



Katharine Stout

# Contemporary Drawing

from the 1960s to Now

# Contemporary Drawing From The 1960s To Now

**Jonathan Harris**



## **Contemporary Drawing From The 1960s To Now:**

**Contemporary Drawing** Katharine Stout, 2015-02-03 This study into contemporary drawing structures itself around three broad subjects abstraction and drawing drawing as narrative and drawing as engagement It explores how practitioners have addressed and redefined notions of medium specificity in relation to drawing and how it has been particularly significant for artists pursuing an interdisciplinary practice [A Companion to Contemporary Drawing](#) Kelly Chorpening, Rebecca Fortnum, 2020-11-10 The first university level textbook on the power condition and expanse of contemporary fine art drawing A Companion to Contemporary Drawing explores how 20th and 21st century artists have used drawing to understand and comment on the world Presenting contributions by both theorists and practitioners this unique textbook considers the place space and history of drawing and explores shifts in attitudes towards its practice over the years Twenty seven essays discuss how drawing emerges from the mind of the artist to question and reflect upon what they see feel and experience This book discusses key themes in contemporary drawing practice addresses the working conditions and context of artists and considers a wide range of personal social and political considerations that influence artistic choices Topics include the politics of eroticism in South American drawing anti capitalist drawing from Eastern Europe drawing and conceptual art feminist drawing and exhibitions that have put drawing practices at the centre of contemporary art This textbook Demonstrates ways contemporary issues and concerns are addressed through drawing Reveals how drawing is used to make powerful social and political statements Situates works by contemporary practitioners within the context of their historical moment Explores how contemporary art practices utilize drawing as both process and finished artifact Shows how concepts of observation representation and audience have changed dramatically in the digital era Establishes drawing as a mode of thought Part of the acclaimed Wiley Blackwell Companions to Art History series A Companion to Contemporary Drawing is a valuable text for students of fine art art history and curating and for practitioners working within contemporary fine art practice

**Performance Drawing** Maryclare Foá, Jane Grisewood, Birgitta Hosea, Carali McCall, 2020-09-03 What is performance drawing When does a drawing turn into a performance Is the act of drawing in itself a performative process whether a viewer is present or not Through conversation interviews and essays the authors illuminate these questions and what it might mean to perform and what it might mean to draw in a diverse and expressive contemporary practice since 1945 The term performance drawing first appeared in the subtitle of Catherine de Zegher's Drawing Papers 20 Performance Drawings in particular with reference to Alison Knowles and Elena del Rivero In this book it is used as a trope and a thread of thinking to describe a process dedicated to broadening the field of drawing through resourceful practices and cross disciplinary influence Featuring a wide range of international artists this book presents pioneering practitioners alongside current and emerging artists The combination of experiences and disciplines in the expanded field has established a vibrant art movement that has been progressively burgeoning in the last few years The Introduction contextualises the background

and identifies contemporary approaches to performance drawing As a way to embrace the different voices and various lenses in producing this book the authors combine individual perspectives and critical methodology in the five chapters While embedded in ephemerality and immediacy the themes encompass body and energy time and motion light and space imagined and observed demonstrating how drawing can act as a performative tool The dynamic interaction leads to a collective understanding of the term performance drawing and addresses the key developments and future directions of this applied drawing process

**The Judith Rothschild Foundation Contemporary Drawings Collection** Christian Rattemeyer, 2009 Formed by Harvey S Shipley Miller trustee of the Judith Rothschild Foundation and given to MoMA in 2005 The Judith Rothschild Foundation Contemporary Drawings Collection was conceived to be a broad survey of contemporary drawing practice and it more than fulfils that goal mixing drawings of the 1960s and 1970s with major works of the past twenty years by such artists as Kai Althoff Robert Crumb Peter Doig Marcel Dzama Mark Grotjahn Charline von Heyl Martin Kippenberger Sherrie Levine Agnes Martin Fred Sandback Paul Thel and Andrea Zittel among many others This definitive catalogue raisonné presents the collection as a whole with an introduction by Christian Rattemeyer five essays each focusing on a different geographic area of artistic production images throughout and a text on paper conservation

