



Download The Story Of Contemporary Art

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The Story of Contemporary Art-Tony Godfrey 2020-11-10 An instant classic--a lively new introduction to contemporary art that stretches from Andy Warhol's Brillo boxes to Marina Abramovi&ć's performance art to today's biennale circuit and million-dollar auctions. Encountering a work of contemporary art, a viewer might ask, "What does it mean?" "Is it really art?" and "Why does it cost so much?" These are not the questions that E. H. Gombrich set out to answer in his magisterial *The Story of Art*. Contemporary art seems totally unlike what came before it, departing from the road map supplied by Raphael, Dürer, Rembrandt, and other European masters. In *The Story of Contemporary Art*, Tony Godfrey picks up where Gombrich left off, offering a lively introduction to contemporary art that stretches from Andy Warhol's Brillo boxes to Marina Abramovi&ć's performance art to today's biennale circuit and million-dollar auctions. Godfrey, a curator and writer on contemporary art, chronicles important developments in pop art, minimalism, conceptualism, installation art, performance art, and beyond.

What was Contemporary Art?-Richard Meyer 2013 Meyer analyzes an undergraduate course taught by Alfred Barr at Wellesley College in 1927 as a key moment in the introduction of works by living artists into the discipline of art history, then turns to a series of exhibitions from the 1930s that put contemporary art in dialogue with premodern works ranging from prehistoric cave pictures to Italian Renaissance paintings. Meyer also treats the controversy that arose in 1948 over the decision by Boston's Institute of Modern Art to change its name to the Institute of Contemporary Art. By retrieving moments in the history of once-current art, Meyer redefines "the contemporary" as a condition of being alive to and alongside other moments, artists, and objects.

The Contemporary Art Book-Charlotte Bonham-Carter 2016-10 An updated edition of the acclaimed title, including new entries on artists such as Frank Bowling, Theaster Gates, and Tino Sehgal An extensive introductory guide to who s who in contemporary art, this book covers 200 of the most widely exhibited international artists, each entry illustrated with a key example of their work in color Includes masters such as Lucian Freud, Louise Bourgeois and Jasper Johns, whose work spans several generations; younger, well-known artists such as Matthew Barney, Damien Hirst and Tracey Emin; and covers the recent emergence of important artists from both East and West This accessible and beautifully produced guide explores both the rapid changes of recent years and their impact. Contemporary art was once considered inaccessible, elitist or even facile, but is now enjoyed by millions of gallery visitors every year. The Contemporary Art Book pinpoints the key events that have contributed to this change. Ambitious redevelopments and new constructions - such as London's Tate Modern, Centre Pompidou in Paris, Museo Guggenheim Bilbao, Kiasma in Helsinki and Kunst-Werke Berlin - have led to record numbers of visitors. Art collectors have also been influential, notably Charles Saatchi, whose vigorous promotion of the Young British Artists (or YBA) brought them celebrity status."

Defining Contemporary Art-Daniel Birnbaum 2011-11-07 In the mid-1980s the sprouting of new movements that had driven modern art since the nineteenth century finally went dormant, sputtering out with a last few half-hearted lels ('pattern painting', 'neo-geo', 'commodity art'). But this was not the end of art history -- far from it. In the years since, art's creative development has remained more vibrant than ever, resulting in a staggering diversity of new forms. *Defining Contemporary Art* responds to this unique landscape with an innovative approach to art history. Assembled and written by eight of the most prominent curators working today, all of whom have

both witnessed and shaped this period, *Defining Contemporary Art* tells the story of the two hundred pivotal artworks of the past twenty-five years. These artworks include not only the most talked out pieces but also the quietly influential works, those which may have been overlooked at the time of their making but which went on to change the paradigm of their era. Arranged year by year, these two hundred works provide a true chronological depiction of creativity in our era, forming a mosaic in which readers may find their own patterns..

