraz Leila Aboulela Robin Yassin Kassab Zia Haider Rahman and Ahnaf Soueif Community Faith and Resistance discusses how these authors distinguish between Islam as a religion and Islam as a culture and negotiate complex themes of religion representation recognition and secularism in their works The volume will be of great interest to scholars and researchers particularly those focused on literature politics cultural studies South Asian studies Islamic studies and decolonial studies providing valuable insights and fostering deeper understanding in these disciplines

Imagining Afghanistan Alla Ivanchikova, 2019-09-15 Imagining Afghanistan examines how Afghanistan has been imagined in literary and visual texts that were published after the 9/11 attacks and the subsequent U.S. led invasion the era that propelled Afghanistan into the center of global media visibility

Through an analysis of fiction graphic novels memoirs drama and film the book demonstrates that writing and screening Afghanistan has become a conduit for understanding our shared post 9 11 condition Afghanistan serves as a lens through which contemporary cultural producers contend with the moral ambiguities of twenty first century humanitarianism interpret the legacy of the Cold War debate the role of the U S in the rise of transnational terror and grapple with the long term impact of war on both human and nonhuman ecologies Post 9 11 global Afghanistan literary production remains largely NATO centric insofar as it is marked by an uncritical investment in humanitarianism as an approach to Third World suffering and in anti communism as an unquestioned premise The book s first half exposes how persisting anti socialist biases including anti statist bias not only shaped recent literary and visual texts on Afghanistan resulting in a distorted portrayal of its tragic history but also informed these texts reception by critics In the book s second half the author examines cultural texts that challenge this limited horizon and forge alternative ways of representing traumatic histories Captured by the author through the concepts of deep time nonhuman witness and war as a multispecies ecology these new aesthetics bring readers a sophisticated portrait of Afghanistan as a rich multispecies habitat affected in dramatic ways by decades of war but not annihilated *Beyond the Aesthetic and the Anti-Aesthetic* James Elkins, Harper Montgomery, 2013-08-20 Each of the five

volumes in the Stone Art Theory Institutes series and the seminars on which they are based brings together a range of scholars who are not always directly familiar with one another s work The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art This fourth volume in the series *Beyond the Aesthetic and the Anti Aesthetic* focuses on questions revolving around the concepts of the aesthetic the anti aesthetic and the political The book is about the fact that now almost thirty years after Hal Foster defined the anti aesthetic there is still no viable alternative to the dichotomy between aesthetics and anti or nonaesthetic art The impasse is made more difficult by the proliferation of identity politics and it is made less negotiable by the hegemony of anti aesthetics in academic discourse on art The central question of this book is whether artists and academicians are free of this choice in practice in pedagogy and in theory The contributors are Stephanie Benzaquen J M Bernstein Karen Busk Jepsen Luis Camnitzer Diarmuid Costello Joana Cunha Leal Angela Dimitrakaki Alexander Dumbadze T Brandon Evans Geng Youzhuang Boris Groys Be ta Hock Gordon Hughes Michael Kelly Grant Kester Meredith Kooi Cary Levine Sunil Manghani William Mazzarella Justin McKeown Andrew McNamara Eve Meltzer Nadja Millner Larsen Maria Filomena Molder Carrie Noland Gary Peters Aaron Richmond Lauren Ross Toni Ross Eva Sch rmann Gregory Sholette Noah Simblist Jon Simons Robert Storr Martin Sundberg Timotheus Vermeulen and Rebecca Zorach *Sculptural Materiality in the Age of Conceptualism* Marin R.

Sullivan, 2017-07-05 *Sculptural Materiality in the Age of Conceptualism* is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972 Yayoi Kusama s Narcissus Garden Michelangelo Pistoletto s Newspaper Sphere Sfera di giornali Robert Smithson s Asphalt Rundown and Joseph Beuys s Arena These works all utilized

non traditional materials collaborative patronage models and alternative modes of display to create a spatially and temporally dispersed arena of matter and action with photography serving as a connective material thread within the sculpture it reflects While created by major artists of the postwar period these particular projects have yet to receive substantive art historical analysis especially from a sculptural perspective Here they anchor a transnational narrative in which sculpture emerged as a node a center of transaction comprising multiple material phenomenon including objects images and actors When seen as entangled polymorphous entities these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three dimensional phenomena and photographic image in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere

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