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David Coltington
MODERN ART
A Very Short Introduction

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Modern Art A Very Short Intro

Jela Krecic



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Contemporary Art: A Very Short Introduction Julian Stallabrass, 2020-12-10 Contemporary art has never been so popular but the art world is changing In a landscape of

increasing globalization there is growing interest in questions over the nature of contemporary art today and the identity of who is controlling its future In the midst of this contemporary art continues to be a realm of freedom where artists shock break taboos flout generally received ideas and switch between confronting viewers with works of great emotional profundity and jaw dropping triviality In this Very Short Introduction Julian Stallabrass gives a clear view on the diverse and rapidly moving scene of contemporary art Exploring art s striking globalisation from the 1990s onwards he analyses how new regions and nations such as China have leapt into astonishing prominence over turning the old Euro American dominance on aesthetics Showing how contemporary art has drawn closer to fashion and the luxury goods market as artists have become accomplished marketers of their work Stallabrass discusses the reinvention of artists as brands This new edition also considers how once powerful art criticism has mutated into a critical and performative writing at which many artists excel Above all behind the insistent rhetoric of freedom and ambiguity in art Stallabrass explores how big business and the super rich have replaced the state as the primary movers of the contemporary art scene especially since the financial crisis and become a powerful new influence over the art world 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 *The Avant Garde: A Very Short Introduction* David

Cottington,2013-01-31 The avant garde is perhaps the most important and influential 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 **After Modern Art** David Hopkins,2018 A beautifully illustrated new

edition of this pioneering study of art since 1945 Focussing mainly on the relationship between American and European Art this book offers an up to date introduction to the major artists and movements of recent years **Deception in Modern Art and Hollywood** Jela Krecic,2025-07-24 Over the last 200 years a paradoxical fear of deception has grown in the fields of art and popular culture modes of expression that are traditionally dedicated to creating illusory artificial worlds More and more fiction is expected to reflect what we perceive to be reality and simultaneously to indicate to viewers that they are dealing with deceptive strategies But what if fabrications are not devoid of truth What if art and popular culture with all their fakery can critically and convincingly tackle individual or political predicaments And what if as Jacques Lacan put it truth has the structure of a fiction Deception in Modern Art and Hollywood pursues this topic on several levels It explores the philosophical implications of being in the know and the fear of deception within the theoretical frame of Hegelian dialectics and Lacanian psychoanalysis Meanwhile a Marxist theoretical tradition from Theodor Adorno to Fredric Jameson and Louis Althusser is used to conceptualize the broader historical social and political implications of these ideas Ranging from the late nineteenth century to the present day this exciting text takes psychoanalytic and Marxist theory to classic Hollywood themes of appearance mediation indirection and deception It presents a novel understanding of our ongoing entangled affair with moving images and the emancipatory messages that they contain 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 **Dada and Surrealism: A Very Short Introduction** David Hopkins,2004-04-08 A stimulating introduction to the many debates surrounding the Dadaist and Surrealist movements such as the Marquis de Sade s position as a Surrealist deity attitudes towards the city the impact of Freud and attitudes towards women *Contemporary Art and the Display of Ancient Egypt* Alice Stevenson,2025-01-16 Artistic interventions are now a popular means of delivering fresh perspectives on museum displays including in galleries devoted to ancient Egypt Installations are commonly said to put the past and present into dialogue with each other offering external critical voices on the work of

decolonisation Contemporary Art and the Display of Ancient Egypt argues that the contemporary and the ancient do not necessarily inform each other Instead they are mediated by and mediations of the museum that produces them Rather than explore how contemporary artists have been inspired by Egypt this book examines how they have shaped the language and discourse around study of the Egyptian past by looking at the wider field of public display in which both have been historically situated Building on this critical history of practice the book draws from experiments in bringing contemporary artistic sculptures conceptual pieces multimedia films sounds smells and performances into galleries at the British Museum in London the Egyptian Museum in Turin and the State Museum of Egyptian Art in Munich These are used to explore what contemporary art does in these spaces the motivations for inviting artists in and the legacies of those interventions It ends with a reflection on how academics and curators can be involved in the creative process and how artists contribute to academic research Praise for Contemporary Art and the Display of Ancient Egypt This is an important and innovative study on the recent history of incorporating art installations in galleries of Egyptian antiquities Offering a thoughtful critical analysis of the ways in which contemporary art and ancient artefacts are juxtaposed in museum settings the book calls for a more nuanced and politically engaged practice of collaboration between artists and Egyptologists Stephanie Moser University of Southampton Archaeologist Alice Stevenson provides a thoughtful consideration of the goals and intent behind contemporary art interventions in exhibitions of ancient Egyptian art She challenges the curators scholars and museum professionals who design these exhibitions to move beyond the simplistic ancient art contemporary art juxtaposition and instead use contemporary art interventions to create spaces for both artistic and academic insight and inspiration I look forward to such dialogue Kara Cooney UCLA

Reviewing **Modern Art A Very Short Intro**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Modern Art A Very Short Intro**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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