

MAKING CONTEMPORARY ART

**HOW
MODERN
ARTISTS
THINK
AND
WORK**

Linda Weintraub

Thames & Hudson

Making Contemporary Art

Hood Museum of Art



Making Contemporary Art:

Making Contemporary Art Linda Weintraub, 2003 *Making Contemporary Art* is the ideal launchpad for anyone wanting to understand all the essential but sometimes elusive aspects of art making today In her inimitable voice accessible straightforward and jargon free Linda Weintraub explores the conceptual and practical concerns that go into making contemporary art Six clearly defined thematic sections Scoping an Audience Sourcing Inspiration Crafting and Artistic Self Expressing an Artistic Attitude Choosing a Mission and Measuring Success draw on the work of forty contemporary artists including Matthew Barney Chris Ofili Isaac Julien Nan Goldin and Mariko Mori to create a complex understanding of how to make and look at contemporary art A series of interviews with various artists sheds light on every aspect of their work from how they conceive and create their pieces to their more prosaic practical concerns In addition to being a fine read for anyone who simply wants to understand how to look at contemporary art *Making Contemporary Art* is also an exceptional teaching tool and one that plugs a huge gap in the art education market Product description

In the Making Linda Weintraub, 2003 A creative poetic biography based on the dreams and many thoughts of the author Tim O Bryan A Pittsburgh Pennsylvania native former South Carolinian who now lives in Ohio with his wife and kids **Making contemporary art**

Linda Weintraub, 2003 **The Making of Indigenous Australian Contemporary Art** Marie Geissler, 2021-01-06 This publication brings together existing research as well as new data to show how Arnhem Land bark painting was critical in the making of Indigenous Australian contemporary art and the self determination agendas of Indigenous Australians It identifies how when and what the shifts in the reception of the art were especially as they occurred within institutional exhibition displays Despite key studies already being published on the reception of Aboriginal art in this area the overall process is not well known or always considered while the focus has tended to be placed on Western Desert acrylic paintings This text however represents a refocus and addresses this more fully by integrating Arnhem Land bark painting into the contemporary history of Aboriginal art The trajectory moves from its understanding as a form of ethnographic art to seeing it as conceptual art and appreciating it for its cultural agency and contemporaneity The Making of Modern Art Michael

Peppiatt, 2020-05-05 A new collection of key texts from a leading critic of modern art The critic Michael Peppiatt has been described by Art Newspaper as the best art writer of his generation For more than 50 years he has written trenchant and lively dispatches from the center of the international art world In this new volume of key works Peppiatt gives his unique insight into the making collection display and interpretation of modern art Covering the whole spectrum of modern art from pioneers such as Gustav Klimt and Chaim Soutine to collectors and dealers who played a pivotal role in the modern art world to artists such as Francis Bacon Bill Jacklin and Frank Auerbach with whom he had close relationships Peppiatt interweaves personal anecdote with critical judgment Each text is accompanied by a new short introduction written in Peppiatt's signature vivid and jargon free style in which he contextualizes his writings and reflects on significant moments in a lifetime

of artistic engagement This volume will provide readers with an exhilarating tour of 20th century art *Making Memory Matter* Lisa Saltzman, 2006-10-02 In an ancient account of painting's origins a woman traces the shadow of her departing lover on the wall in an act that anticipates future grief and commemoration Lisa Saltzman shows here that nearly two thousand years after this story was first told contemporary artists are returning to similar strategies of remembrance ranging from vaudevillian silhouettes and sepulchral casts to incinerated architectures and ghostly processions Exploring these artists' work Saltzman demonstrates that their methods have now eclipsed painting and traditional sculpture as preeminent forms of visual representation She pays particular attention to the groundbreaking art of Krzysztof Wodiczko who is known for his projections of historical subjects Kara Walker who creates powerful silhouetted images of racial violence in American history and Rachel Whiteread whose work centers on making casts of empty interior spaces Each of the artists Saltzman discusses is struggling with the roles that history and memory have come to play in an age when any historical statement is subject to question and doubt In identifying this new and powerful movement she provides a framework for understanding the art of our time **Modern Art in the Making** Bernard S. Myers, 1959 **Biennial Boom** Paloma Checa-Gismero, 2024-07-05 In *Biennial Boom* Paloma Checa Gismero traces an archeology of contemporary art biennials to uncover the processes that prompted these exhibitions to become the global art world's defining events at the end of the twentieth century Returning to the early post Cold War years Checa Gismero examines the early iterations of three well known biennials at the borders of North Atlantic liberalism the Bienal de La Habana inSITE and Manifesta She draws on archival and oral history fieldwork in Cuba Mexico the US Mexico borderlands and the Netherlands showing how these biennials reflected a post Cold War optimism for a pacified world by which artistic and knowledge production would help mend social political and cultural divisions Checa Gismero argues that in reflecting this optimism biennials facilitated the conversion of subaltern aesthetic genealogies into forms that were legible to a nascent cosmopolitan global elite all under the pretense of cultural exchange By outlining how early biennials set the basis for what is now recognized as global contemporary art Checa Gismero intervenes in previous accounts of the contemporary art world in order to better understand how it became the exclusionary rarified institution of today *A Companion to Contemporary Art in a Global Framework* Jane Chin Davidson, Amelia Jones, 2023-10-16 *A Companion to Contemporary Art in a Global Framework* explores the ways specialists and institutions in the fine arts curation cultural studies and art history have attempted to situate art in a more global framework since the 1980s Offering analyses of the successes and setbacks of these efforts to globalize the art world this innovative volume presents a new and exciting way of considering art in its global contexts Essays by an international panel of leading scholars and practicing artists assert that what we talk about as art is essentially a Western concept thus any attempts at understanding art in a global framework require a revising of established conceptual definitions Organized into three sections this work first reviews the history and theory of the visual arts since 1980 and introduces

