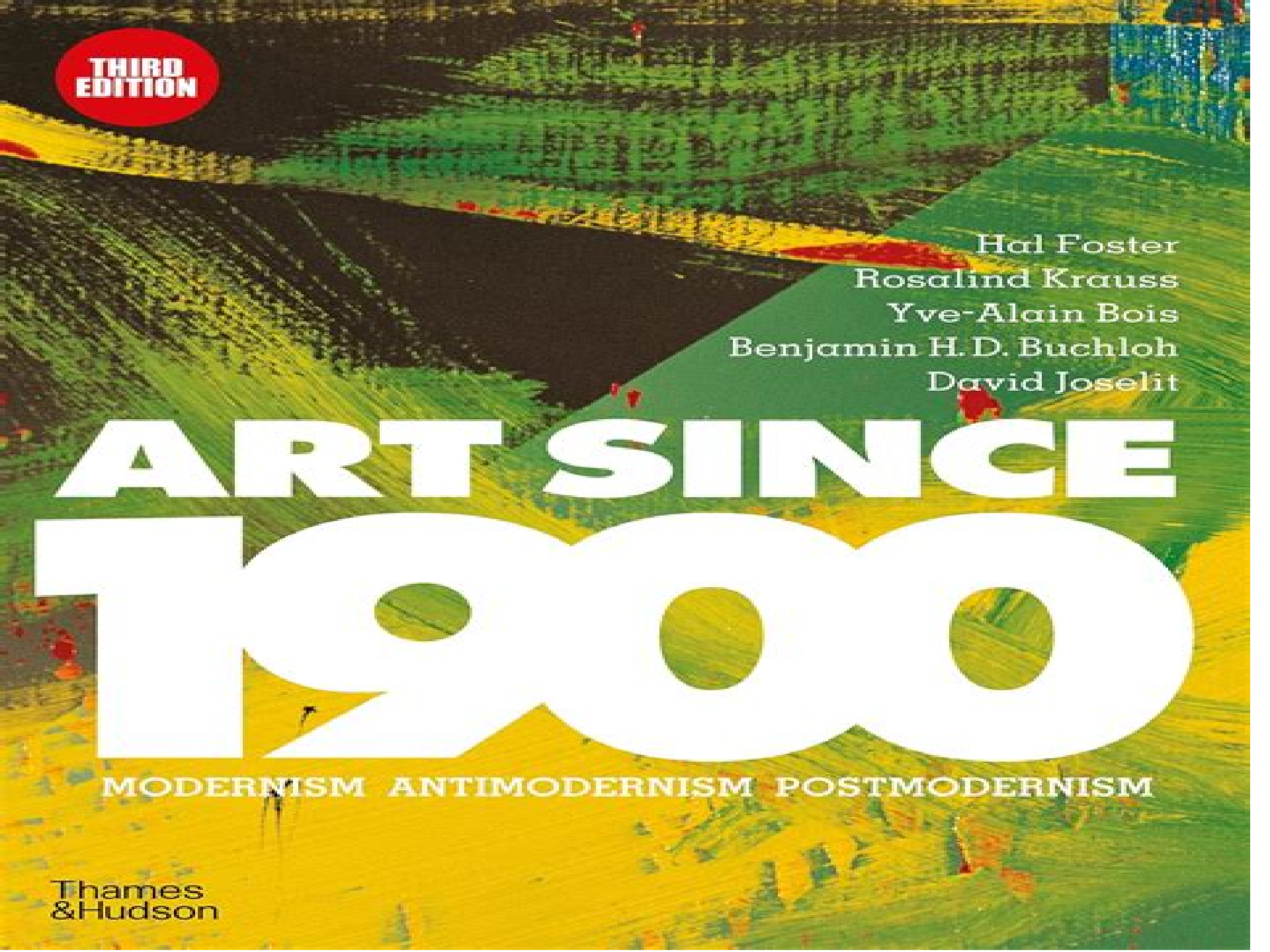


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Art Since 1900 Modernism Antimodernism Postmodernism Vol 2

**Silvia Bottinelli, Margherita d'Ayala
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Art Since 1900 Modernism Antimodernism Postmodernism Vol 2:

The Cambridge Introduction to Postmodernism Brian McHale, 2015-06-26 This Introduction surveys the full spectrum of postmodern culture from architecture and visual art to fiction poetry and drama [The Routledge Companion to Marxisms in Art History](#) Tijen Tunali, Brian Winkenweder, 2025-03-31 This companion is an essential contribution to the study of historical materialism in general and the social history of art in particular Each chapter in the collection focuses on a key figure concept or historical epoch Increasingly scholars adopt an array of Marxist methods intertwined with a host of other theoretical practices particularly the historiography of key issues regarding hegemony ideology and identity Ideological issues of connoisseurship patronage and analyses of the artwork as a form of labor and leisure are essential to the practice of Marxisms in art history This collection spotlights a plurality of Marxian theories in which the ideas of such figures as Walter Benjamin Guy Debord and T J Clark are debated and developed through analyses of the socio historical conditions that impact how art is produced circulated and received This ultimately underscores that the historical contextualization of artworks and their markets within a class based society is crucial for writing socially engaged art history This book will be of interest to scholars working in art history visual studies visual sociology communication studies and the sociology of art

Moscow Vanguard Art Margarita Tupitsyn, 2017-01-01 A comprehensive survey of art in Moscow in the era of the Soviet Union that champions the unquenchable spirit of artistic experimentation in the face of political repression Ambitious and interdisciplinary *Moscow Vanguard Art 1922 1992* tells the story of generations of artists who resisted Soviet dictates on aesthetics spanning the Russian avant garde socialist realism and Soviet postwar art in one volume Drawing on art history criticism and political theory Margarita Tupitsyn unites these three epochs mapping their differences and commonalities ultimately reconnecting the postwar vanguard with the historical avant garde With a focus on Moscow artists the book chronicles how this milieu achieved institutional and financial independence and reflects on the theoretical and visual models it generated in various media including painting photography conceptual performance and installation art Generously illustrated this ground breaking volume published in the year that marks the centennial of the October Revolution demonstrates that regardless of political repression the spirit of artistic experiment never ceased to exist in the Soviet Union

[The Cambridge History of Postmodern Literature](#) Brian McHale, Len Platt, 2016-03-22 The Cambridge History of Postmodern Literature offers a comprehensive survey of the field from its emergence in the mid twentieth century to the present day It offers an unparalleled examination of all facets of postmodern writing that helps readers to understand how fiction and poetry literary criticism feminist theory mass media and the visual and fine arts have characterized the historical development of postmodernism Covering subjects from the Cold War and countercultures to the Latin American Boom and magic realism this History traces the genealogy of a literary tradition while remaining grounded in current scholarship It also presents new critical approaches to postmodern literature that will serve the needs of students and specialists alike Written

by a host of leading scholars this History will not only engage readers in contemporary debates but also serve as a definitive reference for years to come

The Transatlantic Zombie Sarah J. Lauro, 2015-07-15 Our most modern monster and perhaps our most American the zombie that is so prevalent in popular culture today has its roots in African soul capture mythologies The Transatlantic Zombie provides a more complete history of the zombie than has ever been told explaining how the myth s migration to the New World was facilitated by the transatlantic slave trade and reveals the real world import of storytelling reminding us of the power of myths and mythmaking and the high stakes of appropriation and homage Beginning with an account of a probable ancestor of the zombie found in the Kongolese and Angolan regions of seventeenth century Africa and ending with a description of the way in contemporary culture new media are used to facilitate zombie themed events Sarah Juliet Lauro plots the zombie s cultural significance through Caribbean literature Haitian folklore and American literature film and the visual arts The zombie entered US consciousness through the American occupation of Haiti the site of an eighteenth century slave rebellion that became a war for independence thus making the figuration of living death inseparable from its resonances with both slavery and rebellion Lauro bridges African mythology and US mainstream culture by articulating the ethical complications of the zombie as a cultural conquest that was rebranded for the American cinema As The Transatlantic Zombie shows the zombie is not merely a bogeyman representing the ills of modern society but a battleground over which a cultural war has been fought between the imperial urge to absorb exotic threatening elements and the originary Afro diasporic culture s preservation through a strategy of mythic combat