What Is Contemporary Art?-Terry Smith 2012-08-10 Who gets to say what counts as contemporary art? Artists, critics, curators, gallerists, auctioneers, collectors, or the public? Revealing how all of these groups have shaped today's multifaceted definition, Terry Smith brilliantly shows that an historical approach offers the best answer to the question: What is Contemporary Art? Smith argues that the most recognizable kind is characterized by a return to mainstream modernism in the work of such artists as Richard Serra and Gerhard Richter, as well as the retro-sensationalism of figures like Damien Hirst and Takashi Murakami. At the same time, Smith reveals, postcolonial artists are engaged in a different kind of practice: one that builds on local concerns and tackles questions of identity, history, and globalization. A younger generation embodies yet a third approach to contemporaneity by investigating time, place, mediation, and ethics through small-scale, closely connective art making. Inviting readers into these diverse yet overlapping art worlds, Smith offers a behind-the-scenes introduction to the institutions, the personalities, the biennials, and of course the works that together are defining the contemporary. The resulting map of where art is now illuminates not only where it has been but also where it is going.

Who's Afraid of Contemporary Art?-Kyung An 2017-03-07 A smart and playful introduction to the often-mystifying world of contemporary art What is contemporary art? What makes it contemporary? What is it for? And why is it so expensive? From museums and the art market to biennales and the next big thing, *Who's Afraid of Contemporary Art?* offers concise and pointed insights into today's art scene, decoding "Artspeak," explaining what curators do, demystifying conceptual art, exploring emerging art markets, and more. In this easy-to-navigate A to Z guide, the authors' playful explanations draw on key artworks, artists, and events from around the globe, including how the lights going on and off won the Turner Prize, what makes the likes of Marina Abramovic and Ai Weiwei such great artists, and why Kanye West would trade his Grammys to be one. Packed with behind-the-scenes information and completely free of jargon, *Who's Afraid of Contemporary Art?* is the perfect gallery companion and the go to guide for when the next big thing leaves you stumped.

Contemporary Art-Terry Smith 2011 *Contemporary Art: World Currents* argues that, in recent decades, a worldwide shift from modern to contemporary art has occurred. This has not, however, been a uniform change from one phase or style in the history of art to another. Rather, artists everywhere have embraced the contemporary worlds diversity and complexity. The book is a genuinely worldwide survey of art from the 1960s to the present, which emphasizes its relationships to all aspects of contemporary experience what the author calls arts contemporaneity. Examining the changes as they occurred, Terry Smith offers the first historical account of the developments that constitute the key currents in world contemporary art. Artists well known in the cultural centres of Europe and the US, and those prominent on the biennale circuit, are placed within the art scenes from which they came. The work of artists whose reputations are primarily local is fully acknowledged. Ranging across Asia, East and Central Europe, the Americas and the Caribbean, Oceania and Africa, and drawing upon local histories and research, this book breaks new ground in tracing how modern, traditional and indigenous art

became contemporary in each cultural region of the world. Taking a comparative perspective, it relates these developments to worldwide changes in art and culture, highlighting the main concerns of contemporary artists today. Diversitythe contemporaneity of differencenot a convergence towards sameness, Smith argues, is what makes today's art contemporary.

Contemporary Art and the Home-Colin Painter 2020-05-26 The home is, for many people, the location for their most intense relationships with visual things. Because they are constructed through the objects we choose, domestic spaces are deeply revealing of a range of cultural issues. How is our interpretation of an object affected by the domestic environment in which it is placed? Why choose a stainless steel teapot over a leopard print one? How do the images hanging on the walls of our homes arrive there? In placing contemporary art in the context of the ordinary home, this book embarks on the contentious topic of whether high art impacts on ordinary people. What is the size and nature of the audience for contemporary art in Britain? Do people really visit more art galleries than attend football matches? What is the significance of the home in relation to such questions? Indeed, what constitutes art in the home? This book carefully unpicks these questions as well as the troubled relationship between the home as a place of comfort and reassurance and the often unsettling and challenging images offered by contemporary art. Within the art world, the home has been addressed as a subject and even used as a temporary gallery and a space for installations, and yet it is not common for works by today's avant-garde artists to be conceived and marketed to participate in the domestic lives that most people live. Handsomely illustrated, this book unites contemporary art, craft and design, with sociology, anthropology and cultural studies to provide an unusual and forthright addition to ongoing art and culture debates.