*The Story of Drawing* Susan Owens, 2024-09-10 Drawing is at the heart of human creativity The most democratic form of art making it requires nothing more than a plain surface and a stub of pencil a piece of chalk or an inky brush Our prehistoric ancestors drew with natural pigments on the walls of caves and every subsequent culture has practised drawing whether on papyrus parchment or paper Artists throughout history have used drawing as part of the creative process While painting and sculpture have been shaped heavily by money and influence drawing has always offered extraordinary creative latitude Here we see the artist at his or her most unguarded Susan Owens offers a glimpse over artists shoulders from Michelangelo Rembrandt and Hokusai to Van Gogh K the Kollwitz and Yayoi Kusama as they work think and innovate as they scrutinise the world around them or escape into their imaginations The Story of Drawing loops around the established history of art sometimes staying close at other times diving into exhilarating and altogether less familiar territory

*Contemporary Drawing* Margaret Davidson, 2011-04-19 Drawing is experiencing an unparalleled surge in the art world Pass notions that once defined drawing as being a preparatory stage for painting or sculpture have long since been cast aside Drawing is now fully recognized as its own art form in the biennials art fairs museum exhibitions and beyond Drawing has come of age Contemporary artists are increasingly discovering that drawing is something unique and different from painting It is an intense sensitive compelling personal and utterly direct art form one with its own concepts characteristics and techniques In addition contemporary drawing is not governed by any particular imagery but rather encompasses a variety of approaches including realist abstract modernist and post modernist Contemporary Drawing delves into the essential and far reaching concepts of this medium exploring surface mark space composition scale materials and intentionality in turn Key techniques

such as using nature to induce marks and working with a checklist to determine a drawing's problems are introduced throughout. Plus an in-depth chapter examines a number of artists such as William Kentridge and Gego who are breaking traditional boundaries that separate one artistic discipline from another. Lushly illustrated by a wide range of highly accomplished contemporary artists, *Contemporary Drawing* offers a broad perspective on this expansive and energized field of art.

**The Handy Art History Answer Book** Madelynn Dickerson, 2013-06-01

The Art of Discovery: The Discovery of Art

The History of Art: Warhol, Michelangelo, and da Vinci; Picasso, Monet, and Rembrandt; Ai Weiwei and Jenny Holzer. What were they thinking when they created their masterworks? While we can't always know an artist's exact thoughts, *The Handy Art History Answer Book* examines their benefactors, their wealth or poverty, their passions, the politics and the world events that inspired and influenced them. Explore their techniques and materials, the forms, colors, and styles, the movements and schools of thought, and discover the varied forms and nature of artistic expression. Tracing art history from cave paintings to contemporary installations, along with Romanticism, Impressionism, and the numerous isms in between, *The Handy Art History Answer Book* guides you through the major art movements, artists, and important art pieces from 35,000 B.C.E. to today. This fascinating book provides an overview of art from its history and basic principles to its evolution, philosophy, and the masters who created groundbreaking works that changed its course forever. Accessible and entertaining, this captivating book answers over 600 questions such as: What is beauty? What tools did Paleolithic artists use? Why do Egyptian figures have two left feet? What is the difference between weaving and tapestry? What happened to the Venus de Milo's arms? Why is Emperor Commodus dressed as Hercules? What are the Classical Greek Orders of Architecture? What do the Yoruba consider beautiful? What was the first Gothic cathedral? How was single-point perspective invented? What makes the Mona Lisa such a great work of art? What is the difference between Art Nouveau and Art Deco? What is a Zen garden? Why wasn't photography considered art in the 19th century? How did Cézanne astonish Paris with apples? Why did Jackson Pollock splatter paint all over his canvases? Why do Jeff Koons' balloon animals sell for millions of dollars? Who is Ai Weiwei?

*The Handy Art History Answer Book* covers not only paintings but every medium imaginable, including sculpture, architecture, pottery, photography, installation art, and even video games. The concise and clearly written text is enhanced by nearly 150 color images illustrating artistic concepts and highlighting important and memorable artworks. Its helpful bibliography and extensive index add to its usefulness.