Global Art in Local Art Worlds Oscar Salemink, Amélia Siegel Corrêa, Jens Sejrup, Vibe Nielsen, 2023-03-30 This book explores the attribution and local negotiation of cultural valuations of artistic and art institutional practices around the world and considers the diverse ways in which these value attributions intersect with claims of universality and cosmopolitanism Taking Michael Herzfeld s notion of the global hierarchy of value as point of departure the volume brings together six empirical studies of the collection circulation classification and exhibition of objects in present day Brazil China India Japan South Africa and Indigenous Australia in light of Europe s loss of global hegemony Including reflections by a number of senior scholars the chapters demonstrate that the question of valuation lies at the heart of artistic and art institutional practices writ large including museum practices museum architecture galleries auction houses art fairs and biennales

The Taste of Art Silvia Bottinelli, Margherita d'Ayala Valva, 2017-06-01 The Taste of Art offers a sample of scholarly essays that examine the role of food in Western contemporary art practices The contributors are scholars from a range of disciplines including art history philosophy film studies and history As a whole the volume illustrates how artists engage with food as matter and process in order to explore alternative aesthetic strategies and indicate countercultural shifts in society The collection opens by exploring the theoretical intersections of art and food food art s historical root in Futurism and the ways in which food carries gendered meaning in popular film Subsequent sections analyze the ways in which artists challenge mainstream ideas

through food in a variety of scenarios Beginning from a focus on the body and subjectivity the authors zoom out to look at the domestic sphere and finally the public sphere Here are essays that study a range of artists including among others Filippo Tommaso Marinetti Daniel Spoerri Dieter Roth Joseph Beuys Al Ruppertsberg Alison Knowles Martha Rosler Robin Weltsch Vicki Hodgetts Paul McCarthy Luciano Fabro Carries Mae Weems Peter Fischli and David Weiss Janine Antoni El bieta Jab o ska Liza Lou Tom Marioni Rirkrit Tiravanija Michael Rakowitz and Natalie Jeremijenko Modern Art and the Life of a Culture Jonathan A. Anderson, William A. Dyrness, 2016-05-23 In 1970 Hans Rookmaaker published *Modern Art and the Death of a Culture* a groundbreaking work that considered the role of the Christian artist in society This volume responds to his work by bringing together a practicing artist and a theologian who argue that modernist art is underwritten by deeply religious concerns On Beckett, On! Jean-Michel Rabaté, 2025 This collection of essays was born from a wish to show to a wider audience how exciting and productive Samuel Beckett scholarship has become at a time when there are more essays and books written about Beckett than about any key modernist authors like Joyce and Woolf This volume contains numerous essays on Beckett that the *Journal of Modern Literature* has published in the last decade Their enduring quality proves that Beckett's oeuvre has maintained its appeal today because it attracts original scholars who are also interested in issues like philosophy psychoanalysis ethics contemporary history and literary theory Provided by publisher The Myth of Abstraction Andrea Meyertholen, 2021 An alternative genealogy of abstract art featuring the crucial role of 19th century German literature in shaping it aesthetically culturally and socially Once upon a time or more specifically in 1911 there was an artist named Wassily Kandinsky who created the world's first abstract artwork and forever altered the course of art history or so the traditional story goes A good story but not the full story *The Myth of Abstraction* reveals that abstract art was envisioned long before Kandinsky in the pages of nineteenth century German literature It originated from the written word described by German writers who portrayed in language what did not yet exist as art Yet if writers were already writing about abstract art why were painters not painting it To solve the riddle this book features the work of three canonical nineteenth century authors Heinrich von Kleist Johann Wolfgang von Goethe and Gottfried Keller who imagine theorize and describe abstract art in their literary writing sometimes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance *The Myth of Abstraction* writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary

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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