How to Write About Contemporary Art-Gilda Williams 2014-10-14 An essential handbook for students and professionals on writing eloquently, accurately, and originally about contemporary art How to Write About Contemporary Art is the definitive guide to writing engagingly about the art of our time. Invaluable for students, arts professionals and other aspiring writers, the book first navigates readers through the key elements of style and content, from the aims and structure of a piece to its tone and language. Brimming with practical tips that range across the complete spectrum of art-writing, the second part of the book is organized around its specific forms, including academic essays; press releases and news articles; texts for auction and exhibition catalogues, gallery guides and wall labels; op-ed journalism and exhibition reviews; and writing for websites and blogs. In counseling the reader against common pitfalls—such as jargon and poor structure—Gilda Williams points instead to the power of close looking and research, showing how to deploy language effectively; how to develop new ideas; and how to construct compelling texts. More than 30 illustrations throughout support closely analysed case studies of the best writing, in Source Texts by 64 authors, including Claire Bishop, Thomas Crow, T.J. Demos, Okwui Enwezor, Dave Hickey, John Kelsey, Chris Kraus, Rosalind Krauss, Stuart Morgan, Hito Steyerl, and Adam Szymczyk. Supplemented by a general bibliography, advice on the use and misuse of grammar, and tips on how to construct your own contemporary art library, How to Write About Contemporary Art is the essential handbook for all those interested in communicating about the art of today.

The Art of Looking-Lance Esplund 2018-11-27 A veteran art critic helps us make sense of modern and contemporary art The landscape of contemporary art has changed dramatically during the last hundred years: from Malevich's 1915 painting of a single black square and Duchamp's 1917 signed porcelain urinal to Jackson Pollock's midcentury "drip" paintings; Chris Burden's "Shoot" (1971), in which the artist was voluntarily shot in the arm with a rifle; Urs Fischer's "You" (2007), a giant hole dug in the floor of a New York gallery; and the conceptual and performance art of today's Ai Weiwei and Marina Abramovic. The shifts have left the art-viewing public (understandably) perplexed. In The Art of Looking, renowned art critic Lance Esplund demonstrates that works of modern and contemporary art are not as indecipherable as they might seem. With patience, insight, and wit, Esplund guides us through the last century of art and empowers us to approach and appreciate it with new eyes. Eager to democratize genres that can feel inaccessible, Esplund encourages viewers to trust their own taste, guts, and common sense. The Art of Looking will open the eyes of viewers who think that recent art is obtuse, nonsensical, and irrelevant, as well as the eyes of those who believe that the art of the past has nothing to say to our present.

Globalization and Contemporary Art-Jonathan Harris 2011-03-31 In a series of newly commissioned essays by both established and emerging scholars, Globalization and Contemporary Art probes the effects of internationalist culture and politics on art across a variety of media. Globalization and Contemporary Art is the first anthology to consider the role and impact of art and artist in an increasingly borderless world. First major anthology of essays concerned with the impact of globalization on contemporary art Extensive bibliography and a full index designed to enable the reader to broaden knowledge of art and its relationship to globalization Unique analysis of the contemporary art market and its operation in a globalized economy

The Psychology of Contemporary Art-Gregory Minissale 2013-10-10 Examines how contemporary artworks can affect our psychology, producing immersive experiences.

Boom-Michael Shnayerson 2019-05-21 The meteoric rise of the largest unregulated financial market in the world-for contemporary art-is driven by a few passionate, guileful, and very hard-nosed dealers. They can make and break careers and fortunes. The contemporary art market is an international juggernaut, throwing off multimillion-dollar deals as wealthy buyers move from fair to fair, auction to auction, party to glittering party. But none of it would happen without the dealers-the tastemakers who back emerging artists and steer them to success, often to see them picked off by a rival. Dealers operate within a private world of handshake agreements, negotiating for the highest commissions. Michael Shnayerson, a longtime contributing editor to Vanity Fair, writes the first ever definitive history of their activities. He has spoken to all of today's so-called mega dealers-Larry Gagosian, David Zwirner, Arne and Marc Glimcher, and Iwan Wirth-along with dozens of other dealers-from Irving Blum to Gavin Brown-who worked with the greatest artists of their times: Jackson Pollock, Andy Warhol, Cy Twombly, and more. This kaleidoscopic history begins in the mid-1940s in genteel poverty with a scattering of galleries in midtown Manhattan, takes us through the ramshackle 1950s studios of Coenties Slip, the hipster locations in SoHo and Chelsea, London's Bond Street, and across the terraces of Art Basel until today. Now, dealers and auctioneers are seeking the first billion-dollar painting. It hasn't happened yet, but they are confident they can push the price there soon.