readers to the emerging area of scholarship that seeks to place contemporary art in a global framework The second section traces the progression of recent developments in the art world focusing on the historical and cultural contexts surrounding efforts to globalize the art world and the visual arts in particular global and transnational frameworks The final section addresses a wide range of key themes in contemporary art such as the fundamental institutions and ontologies of art practice and the interactions among art politics and the public sphere A Companion to Contemporary Art in a Global Framework is essential reading for undergraduate and graduate students scholars researchers and general readers interested in exploring global art beyond the traditional Euro American context **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 Contemporary Art Alexander Dumbadze,Suzanne Hudson,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 Sof a Hern ndez Chong Cuy David Joselit Michelle Kuo Raqs Media Collective and Jan Verwoert A stimulating guide that will encourage polemical interventions and foster critical dialogue among both students and art aficionados Making History Wu Hung,2008 This volume analyzes the cultural origins precedents influences and

aspirations of the contemporary Chinese artists Modern and Contemporary Art at Dartmouth Hood Museum of Art, 2009
 Modern and Contemporary Art at Dartmouth focuses on post 1945 painting sculpture works on paper photography and new media including interactive and multimedia works The catalogue comprises several extensive entries on areas of strength in the Hood Museum of Art's modern and contemporary collections as well as over one hundred color illustrated entries on individual works many of which have never before been published Featured artists include El Anatsui Romare Bearden Alexander Calder Bob Haozous Juan Munoz Alice Ned Amir Nom Mark Rothko Ed Ruscha Alison Saar Richard Serra and Lorna Simpson Book Jacket The Making of a Contemporary Art Gallery Audrey Yeo, 2016 **The postsocialist contemporary** Octavian Esanu, 2021-11-23 The postsocialist contemporary joins a growing body of scholarship debating the definition and nature of contemporary art It comes to these debates from a historicist perspective taking as its point of departure one particular art programme initiated in Eastern Europe by the Hungarian American billionaire George Soros First implemented in Hungary the Soros Center for Contemporary Art SCCA expanded to another eighteen ex socialist countries throughout the 1990s Its mission was to build a western open society by means of art This book discusses how network managers and artists participated in the construction of this new social order by studying the programme's rise evolution impact and broader ideological and political consequences Rather than recounting a history it engages critically with contemporary art as the aesthetic paradigm of late capitalist market democracy **Modern in the Making** Austin Porter, Sandra Zalman, 2020-10-29 Today the Museum of Modern Art is widely recognized for establishing the canon of modern art yet in its early years the museum considered modern art part of a still unfolding experiment in contemporary visual production By bracketing MoMA's early history from its later reputation this book explores the ways the Museum acted as a laboratory to set an ambitious agenda for the exhibition of a multidisciplinary idea of modern art Between its founding in 1929 and its 20th anniversary in 1949 MoMA created the first museum departments of architecture and design film and photography in the country marshaled modern art as a political tool and brought consumer culture into a versatile yet institutional context Encompassing 14 essays that investigate the diversity of modern art this volume demonstrates how MoMA's programming shaped a version of modern art that was not elitist but fundamentally intertwined with all levels of cultural production The Making of Modern Art Yashodhara Dalmia, 2001-08-09 This Pioneering Book Is An Authentic Portrayal Of The Formative Years Of Modern Indian Art When Its Parameters Were Being Established Looks At Painters As Diverse As M F Hussain S M Raza F N Souza K H Ara Tyeb Mehta Ram Kumar Among Many Others What was Contemporary Art? Richard Meyer, 2013 Contemporary art in the early twenty first century is often discussed as though it were a radically new phenomenon unmoored from history Yet all works of art were once contemporary to the artist and culture that produced them In What Was Contemporary Art Richard Meyer reclaims the contemporary from historical amnesia exploring episodes in the study exhibition and reception of early twentieth century art and visual culture

Making Art History Elizabeth Mansfield, 2014-05-01 Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums publishing houses and universities school boards and professional organizations political parties and multinational corporations The text is split into four thematic sections each of which begins with a short introduction from the editor the sections include Border Patrols addresses the artistic canon and its relationship to the ongoing war on terror globalization and the rise of the Belgian nationalist party The Subjects of Art History questions whether art and history are really what the discipline seeks to understand Instituting Art History concerns art history and its relation to the university and raises questions about the mission habits ethics and limits of university today Old Master New Institutions shows how art history and the museum respond to nationalism corporate management models and the culture wars Museums and Contemporary Art Xiao Jin Zou, Rhode Island School of Design. Department of Teaching + Learning in Art + Design, 2012

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