



Postmodern Art

modern art



Art History After Modernism

Hans Belting



Art History After Modernism:

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Art History, After Sherrie Levine Howard Singerman, Sherrie Levine, 2012 For this in depth examination of artist Sherrie Levine Howard Singerman surveys a broad range of sources to assess an artist whose work was understood from the outset to oppose the values of the art world in the 1980s but who by the end of the decade was exhibiting in some of the most successful commercial galleries in New York

Dialogues in Art History, from Mesopotamian to Modern Center for Advanced Study in the Visual Arts (U.S.), 2009 Proceedings of the symposium *Dialogues in art history* organized by the Center for Advanced study in the Visual Arts National Gallery of Art and sponsored by the Paul Mellon Fund The symposium was

held April 21 22 2005 in Washington D C

Conceptual Art After Modernism Robert Bailey,2025-05-30 This study provides a new interpretation of art after modernism by foregrounding the importance of conceptual thinking as a pervasive force for change in art and art history since 1950 Robert Bailey shows how distinctions between art and art history gave way as conceptual thinking provided artists and art historians with a common means to reassess what art could be and do in the world Bailey assesses the results of artful and scholarly inquiries combining creative activity with intellectual rigor to proffer new approaches to a variety of social and environmental concerns ranging from questions about human identity including race class gender and sexuality to activist efforts to redress everything from abortion access to migrants rights to climate change This book provides both a historical overview of these developments and close analyses of key works and texts spanning 1950 to the present and encompassing broad geographic scope with special attention paid to Indigenous art The book will be of interest to scholars working in art history and contemporary art

Museums After Modernism Griselda Pollock,Joyce Zemans,2007-05-29 Museums After Modernism is a unique collection that showcases the ways questions about the museum go to the heart of contemporary debates about the production consumption and distribution of art The book features expert artists curators and art historians who grapple with many of the vibrant issues in museum studies while paying homage to a new museology that needs to be considered Examines the key contemporary debates in museum studies Includes original essays by noted artists curators and art historians Engages with vital issues in the practice of art making and art exhibiting Edited by the world renowned art historian and author Griselda Pollock

The Virginia Quarterly Review ,2004

Art After Conceptual Art Alexander Alberro,Sabeth Buchmann,2006-10-27 Well known art historians from Europe and the Americas discuss the influence of conceptualism on art since the 1970s Art After Conceptual Art tracks the various legacies of conceptualist practice over the past three decades This collection of essays by art historians from Europe and the Americas introduces and develops the idea that conceptual art generated several different and even contradictory forms of art practice Some of these contested commonplace assumptions of what art is others served to buttress those assumptions The bulk of the volume features newly written and highly innovative essays challenging standard interpretations of the legacy of conceptualism and discussing the influence of conceptualism s varied practices on art since the 1970s The essays explore topics as diverse as the interrelationships between conceptualism and institutional critique neoexpressionist painting and conceptualist paradigms conceptual art s often ignored complicity with design and commodity culture the specific forms of identity politics taken up by the reception of conceptual art and conceptualism s North South and East West dynamics A few texts that continue to be crucial for critical debates within the fields of conceptual and postconceptual art practice history and theory have been reprinted in order to convey the vibrant and ongoing discussion on the status of art after conceptual art Taken together the essays will inspire an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art Distributed for the Generali Foundation Vienna

Artforum International, 2003 Partisan Canons Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific

Art Papers, 2004 The Global Art World Hans Belting, Emanuel Araújo, 2009 This is the second publication from the ongoing research series *Global Art and the Museum GAM* which was initiated in 2001 by German art historian Hans Belting and artist writer and curator Peter Weibel at the ZKM Center for Art and Media in Karlsruhe Germany The last 20 years have seen a rapid globalization of the art world resulting in geographic decentralization and a shift away from a primarily Western perspective GAM's aim is to analyze the effect of these changes on the art market museums and art criticism This volume comprises a collection of essays by experts such as Claude Arduin Keeper of the African Section of London's British Museum Koeki Claessens Director of Central Africa's Royal Museum and Eugene Tan Director of the Institute of Contemporary Arts Singapore who presented at the 2007 conference

The Infinite Line Briony Fer, 2004-01-01 A través de la obra de varios artistas Rothko Piero Manzoni Agnes Martin Dan Flavin Eva Hesse Blinky Palermo y Louise Bourgeois se analizan aspectos innovadores del arte de los años 50 y 60 incidiendo en la tendencia a la repetición y la seriación que tiene lugar tras el declive del modernismo empleada por el minimalismo y considerada como estrategia que genera nuevas formas de ver y pensar

Abstracts of Papers Delivered in Art History Sessions College Art Association of America. Meeting, 2000

Baroque Tendencies in Contemporary Art Kelly Ann Wacker, 2007 *Baroque Tendencies in Contemporary Art* is a collection of essays by an international cadre of scholars addressing current trends within the field of contemporary art and how artists and architects reflect upon past traditions and fold them into the present Often referred to as the Neo Baroque scholarship on this topic first emerged in the 1980s with the publication of several notable studies in France but not translated into English until the 1990s in addition a number of recent exhibitions have focused on contemporary responses to the Baroque The Baroque and the Neo Baroque are frequently defined as having a propensity for instability seriality reflexivity fluidity and spectacle This is perhaps partly why in the millennial period there is so much interest in the Baroque we are seeking ways to find parallels between the art of then and the art of our own diverse pluralistic culture This book provides context for how contemporary artists meet and deal with the Baroque both formally and conceptually Among others it provides discussions of the work of American artists John Currin Jeff Koons Frank Stella Lisa Yuskavage American architect Frank Gehry European artists Lucian Freud Jenny Saville Emilio Vedova Latin American artists Monica Castillo Raphael Cauduro Yishai Judisman and New Zealand artists Richard Reddaway and Joanna Langford

Guide to the Literature of Art History 2 Max Marmor, Alex Ross, 2005 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater's *Guide to the literature of art history* ALA 1980 Preface

Contemporary Authors New Revision Series, 2005 A biographical and bibliographical guide to current writers in all fields including poetry fiction and nonfiction journalism drama television and movies Information is provided by the authors themselves or drawn from published

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