The Big Picture-Matthew Israel 2017-09-08 Discover the compelling story of the evolution of contemporary art, its state today, and where it's headed, through a sample of ten artworks created by ten artists over a span of fifteen years. Written in an engaging, straightforward style by prominent art historian Matthew Israel, this book presents ten outstanding examples of contemporary art, each with significant historical or cultural relevance to contemporary art's big picture. Drawn from the fields of photography, painting, performance, installation, video, film, and public art, the works featured here combine to create a bigger picture of the state of contemporary art today. From Andreas Gurskys large-scale color photograph "Rhine II" to Kara Walkers acclaimed installation in the Domino Sugar Factory in Brooklyn, each work is carefully explored within the larger perspective of its social and artistic milieu. Articulate and insightful, this book offers readers the ability to consider each work in-depth, while also providing an easily digestible foundation from which to study the often challenging but continually fascinating world of 21st-century art.

Art to Come-Terry Smith 2019 Terry Smith--who is widely recognized as one of the world's leading historians and theorists of contemporary art--traces the emergence of contemporary art and further develops his concept of contemporaneity through analyses of topics ranging from Chinese and Australian Indigenous art to architecture.

The Museums of Contemporary Art-J. Pedro Lorente 2016-03-03 Where, how, by whom and for what were the first museums of contemporary art created? These are the key questions addressed by J. Pedro Lorente in this new book. In it he explores the concept and history of museums of contemporary art, and the shifting ways in which they have been imagined and presented. Following an introduction that sets out the historiography and considering questions of terminology, the first part of the book then examines the paradigm of the Musée des Artistes Vivants in Paris and its equivalents in the rest of Europe during the nineteenth century. The second part takes the story forward from 1930 to the present, presenting New York's Museum of Modern Art as a new universal role model that found emulators or 'contramodels' in the rest of the Western world during the twentieth

century. An epilogue, reviews recent museum developments in the last decades. Through its adoption of a long-term, worldwide perspective, the book not only provides a narrative of the development of museums of contemporary art, but also sets this into its international perspective. By assessing the extent to which the great museum-capitals - Paris, London and New York in particular - created their own models of museum provision, as well as acknowledging the influence of such models elsewhere, the book uncovers fascinating perspectives on the practice of museum provision, and reveals how present cultural planning initiatives have often been shaped by historical uses.

Contemporary Art and Classical Myth-Isabelle Loring Wallace 2011 Contemporary art is deeply engaged with the subject of classical myth. Yet within the literature on contemporary art, little has been said about this provocative relationship. Composed of fifteen original essays, Contemporary Art and Classical Myth addresses this scholarly gap, exploring, and in large part establishing, the multifaceted intersection of contemporary art and classical myth.

You Are an Artist-Bob and Roberta Smith 2020-09-08 A playful reintroduction to the artist within us all—including hands-on exercises—from the renowned and inspirational teachers. According to contemporary artist and activist Bob and Roberta Smith, every human is an artist. Drawing is an important part of learning to communicate, and above all else, life is a conversation, making art a vital part of human existence. You Are an Artist helps the reader work out what kind of artist they are and what they can achieve, combining thought-provoking meditation on art practice with practical exercises and creative prompts that encourage creativity and self-expression. This collection of entertaining, at times startling, and often evocative narratives bring to life a series of lessons about the nature of art and inspiration. Providing ideas, tips, and practical examples from Bob's own work as an art teacher and activist, You Are an Artist is for everyone who wants to be an artist and needs a creative push to take the plunge.

The Purple Book-Angharad Lewis 2013-05-07 The Purple Book is a luxurious compendium of contemporary illustration that explores fantasy, sensuality, and the erotic imagination. It highlights visual art and the written word as media for representing human desire's relationship with the dream-state, make-believe, and symbolism. The title of the book is inspired by The Yellow Book, the periodical published in the 1890s and initially art directed by Aubrey Beardsley. While the color yellow represented the daringly salacious in the 1890s, today the color purple is synonymous with opulence and sensuality.