**Contemporary Art** Alexander Dumbadze, Suzanne Hudson, 2012-12-06

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

**The Global Contemporary Art World** Jonathan Harris, 2017-10-02 The final installment in the critically acclaimed trilogy on globalization and art explores the growing dominance of Asian centers of art This book takes readers on a fascinating journey around five Asian centers of contemporary art and its myriad institutions agents forms materials and languages while posing vital questions about the political economy of culture and the power of visual art in a multi polar world He analyzes the financial powerhouse of Art Basel Hong Kong new media art in South Korea the place of the Kochi Biennale within contemporary art in India transnational art and art education in China and the geo politics of art patronage in Palestine and he develops a highly original synthesis of theoretical perspectives and empirical research Drawing on detailed case studies and personal insights gained from his extensive experience of the contemporary art scene in Asia Professor Harris examines the evolving relationship between the western centers of art practice collection and validation and the emerging peripheries of Asian Tiger societies with burgeoning art centers And he arrives at the somewhat controversial conclusion that dominance of the art world is rapidly slipping away from Europe and North America The Global Contemporary Art World is essential reading for undergraduates and postgraduate students in modern and contemporary art art history art theory and criticism cultural studies the sociology of culture and globalization studies It is also a vital resource for research students academics and professionals in the art world

**A Dictionary of Modern and Contemporary Art** Ian Chilvers, John Graves-Smith, 2009 This unique and authoritative reference work contains more than 2 000 clear and concise entries on all aspects of modern and contemporary art Its impressive range of terms includes movements styles techniques artists critics dealers schools and galleries There are biographical entries for artists worldwide from the beginning of the 20th century through to the beginning of the 21st from the Finnish architect Alvar Aalto to the French sculptor Jacques Zwobada With international coverage indications of public collections and publicly sited works and in depth entries for key topics for example Cubism and abstract art this dictionary is a fascinating and thorough guide for anyone with an interest in modern and contemporary culture amateur or professional Formerly the Dictionary of 20th Century Art the text has been completely revised and updated for this major new edition 300 entries have been added and it now contains entries on photography in modern art With emphasis on recent art and artists for example Damien Hirst it has an exceptionally strong coverage of art from the 1960s which makes it particularly ideal for contemporary art enthusiasts Further reading is provided at entry level to assist those wishing to know more about a particular subject In addition this edition features recommended web links for many entries which are accessed and kept up to date via the Dictionary of Modern Art companion website The perfect companion

for the desk bedside table or gallery visits A Dictionary of Modern and Contemporary Art is an essential A Z reference work for art students artists and art lovers *Sol LeWitt* Sol LeWitt, Martin Friedman, San Francisco Museum of Modern Art, Whitney Museum of American Art, 2000-01-01 Om den amerikanske kunstner Sol LeWitt f dt 1928 **When Modern Became Contemporary Art** Charles Green, Heather Barker, 2024-09-19 This book is a portrait of the period when modern art became contemporary art It explores how and why writers and artists in Australia argued over the idea of a distinctively Australian modern and then postmodern art from 1962 the date of publication of a foundational book *Australian Painting 1788 1960* up to 1988 the year of the Australian Bicentennial Across nine chapters about art exhibitions curators and critics this book describes the shift from modern art to contemporary art through the successive attempts to define a place in the world for Australian art But by 1988 Australian art looked less and less like a viable tradition inside which to interpret our art Instead vast gaps appeared since mostly male and often older White writers had limited their horizons to White Australia alone National stories by White men like borders had less and less explanatory value Underneath this a perplexing subject remained the absence of Aboriginal art in understanding what Australian art was during the period that established the idea of a distinctive Australian modern and then contemporary art This book reflects on why the embrace of Aboriginal art was so late in art museums and histories of Australian art arguing that this was because it was not part of a national story dominated by colonial then neo colonial dependency It is important reading for all scholars of both global and Australian art and for curators and artists Modern and Contemporary Art at Dartmouth Hood Museum of Art, 2009 Modern and Contemporary Art at Dartmouth focuses on post 1945 painting sculpture works on paper photography and new media including interactive and multimedia works The catalogue comprises several extensive entries on areas of strength in the Hood Museum of Art s modern and contemporary collections as well as over one hundred color illustrated entries on individual works many of which have never before been published Featured artists include El Anatsui Romare Bearden Alexander Calder Bob Haozous Juan Munoz Alice Ned Amir Nom Mark Rothko Ed Ruscha Alison Saar Richard Serra and Lorna Simpson Book Jacket **Alchemy in Contemporary Art** Urszula Szulakowska, 2017-07-05 Alchemy in Contemporary Art analyzes the manner in which twentieth century artists beginning with French Surrealists of the 1920s have appropriated concepts and imagery from the western alchemical tradition This study examines artistic production from c 1920 to the present with an emphasis on the 1970s to 2000 discussing familiar names such as Andre Breton Salvador Dali Yves Klein Joseph Beuys and Anselm Kiefer as well as many little known artists of the later twentieth century It provides a critical overview of the alchemical tradition in twentieth century art and of the use of occultist imagery as a code for political discourse and polemical engagement The study is the first to examine the influence of alchemy and the Surrealist tradition on Australian as well as on Eastern European and Mexican art In addition the text considers the manner in which women artists such as Leonora Carrington Remedios Varo and Rebecca Horn have critically revised the traditional sexist imagery of alchemy and occultism for their