Breaching the Frame Pedro R. Erber, 2014-12-12 Circa 1960 artists working at the margins of the international art world breached the frame of canvas painting and ruptured the institutional frame of art Members of the Brazilian Neoconcrete group such as H lio Oiticica and Lygia Clark and their counterparts in Japan such

as Akasegawa Genpei and the Kansai based Gutai Art Association challenged the boundaries between art and non art between fiction and reality between visual artwork and its discursive frame In place of the indefinitely deferred promise of a revolution of the senses artists called for direct action here and now Pedro Erber situates the beginnings of these profound transformations of art in the politically charged debates on realism and abstraction and in the experiments of 1950s concrete poetry He shows how artists and critics in Brazil and Japan brought modern painting to a point of crisis that paved the way for the radical experiments of the 1960s generation In contrast to the dematerialization of the art object promoted by New York based critics and conceptual artists in the late 1960s avant garde artists and poets in Brazil and Japan embraced materiality as intrinsic and fundamental to their highly conceptual practices Breaching the Frame explores their uncannily contemporaneous trajectories tracing the emergence of participatory practices and theories that challenged the limits of aesthetic contemplation and redefined the politics of spectatorship *Not-Forgetting* Rosalyn Deutsche,2022-12-30

Explores contemporary art that challenges deadly desires for mastery and dominion Amid times of emboldened cruelty and perpetual war Rosalyn Deutsche links contemporary art to three practices that counter the prevailing destructiveness psychoanalytic feminism radical democracy and war resistance Deutsche considers how art joins these radical practices to challenge desires for mastery and dominion which are encapsulated in the Eurocentric conception of the human that goes under the name Man and is driven by deadly inclinations that Deutsche calls masculinist The masculinist subject as an individual or a group universalizes itself claims to speak on behalf of humanity and meets differences with conquest Analyzing artworks by Christopher D Arcangelo Robert Filliou Hans Haacke Mary Kelly Silvia Kolbowski Barbara Kruger Louise Lawler Martha Rosler James Welling and Krzysztof Wodiczko Deutsche illuminates the diverse ways in which they expose question and trouble the visual fantasies that express masculinist desire Undermining the mastering subject these artworks invite viewers to question the positions they assume in relation to others Together the essays in *Not Forgetting* written between 1999 and 2020 argue that this art offers a unique contribution to building a less cruel and violent society

American Culture in the 1990s Colin Harrison,2010-03-31 American Culture in the 1990s focuses on the dramaticcultural transformations of the last decade of the millennium Lodgedbetween the fall of Communism and the outbreak of the War on Terror the1990s was witness to America s expanding influence across the world but alsoa period of anxiety and social conflict National traumas such as the LosAngeles riots the Oklahoma City bombing and the impeachment of PresidentClinton lend an apocalyptic air to the decade but the book looks beyondthis to a wider context to identify new voices emerging in the nation Thisis one of the first attempts to bring together developments taking placeacross a range of different fields from Microsoft to the Internet fromblank fiction to gangsta rap from abject art to new independent cinema and from postfeminism to posthumanism Students of American culture andgeneral readers will find this a lively and illuminating introduction to acomplex and immensely varied decade Key Features 3 case studies per chapterfeaturing key