How to Read Contemporary Art-Michael Wilson 2013-05-14 "Today's artists create work that's challenging, complicated, and often perplexing, and this book offers a guide to understanding-and enjoying- the wide range of works on display in museums and galleries worldwide. Organized alphabetically, the book includes more than two hundred works of art made in the last twenty years by living artists from all over the globe, encompassing photography, installation, sculpture, painting, video art, performance, and more. Author Michael Wilson explores the impact of a broad selection of the most prominent artists at work around the world, including Francis Alys, Allora & Calzadilla, Luc Tuymans, and Marina Abramovic." - Excerpt from back cover.

Art Incorporated-Julian Stallabrass 2004 Tunnels and sculptures made from human hair; photos of rats running through drains, sharks in formaldehyde - is this what art is about today? This is a controversial and fascinating attempt to define what is 'contemporary' about contemporary art, and the dramatic changes that have taken place in the last twenty years. Stallabrass reveals the growing inclusiveness of the contemporary art world, pointing to the greatly increased visibility for women and non-western artists, and the blurring of boundaries between art and other areas of culture. Does this modernization threaten to undermine the world of art as we know it, or is this just another example of a global market demanding a certain product? And where are the artists in all this?

On Contemporary Art-Cesar Aira 2018-11-20 Translated into English for the first time, On Contemporary Art, a speech by the renowned novelist César Aira, was delivered at a 2010 colloquium in Madrid dedicated to bridging

the gap between writing and the visual arts. On Aira's dizzying and dazzling path, everything comes under question—from reproducibility of artworks to the value of the written word itself. In the end, Aira leaves us stranded on the bridge between writing and art that he set out to construct in the first place, flailing as we try to make sense of where we stand. Aira's On Contemporary Art exemplifies what the ekphrasis series is dedicated to doing—exploring the space in which words give meaning to objects, and objects shape our words. Like the great writers Walter Benjamin and Hermann Broch before him, Aira operates in the space between fiction and essay writing, art and analysis. Pursuing questions about reproducibility, art making, and limits of language, Aira's unique voice adds new insights to the essential conversations that continue to inform our understanding of art.

Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists-Louisa Buck 2012-11-19 The definitive guide on everything one needs to know about commissioning contemporary art In an age of blockbuster exhibitions and public art projects, the most exciting artworks are often those that have been specially commissioned for a specific site or event. This invaluable guide reveals and demystifies every stage of the commissioning process—from the initial invitation to an artist and the financing of a project to the final installation of works. Combining theoretical and conceptual considerations with practical ones, the text is supplemented with copious quotations and insights from some of the best-known artists, curators, commissioners, and museum directors of today. It is an essential guide for anyone involved in the process of commissioning new art—private collectors, foundations, public bodies, museums, galleries, and artists themselves—as well as those fascinated by the inner workings of the contemporary art world.

Documentary-Julian Stallabrass 2013 Part of the acclaimed 'Documents of Contemporary Art' series of anthologies . Documentary has undergone a marked revival in recent art, following a long period in which it was a denigrated and unfashionable practice. This has in part been led by the exhibition of photographic and video work on political issues at Documenta and numerous biennials and, since the turn of the century, issues of injustice, violence and trauma in increasing zones of conflict. Aesthetically, documentary is now one of the most prominent modes of art-making, in part assisted by the linked transformation and recuperation of photography and video by the gallery and museum world. Unsurprisingly, this development, along with the close attention paid to photojournalism and mainstream documentary-making in a time of crisis, has been accompanied by a rich strain of theoretical and historical writing on documentary. This anthology provides a definitive historical context for documentary, exploring its roots in modernism and its critique under postmodernism; it surveys current theoretical thinking about documentary; and it examines a wide range of work by artists within, around or against documentary through their own writings and interviews. Artists surveyed include: Kutlug Ataman, Ursula Biemann, Hasan Elahi, Harun Farocki, Omer Fast, Joan Fontcuberta, Regina José Galindo, David Goldblatt, Alfredo Jaar, Emily Jacir, Lisa F. Jackson, Philip Jones Griffiths, An-My Le, Renzo Martens, Boris Mikhailov, Daido Moriyama, Walid Raad, Michael Schmidt and Sean Snyder. Writers include: James Agee, Ariella Azoulay, Walter Benjamin, Adam Broomberg, Judith Butler, Oliver Chanarin, Georges Didi-Huberman, John Grierson, David Levi Strauss, Elizabeth McCausland, Carl Plantinga, Jacques Rancière, Martha Rosler, Jean-Paul Sartre, Allan Sekula, Susan Sontag, Hito Steyerl and Trinh T. Minh-ha.