own feminist purposes      **The Museum Establishment and Contemporary Art** Rebecca J. DeRoo, 2006-01-09 This book provides an in depth account of the protests that shook France in 1968 and which served as a catalyst to a radical reconsideration of artistic practice that has shaped both art and museum exhibitions up to the present Rebecca DeRoo examines how issues of historical and personal memory the separation of public and private domains and the ordinary objects of everyday life emerged as central concerns for museums and for artists as both struggled to respond to the protests She argues that the responses of the museums were only partially faithful to the aims of the activist movements Museums in fact often misunderstood and misrepresented the work of artists that was exhibited as a means of addressing these concerns Analyzing how museums and critics did and did not address the aims of the protests DeRoo highlights the issues relevant to the politics of the public display of art that have been central to artistic representation in France as well as in North America

The Economics of Contemporary Art Alessia Zorloni, 2013-04-16 The book examines the contemporary art system with a broad and systematic approach through the application of models of microeconomics and industrial organizations By breaking down the traditional barriers between different academic disciplines such as art and economics this book offers a unique opportunity to grasp the complexities of the contemporary art world and provides the tools to conduct a structural analysis of that market The result is an in depth analysis of the contemporary art market from an interdisciplinary perspective While it is not a textbook in the strictest sense the book offers a concise and effective overview of all actors in the art system and provides supporting data and valuable information both conceptual and practical It is therefore a text that can be used by students wishing to better understand the complex dynamics that govern the contemporary art market but also by cultural managers collectors potential art investors or simply art lovers who need a quick reference      Tomma Abts James Rondeau, Juliane Rebentisch, 2018-01-01 With a rigorous approach and self imposed limitations to both scale and composition Tomma Abts b 1967 has reinvigorated painterly abstraction and its relevance within contemporary art Using a fixed canvas size and a vertical format Abts deploys basic formal elements such as arcs circles planes and stripes to create powerful works that are at once subtle and eccentric This extraordinary book designed in collaboration with the artist herself is a substantial and deeply insightful treatment of her career to date and features sixty works made over the past decade Essays not only contextualize Abts s work within an art historical framework of methods process and style but also examine her paintings philosophical and psychological dimensions and their embodiment of a creative process that transcends the specifics of any particular work The beautifully designed and illustrated exhibition catalogue examines both the art historical framework of Tomma Abts s painting as well as its deep philosophical and psychological dimensions James Rondeau is president and Eloise W Martin Director of the Art Institute of Chicago Lizzie Carey Thomas is head of programs at the Serpentine Galleries in London Kate Nesin is an independent art historian Juliane Rebentisch is a professor of philosophy and aesthetics at the Offenbach University of Art and Design in Berlin      Art School Steven Henry Madoff, 2009-09-11 Leading international



artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago when the German Bauhaus was formed. Today dramatic changes in the art world, its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art making itself in our post-Duchampian era combined with a revolution in information technology raise fundamental questions about the education of today's artists. *Art School Propositions for the 21st Century* brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist educators as John Baldessari, Michael Craig Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists, among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat, about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead.

