
Contemporary Art A Very Short Introduction Julian Stallabrass

A Short History of Japanese Contemporary Art,
1990-2011

1989 to the Present

Defining Contemporary Art

Supercommunity

A Very Short Introduction

How New York Stole the Idea of Modern Art

A Pocket Guide to Key Movements, Works,

Themes & Techniques

Materiality

Social Forms: A Short History of Political Art

How to Write About Contemporary Art

Migration Through Contemporary Art

Contemporary Art

Vitamin C: Clay and Ceramic in Contemporary Art

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Mad Money, Mega Dealers, and the Rise of

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Display, Power and Privilege
On Contemporary Art
How to Read Contemporary Art
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Contemporary Art: A Very Short Introduction
Kafka: A Very Short Introduction
Who's Afraid of Contemporary Art?
Contemporary Art Book
What Is Contemporary Art?
The Big Picture
Do-It-Yourself Art Projects by Contemporary
Artists
Themes of Contemporary Art
A Pocket Guide
Before and After Superflat
Contemporary Art
Why Is That Art?
Diabolical Togetherness Beyond Contemporary
Art
Renaissance Art: A Very Short Introduction
The Contemporary Art Book

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Art A Very
Short
Introduction
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RICHARD

A Short
History of
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Contemporary

Art,
1990-2011
Oxford
University
Press
The subject of

leadership raises many questions: What is it? How does it differ from management and command? Are leaders born or bred? Who are the leaders? Do we actually need leaders? Inevitably, the answers are provocative and partial; leadership is a hugely important topic of debate. There are constant calls for 'greater' or 'stronger' leadership, but what this actually means, how

we can evaluate it, and why it's important are not very clear. In this Very Short Introduction Keith Grint prompts the reader to rethink their understanding of what leadership is. He examines the way leadership has evolved from its earliest manifestations in ancient societies, highlighting the beginnings of leadership writings through Plato, Sun Tzu, Machiavelli and others, to

consider the role of the social, economic, and political context undermining particular modes of leadership. Exploring the idea that leaders cannot exist without followers, and recognising that we all have diverse experiences and assumptions of leadership, Grint looks at the practice of management, its history, future, and influence on all aspects of society. ABOUT THE SERIES: The

Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

1989 to the Present
Phaidon Press

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? <u>Defining Contemporary Art</u> Oxford University Press, USA "First published in hardback as Beauty, 2009"--T.p. verso. <i>Supercommu- nity</i> Routledge Any discussion of Japanese contemporary art inevitably leads to the pop-culture fantasies of Takashi Murakami, Yoshitomo Nara and the other artists of the Superflat movement. But Japan as a whole has changed dramatically	after stumbling through a series of economic, social and ecological crises since the collapse of its "bubble" economy in the early 1990s. How did Murakami, Nara and Superflat become the dominant artistic vision of the Japan of today? What lies behind their imagery of a childish and decadent society unable to face up to reality? Written by a sociologist with an eye for sharp	observation and clear reportage, Before and After Superflat offers the first comprehensiv e history in English of the Japanese art world from 1990 up to the tsunami of March 2011, and its struggle to find a voice amidst Japan's economic decline and China's economic ascent. <u>A Very Short Introduction</u> MIT Press 'The avant- garde' is perhaps the most important and influential
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concept in the history of modern culture. For over a hundred years it has governed critical and historical assessment of the quality and significance of an artist or a work of art, in any medium—if these have been judged to be 'avant-garde', then they have been worthy of consideration. If not, then by and large they have not, and neither critics nor historians have paid them much

attention. In short, modern art is and has been whatever the 'avant-garde' has made, or has said it is. But very little attempt has been made to explore why 'the avant-garde' carries so much authority, or how it came to do so. What is more, the term remains a difficult one to define, and is often used in a variety of ways. What is the relation between 'the avant-garde' — that is, the social entity (the 'club') — and 'avant-

garde' qualities in a work of art (or design, or architecture, or any other cultural product)? What does 'avant-gardism' mean? Moreover, now that contemporary art seems to have broken all taboos and is at the centre of a billion-pound art market, is there still an 'avant-garde'? If so, what is the point of it and who are the artists concerned? In this Very Short Introduction, David

Cottington explores the concept of the 'avant-garde' and examines its wider context through the development of western modernity, capitalist culture, and the global impact of both. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a

new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable. **How New York Stole the Idea of Modern Art** Contemporary Art: A Very Short Introduction Franz Kafka is one of the most intriguing writers of the 20th century. In this text the author provides an

up-to-date introduction to Kafka, beginning with an examination of his life and then discussing some of the major themes that emerge in Kafka's work. *A Pocket Guide to Key Movements, Works, Themes & Techniques* Oxford University Press The Short Story of Art is a new and innovative introduction to the subject of art. Simply constructed, the book explores 50

key works, from the wall paintings of Lascaux to contemporary installations, and then links these to sections on art movements, themes, and techniques. The design of the book allows the student or art enthusiast to easily navigate their way around key periods, artists and styles. Accessible and concise, it simplifies and explains the most important and influential concepts in art, and shows

how they are linked. The book explains how, why, and when art changed, who introduced certain things, what they were, where they were produced, and whether they matter. It demystifies artistic jargon, giving readers a thorough understanding and broad enjoyment of art.