Collecting Contemporary Art-Adam Lindemann 2010 Whether you're an art fan, aficionado, or collector, this book should be on your required reading list. Like a textbook for a class given by all of the world's leading experts, 'Collecting Contemporary Art' will teach you everything you ever wanted to know about the contemporary art market.

Selling Contemporary Art-Edward Winkleman 2015-09-01 A sophisticated examination of today's contemporary art market from an art dealer's point of view, this new book focuses on recent changes in the quickly evolving market. With an emphasis on how the market responded to the global recession that began in 2008, gallery owner Edward Winkleman moves from an examination of the factors beyond the individual dealer's command to those that the dealer can control. Sections cover: The rise of the art fair The rise of the mega gallery New online competition Models of post-brick-and-mortar art dealing Art dealers as art fair organizers Collaboration in a new era Coverage is also given to the specifics of contracts contemporary art dealers may need, including an examination of a variety of contracts for representation, consignment, and new forms of contemporary art.

Exhibiting a wide range of interviews with international experts including dealers, collectors, art fair directors, journalists, and online art entrepreneurs, *Selling Contemporary Art* is a must-read for gallery owners, dealers, and artists affected by the rapid innovations in the art-dealing industry. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

Collision-Pete Gershon 2018-09-13 In this expansive and vigorous survey of the Houston art scene of the 1970s and 1980s, author Pete Gershon describes the city's emergence as a locus for the arts, fueled by a boom in oil prices and by the arrival of several catalyzing figures, including museum director James Harithas and sculptor James Surls. Harithas was a fierce champion for Texan artists during his tenure as the director of the Contemporary Arts Museum-Houston (CAM). He put Texas artists on the map, but his renegade style proved too confrontational for the museum's benefactors, and after four years, he wore out his welcome. After Harithas's departure from the CAM, the chainsaw-wielding Surls established the Lawndale Annex as a largely unsupervised outpost of the University of Houston art department. Inside this dirty, cavernous warehouse, a new generation of Houston artists discovered their identities and began to flourish. Both the CAM and the Lawndale Annex set the scene for the emergence of small, downtown, artist-run spaces, including Studio One, the Center for Art and Performance, Midtown Arts Center, and DiverseWorks. Finally, in 1985, the Museum of Fine Arts presented *Fresh Paint: The Houston School*, a nationally publicized survey of work by Houston painters. The exhibition capped an era of intensive artistic development and suggested that the city was about to be recognized, along with New York and Los Angeles, as a major center for art-making activity. Drawing upon primary archival materials, contemporary newspaper and magazine accounts, and over sixty interviews with significant figures, Gershon presents a narrative that preserves and interweaves the stories and insights of those who transformed the Houston art scene into the vibrant community that it is today.

Playing to the Gallery-Grayson Perry 2015-05-05 Grayson Perry's book will overturn everything you thought you knew about "art" Now Grayson Perry is a fully paid-up member of the art establishment, he wants to show that any of us can appreciate art (after all, there is a reason he's called this book *Playing to the Gallery* and not *Sucking Up to the Academic Elite*). This funny, personal journey through the art world answers the basic questions that might occur to us in an art gallery but that we're too embarrassed to ask. Questions such as: What is "good" or "bad" art—and does it even matter? Is art still capable of shocking us or have we seen it all before? And what happens if you place a piece of art in a rubbish dump?