texts genres writers and artists Chronology of 1990s American Culture Bibliographies for each chapter 18 black and white illustrations *Better Off Dead* Deborah Christie, Sarah Juliet Lauro, 2011 What has the zombie metaphor meant in the past Why does it continue to be so prevalent in our culture This collection seeks to provide an archaeology of the zombie tracing its lineage from Haiti mapping its various cultural transformations and suggesting the post humanist direction in which the zombie is ultimately heading *Live Visuals* Steve Gibson, Stefan Arisona, Donna Leishman, Atsuo Tanaka, 2022-07-29 This volume surveys the key histories theories and practice of artists musicians filmmakers designers architects and technologists that have worked and continue to work with visual material in real time Covering a wide historical period from Pythagoras's mathematics of music and colour in ancient Greece to Castel's ocular harpsichord in the 18th century to the visual music of the mid 20th century to the liquid light shows of the 1960s and finally to the virtual reality and projection mapping of the present moment *Live Visuals* is both an overarching history of real time visuals and audio visual art and a crucial source for understanding the various theories about audio visual synchronization With the inclusion of an overview of various forms of contemporary practice in *Live Visuals* culture from VJing to immersive environments architecture to design *Live Visuals* also presents the key ideas of practitioners who work with the visual in a live context This book will appeal to a wide range of scholars students artists designers and enthusiasts It will particularly interest VJs DJs electronic musicians filmmakers interaction designers and technologists *The Present Prospects of Social Art History* Robert Slifkin, Anthony E. Grudin, 2021-03-25 *The Present Prospects of Social Art History* represents a major reconsideration of how art historians analyze works of art and the role that historical factors both those at the moment when the work was created and when the historian addresses the objects at hand play in informing their interpretations Featuring the work of some of the discipline's leading scholars the volume contains a collection of essays that consider the advantages limitations and specific challenges of seeing works of art primarily through a historical perspective The assembled texts along with an introduction by the co editors demonstrate an array of possible methodological approaches that acknowledge the crucial role of history in the creation reception and exhibition of works of art **How to Be Avant-Garde** Morgan Falconer, 2025-02-18 One of Literary Hub's Most Anticipated Books of 2025 The strange story of the twentieth century artists who sought to destroy art by transforming it into the substance of everyday life Art has poisoned our life proclaimed Dutch artist and De Stijl cofounder Theo van Doesburg Reacting to the tumultuous crises of the twentieth century especially the horrors of World War I avant garde artists and writers sought to destroy art by transforming it into the substance of everyday life Following the evolution of these revolutionary groups *How to Be Avant Garde* charts its pioneers and radical ideas From Paris to New York from Zurich to Moscow and Berlin avant gardists challenged the confines of the definition of art along with the confines of the canvas itself Art historian Morgan Falconer starts with the dynamic Futurist founder Filippo Tommaso Marinetti whose manifesto extolling speed destruction and modernity seeded avant gardes across Europe In turn Dadaists Hugo Ball and

Emmy Hennings sought to replace art with political cabaret and the Surrealists tried to exchange it for tools to plumb the unconscious. He guides us through the Russian Constructivists with their adventures in advertising and utopianism and then De Stijl with the geometric abstractions of Piet Mondrian. The Bauhaus broke more boundaries transmuting art into architecture and design. Finally the Situationists swapped art for politics with many of their ideas inspiring the 1968 Paris student protests. How to Be Avant Garde is a journey through the interlocking networks of these richly creative lives with their visions of a better world, their sometimes sympathetic but often strange and turbulent conversations, and their objects and writings that defied categorization.

The Organic Line Irene V. Small, 2024-10-08. A major rethinking of twentieth century abstract art mobilized by the work of Brazilian artist Lygia Clark. What would it mean to treat an interval of space as a line, thus drawing an empty void into a constellation of art and meaning-laden things? In this book, Irene Small elucidates the signal discovery of the Brazilian artist Lygia Clark in 1954: a fissure of space between material elements that Clark called the organic line. For much of the history of art, Clark's discovery, much like the organic line, has escaped legibility. Once recognized, however, the line has seismic repercussions for rethinking foundational concepts such as mark, limit, surface, and edge. A spatial cavity that binds discrepant entities together, the organic line transforms planes into flexible topologies, borders into membranes, and interstices into points of connection. As a paradigm, the organic line has profound historiographic implications as well, inviting us to set aside traditional notions of influence and origin in favor of what Small terms weak links and plagiotropic relations. These fragile, oblique, and transversal ties have their own efficacy, and Small's innovative readings of canonical modernist works such as Kazimir Malevich's Black Square, John Cage's 4'33" and Le Corbusier's machine à habiter, as well as contemporary works by such artists as Adam Pendleton, Ricardo Basbaum, and Mika Rottenberg, reveal the organic line's remarkable potential as an analytic instrument. Mobilizing a rich repertoire of archival sources and moving across multiple chronologies, geographies, and disciplines, this book invites us to envision modernism not as a stable construct defined by centers and peripheries, inclusions and exclusions, but as a topological field of interactive, destabilizing tensions. More than a history of a little-known artistic device, *The Organic Line: Toward a Topology of Modernism* is a user's guide and manifesto for reimagining modern and contemporary art for the present.

Tiny Surrealism Roger Rothman, 2012-12-01. New light on both Dalí's well-known and little-studied works and his work as a response to modernism through a focus on Dalí's identification with the small and the marginal.

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