Materiality

OUP Oxford
An instant classic--a lively new introduction to contemporary art that stretches from Andy Warhol's

Brillo boxes to Marina Abramović'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 Abramović'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. Social Forms: A Short History of Political Art Oxford University Press Contemporary Art: A Very Short Introduction Oxford University Press *How to Write About*

Contemporary Art Oxford University Press "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.

Migration Through Contemporary Art

Prestel Verlag Contemporary art can be baffling and beautiful, provocative and disturbing. This pioneering book presents a new look at the controversial period between 1945 and 2015, when art and its traditional forms were called into question. It focuses on the relationship between American and European art, and

challenges previously held views about the origins of some of the most innovative ideas in art of this time. Major artists such as Jackson Pollock, Robert Rauschenberg, Andy Warhol, Joseph Beuys, Gerhard Richter, Louise Bourgeois, Cindy Sherman, Jeff Koons, and Shiran Neshat are all discussed, as is the art world of the last fifty years. Important

trends are also covered including Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and Performance Art. This revised and updated second edition includes a new chapter exploring art since 2000 and how globalization has caused shifts in the art world, an updated Bibliography, and 16 new, colour illustrations. Contemporary Art Thames &

Hudson 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.

**Vitamin C:
Clay and**

Ceramic in Contemporary Art Phaidon Press
Insightful and interdisciplinary, this book considers the movement of people around the world and how contemporary artists contribute to our understanding of it. In this timely volume, artists and thinkers join in conversation around the topic of global migration, examining both its cultural impact and the culture of migration

itself. Individual voices shed light on the societal transformations related to migration and its representation in 21st-century art, offering diverse points of entry into this massive phenomenon and its many manifestations. The featured artworks range from painting, sculpture, and photography to installation, video, and sound art, and their makers--including Isaac Julien, Richard

Mosse, Reena Saini Kallat, Yinka Shonibare MBE, and Do Ho Suh, among many others--hail from around the world. Texts by experts in political science, Latin American studies, and human rights, as well as contemporary art, expand upon the political, economic, and social contexts of migration and its representation . The book also includes three conversations in which artists discuss the complexity of making work about migration. Amid worldwide tensions surrounding refugee crises and border security, this publication provides a nuanced interpretation of the current cultural moment. Intertwining themes of memory, home, activism, and more, *When Home Won't Let You Stay* meditates on how art both shapes and is shaped by the public discourse on migration. *When Home Won't Let You Stay* David Zwirner Books The avant-garde movements of Dada and Surrealism continue to have a huge influence on cultural practice, especially in contemporary art, with its obsession with sexuality, fetishism, and shock tactics. In this new treatment of the subject, Hopkins focuses on the many debates surrounding

these movements: the Marquis de Sade's Surrealist deification, issues of quality (How good is Dali?), the idea of the 'readymade', attitudes towards the city, the impact of Freud, attitudes to women, fetishism, and primitivism. The international nature of these movements is examined, covering the cities of Zurich, New York, Berlin, Cologne, Barcelona, Paris, London, and recently discovered examples in Eastern Europe. Hopkins explores the huge range of media employed by both Dada and Surrealism (collage, painting, found objects, performance art, photography, film) , whilst at the same time establishing the aesthetic differences between the movements. He also examines the Dadaist obsession with the body-as-mechanism in relation to the Surrealists' return to the fetishized/erotized body.

ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make

interesting and challenging topics highly readable. Art Incorporated John Wiley & Sons 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.

Open Studio

Verso Books
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—explori
ng 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.

The Story of Contemporary Art Yale University Press
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.

On the Strange Place of Religion in Contemporary Art Carlton Publishing Group
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. *Mad Money, Mega Dealers, and the Rise of Contemporary Art* Laurence

King
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 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. Display, Power and Privilege Oxford University Press, USA From the Bronze Age mariners of the Mediterranean to contemporary sailors using satellite-based technologies, the history of navigation at sea, the art of finding a position and setting a course, is fascinating. The scientific and

technological developments that have enabled accurate measurements of position were central to exploration, trade, and the opening up of new continents, and the resulting journeys taken under their influence have had a profound influence on world history. In this Very Short Introduction Jim Bennett looks at the history of navigation, starting with the distinctive cultures of

navigation that are defined geographically - the Mediterranean Sea, and the Pacific, Indian, and Atlantic Oceans. He shows how the adoption of mathematical methods, the use of instruments, the writing of textbooks and the publication of charts all combined to create a more standardized practice. Methods such as longitude-finding by chronometer and lunar distance were complemente

d by the routine business of recording courses and reckoning position 'by account'. Bennett also introduces the incredible array of instruments relied on by sailors, from astrolabes, sextants, and chronometers, to our more modern radio receivers, electronic equipment, and charts, and highlights the crucial role played by the individual qualities of endeavor and resourcefulness from

mathematicians, scientists, and seamen in finding their way at sea.

The story of navigation combines the societal, the technical, and

the human, and it was vital for shaping the modern world.