Contemporary Art-Alexander Dumbadze 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 Sofía Hernández 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 \$12 Million Stuffed Shark-Don Thompson 2012-02-21 Why would a smart New York investment banker pay \$12 million for the decaying, stuffed carcass of a shark? By what alchemy does Jackson Pollock's drip painting No. 5, 1948 sell for \$140 million? Intriguing and entertaining, *The \$12 Million Stuffed Shark* is a *Freakonomics* approach to the economics and psychology of the contemporary art world. Why were record prices achieved at

an auction for works by 131 contemporary artists in 2006 alone, with astonishing new heights reached in 2007? Don Thompson explores the money, lust, and self-aggrandizement of the art world in an attempt to determine what makes a particular work valuable while others are ignored. This book is the first to look at the economics and the marketing strategies that enable the modern art market to generate such astronomical prices. Drawing on interviews with both past and present executives of auction houses and art dealerships, artists, and the buyers who move the market, Thompson launches the reader on a journey of discovery through the peculiar world of modern art. Surprising, passionate, gossipy, revelatory, *The \$12 Million Stuffed Shark* reveals a great deal that even experienced auction purchasers do not know.

The Photograph as Contemporary Art (World of Art)-Charlotte Cotton 2020-09-08 A new edition of the definitive title in the field of contemporary art photography by one of the world's leading experts on the subject, Charlotte Cotton. In the twenty-first century, photography has come of age as a contemporary art form. Almost two centuries after photographic technology was first invented, the art world has fully embraced it as a legitimate medium, equal in status to painting and sculpture. *The Photograph as Contemporary Art* introduces the extraordinary range of contemporary art photography, from portraits of intimate life to highly staged directorial spectacles. Arranged thematically, the book reproduces work from a vast span of photographers, including Andreas Gursky, Barbara Kasten, Catherine Opie, Cindy Sherman, Deana Lawson, Diana Markosian, Elle Pérez, Gregory Halpern, Lieko Shiga, Nan Goldin, Paul Mpagi Sepuya, Pixy Liao, Susan Meiselas, and Zanele Muholi. This fully revised and updated new edition revitalizes previous discussion of works from the 2000s through dialogue with more recent practice. Alongside previously featured work, Charlotte Cotton celebrates a new generation of artists who are shaping photography as a culturally significant medium for our current sociopolitical climate. A superb resource, *The Photograph as Contemporary Art* is a uniquely broad and diverse reflection of the field.

50 Contemporary Artists You Should Know-Brad Finger 2011 This survey of great contemporary artists is the perfect introduction to the exciting world of art today. Artists working after the Second World War faced a confounding array of challenges, as stylistic barriers were broken, technology advanced, and issues of sexuality and race came to the forefront. From painters and photographers to sculptors and performance artists, fifty of the most influential contemporary artists are profiled in this colorful and engaging book that traces the various artistic movements and radical changes of the second half of the twentieth and early twenty-first centuries. Presented chronologically, each artist is featured in 2 or 4-page spreads that include brilliant reproductions of their most important works, an illuminating biography, key dates in their career, and informative background on major developments in the art world. Throughout the volume a timeline places each artist within the context of contemporary art. As diverse and inspiring as the artists themselves, this book is a voyage of discovery into art's cutting edge.

All About Process-Kim Grant 2017-03-21 In recent years, many prominent and successful artists have claimed that their primary concern is not the artwork they produce but the artistic process itself. In this volume, Kim Grant analyzes this idea and traces its historical roots, showing how changing concepts of artistic process have played a dominant role in the development of modern and contemporary art. This astute account of the ways in which process has been understood and addressed examines canonical artists such as Monet, Cézanne, Matisse, and De Kooning, as well as philosophers and art theorists such as Henri Focillon, R. G. Collingwood, and John Dewey. Placing "process art" within a larger historical context, Grant looks at the changing relations of the artist's labor to traditional craftsmanship and industrial production, the status of art as a commodity, the increasing importance of the body and materiality in art making, and the nature and significance of the artist's role in modern society. In doing so, she shows how process is an intrinsic part of aesthetic theory that connects to important contemporary debates about work, craft, and labor. Comprehensive and insightful, this synthetic study of process in modern and contemporary art reveals how artists' explicit engagement with the concept fits into a broader narrative of the significance of art in the industrial and postindustrial world.

The 21st-Century Art Book-The Editors of Phaidon Press 2014-09-15 *The 21st-Century Art Book* is an A-Z guide of contemporary artists featuring established art world figures - Maurizio

Cattelan, Cindy Sherman, Jeff Wall – alongside rising stars of the next generations. Global in scope, the book features work from 50 countries across a variety of mediums, from painting, drawing, and sculpture to digital art, video installation, and performance. Each of the 280 artists included has a dedicated page pairing a significant artwork from his or her oeuvre with lively and informative text. An international directory of major art events along with a helpful glossary round out the package, making this both a must-have resource and a beautifully illustrated celebration of contemporary art.