Contributors: Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig Martin, Thierry de Duve, Clementine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol Rags, Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle.

*Ethics of Contemporary Art*, Theo Reeves-Everson, 2020-11-26. What happens when the shock of artistic transgression wears off when scandal dissipates when outrage becomes a tired routine? In this original new book, Theo Reeves-Everson argues that transgressive art no longer succeeds on its own terms in societies where language prohibition and morality have become increasingly malleable. This compels us to rethink the relationship between contemporary art and ethics and focus our attention on the potential of artworks to propose new values rather than simply challenge pre-existing moral codes. Assembling a novel theoretical framework from the writings of Félix Guattari, Jacques Lacan, and others, *Ethics of Contemporary Art* narrates a journey away from transgression towards a new critical paradigm for the relationship between ethics and aesthetics that places questions of subjectivity centre stage. Along the way, artworks by Kader Attia, Artur Zmijewski, Dora García, and others serve as springboards launching discussions of the varied pathways along which a renewed ethics of contemporary art might develop.

CONVERGENCE, Shireen Naziree, 2013-09-05. Progressive societies place emphasis on the holistic development of its people in the cultivation of mind, body, soul, and spirit. Throughout history, great civilizations are marked not only by material wealth but also the flourishing of artistic and cultural

expressions PETRONAS role as custodian of the country's oil and gas resources encompasses its mission to develop and add value to Malaysia's petroleum assets while contributing to the wellbeing of the people and nation. In support of this principle of holistic development PETRONAS is privileged to play its part in supporting arts and culture through GALERI PETRONAS as part of its greater commitment to the development of people of Malaysia. In this respect GALERI PETRONAS as an important icon in the Malaysian art landscapes provides crucial arts engagement platform for Malaysian artists and audiences. Since its inception GALERI PETRONAS has given continuous support for the development of emerging Malaysian artists, art practices and expertise in art support infrastructure. PETRONAS believes that by uplifting our Malaysian heritage of arts through GALERI PETRONAS we would inspire Malaysians to greater appreciation and awareness of the beauty and value inherent in our own artistic heritage. We also encourage the appreciation of arts and culture from different societies as our philosophy centers on the promotion of a holistic individual and a progressive society able to interact as a global citizen. Therefore our arts and culture programmes promote the sharing of traditions of various peoples and timeframes, blending East and West, modern and traditional. Arts and culture are dynamic elements and while we seek to preserve them in their pure and authentic state, we also work to develop a new generation of practitioners who refine and find new applications for the arts to create political and social awareness for healing and wellness, to spark creativity, intelligence and imagination, to promote unity and harmony through greater understanding of our cultural identities and appreciation of the beauty in each other's customs and traditions. In this manner the PETRONAS Art Collection has brought together traditional and contemporary artworks by established and emerging Malaysian artists and artworks of different mediums such as textiles, crafts, sculptures, paintings and photography which are displayed and documented to create awareness and develop appreciation of the richness of Malaysian visual arts. Over the last few decades the PETRONAS corporate art collection has grown considerably to include works from Malaysia's modern masters and as a corporate gallery it would be a difficult and challenging undertaking to exhibit our complete collection to the public and art enthusiast. With the publication of the book *Convergence: Past, Reality and Future* it is hoped that we are able to widen the accessibility of our PETRONAS Art Collection to the people. Equally important is the pursuit of art development in Malaysia. A key component to this endeavour is the research and writing efforts that culminate into a book publication. These scholastic efforts in turn greatly assist the students of art where the publication will serve as a repository for future references and hopefully new knowledge. PETRONAS wishes to add our contribution through the publication of *Convergence: Past, Reality and Future* to this noble and sustainable cause. We hope that the publication *Convergence: Past, Reality and Future* will further make art in its various forms more accessible to the general public and will touch the lives of Malaysians from all walks of life and nurture a more sophisticated, culturally aware and enlightened society. It is also our hope that the publication would be a good addition to the growing publication on Malaysia's fine arts. Lastly, the book is our effort to recognize the Malaysian artistic talents and salutes

these artistic standards that have grown in tandem with the growth of Malaysia as a nation

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