When Artists Curate-Alison Green 2018 An increasing proportion of exhibitions are curated by artists rather than professional curators. In this ground-breaking book Alison Green provides the first critical history of visual artists curating exhibitions. The artist emerges as someone who carries a special responsibility for critiquing art's institutions, brings considerable creativity to the craft of making exhibitions and, through experimentation, has changed the way exhibitions are understood to be authored and experienced. But the book also establishes a curious ubiquity to the artist-curated exhibition. Rather than being exceptional or rare, artists curate all the time and in all kinds of places: in galleries and in museums, in studios, in borrowed spaces such as shopfronts or industrial buildings, in front rooms and front windows, in zoos or concert halls, on streets and in nature. Seen from the perspective of artists, showing is a part of making art. Once this idea is understood, the history of art starts to look very different. With extensive explorations of well-known artists such as Daniel Buren, Goshka Macuga, Thomas Hirschhorn, Rosemarie Trockel, Hito Steyerl, Andy Warhol and Felix Gonzalez-Torres, this book will change the way readers think about and look at exhibitions.

Open Studio-Sharon Coplan Hurowitz 2020-10-28 A behind-the-scenes look at leading contemporary artists at work, with original art projects to recreate at home Open Studio goes behind closed doors with a host of prominent visual artists to capture them in the act of creation as they draw, paint, sculpt, or design an original project for readers to then recreate themselves at home. Showcasing the artists' working environments and specific processes, this innovative book leads us step-by-step through each artist's project and supplies pull-out templates and other essential elements. The result is sure to inspire people everywhere to blaze their own creative trails.

The Art of Cruelty-Maggie Nelson 2012 Discusses whether the brutal imagery present in today's reality and entertainment will shock society into a less alienated state and help create a just social order or whether focusing on representations of cruelty simply makes society more cruel. 10,000 first printing.

Art & Today-Eleanor Heartney 2013-09-02 Art & Today is an innovative and extensive survey of international contemporary art from the 1980s to the present. Over four hundred of the most significant contemporary artists from around the world are represented in this comprehensive overview - some emerging, some mid-career, and others long established. Each of the book's sixteen chapters address recurring and relevant themes as diverse as "Art & Popular Culture," "Art & Its Institutions," and "Art & Globalism," rather than follow a strict chronological, geographical, or stylistic structure. Lively and up-to-date, Art & Today explores an era in which art defies simple categorization. The result is a surprising and original yet clear and reasoned perspective on contemporary art that breaks from prescribed classifications to offer a survey as expansive as the art it describes. For instance, in the chapter "Art & the Body," one might find performance discussed alongside figurative painting, sculpture and photography alongside video, and North American artists alongside Asian artists. The chapter "Art and Globalism" discusses artists whose nationality, generation, and medium are as diverse as those of Alan Sekula, Michal Rovner, Cildo Meireles, Manuel Ocampo, Chen Zhen, and Andreas Gursky. Internationally renowned art critic and scholar Eleanor Heartney is respected for her clear language and pragmatic approach to contemporary art. Her straightforward, engaging descriptions and explanations will appeal to both experts and newcomers alike, and will serve as an invaluable resource for years to come.

Contemporary Art Impacts on Scientific, Social, and Cultural Paradigms-Janez Strehovec 2020 "This book explores the ways in which the present post-aesthetic art affects economics, politics, science, communication, social media, and everyday life"--

After the End of Art-Arthur C. Danto 2014-09-21 Originally delivered as the prestigious Mellon Lectures on the Fine Arts in 1995, After the End of Art remains a classic of art criticism and philosophy, and continues to generate heated debate for contending that art ended in the 1960s. Arthur Danto, one of the best-known art critics of his time, presents radical insights into art's irrevocable deviation from its previous course and the decline of traditional aesthetics. He demonstrates the necessity for a new type of criticism in the face of contemporary art's wide-open possibilities. This Princeton Classics edition includes a new foreword by philosopher Lydia Goehr.