

MAKING CONTEMPORARY ART

**HOW
MODERN
ARTISTS
THINK
AND
WORK**

Linda Weintraub

Thames & Hudson

Making Contemporary Art

Glenn Adamson



Making Contemporary Art:

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 *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

Making contemporary art Linda Weintraub, 2003 *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

Making History Wu Hung, 2008 This volume analyzes the cultural origins precedents influences and aspirations of the contemporary Chinese artists

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 Modern Art in the Making Bernard S. Myers, 1959 Museums and Contemporary Art Xiao Jin Zou, Rhode Island School of Design. Department of Teaching + Learning in Art + Design, 2012 *The Making of a Contemporary Art Gallery* Audrey Yeo, 2016 **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 *Art in the Making* Glenn Adamson, 2016-06-21 The first book to address the significance of the materials and methods used to make contemporary artworks Today artists are able to create using multiple methods of production from painting to digital technologies to crowdsourcing some of which would have been unheard of just a few decades ago Yet even as our means of making art become more extraordinary and diverse they are almost never addressed in their specificity While critics and viewers tend to focus on the finished products we see in museums and galleries authors Glenn Adamson and Julia Bryan Wilson argue that the materials and processes behind the scenes used to make artworks are also vital to current considerations of authorship and to understanding the economic and social contexts from which art emerges This wide ranging exploration of different methods and media in art since the 1950s includes nine chapters that focus on individual processes of making Painting Woodworking Building Performing Tooling Up Cashing In Fabricating Digitizing and Crowdsourcing Detailed examples are interwoven with the discussion including visuals that reveal the intricacies of techniques and materials Artists featured include Ai Weiwei Alice Aycock Isa Genzken Los Carpinteros Paul Pfeiffer Doris Salcedo Santiago Sierra and Rachel Whiteread *Some Ways of Making Nothing* Curt Cloninger, 2021-02-18 What if all works of art were better understood as functioning apparatuses entangling their human audiences in experiences of becoming What if certain works of art were even able to throw the brakes on becoming altogether making nothings rather than somethings What would be the ethical value of making nothing of stalling becoming and how might such nothings even be made *Some Ways of Making Nothing* Apophatic Apparatuses in Contemporary Art

borrows its understanding of apparatuses from quantum mechanics and the process philosophy of Alfred North Whitehead and its understanding of nothing from apophatic negative theology It then proposes a new way of understanding art applying this understanding to artworks by Arakawa and Gins Robert Fludd David Crawford Joshua Citarella William Pope L and Haim Steinbach Philosophy physics theology and media theory are traversed and involved in order to understand art differently so that it might be made to matter more *Some Ways of Making Nothing* Curt Cloninger,2021-02-18 What if all works of art were better understood as functioning apparatuses entangling their human audiences in experiences of becoming What if certain works of art were even able to throw the brakes on becoming altogether making nothings rather than somethings What would be the ethical value of making nothing of stalling becoming and how might such nothings even be made *Some Ways of Making Nothing* Apophatic Apparatuses in Contemporary Art borrows its understanding of apparatuses from quantum mechanics and the process philosophy of Alfred North Whitehead and its understanding of nothing from apophatic negative theology It then proposes a new way of understanding art applying this understanding to artworks by Arakawa and Gins Robert Fludd David Crawford Joshua Citarella William Pope L and Haim Steinbach Philosophy physics theology and media theory are traversed and involved in order to understand art differently so that it might be made to matter more **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

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

Since '45 Katy Siegel, 2013-06-01 *Since 45* details the collision of American history and modern art Since World War II New York has been the indisputable center of the art world and as Katy Siegel shows it has had a profound influence on the preoccupations that contemporary art would come to have Tracing art history over the past decades she shows how anxieties over race mass culture the individual suburbia apocalypse and nuclear destruction have supplanted the legacy of European artistic traditions Siegel's study encompasses a variety of works including Rothko's planes of color Warhol's serial silkscreens Richard Prince's cowboys Robert Longo's *Men in Cities* Faith Ringgold's *Black Light* and Laurie Simmons's dollhouses and moves fluidly from discussions of artists works art museums and galleries to cultural influences and significant historical events Rather than arguing on nationalist grounds or viewing American culture as representative of a now devalued nation Siegel explores how American culture dominated not only American artists but created conditions that now after the full globalization of the art world affect artists around the world *Since 45* will interest all readers engaged in post war and contemporary art in the United States and beyond

A new democracy project Shir Ly Camin, 2005 *Making Time* Amy Cappellazzo, Adriano Pedrosa, Peter Wollen, Palm Beach Institute of Contemporary Art, 2000 As light is to painting so is time to video For centuries time in art had been connected to the idea of permanence and then since the 60s performance But where is time now In an age when global events are shared worldwide in real time artists have responded by producing works that challenge our conventional notions of time by altering clocks memory constancy documentation movements and actions Time after all is a universal language yet it is perhaps the least commonly understood *Making Time* attempts to clarify that gap Beginning with many influential single channel video works from the 60s and early 70s including Andy Warhol's *Empire* and Gilbert George's *Singing Sculpture* *Making Time* traces time based work through the present juxtaposing these experimental works against narrative works from the same period Essays by Peter Wollen Adriano Pedrosa and Amy Cappellazzo look into the past and present of time as a material in video and film

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

History in Contemporary Art and Culture Paul O'Kane, 2022-07-29 This unique book offers guidance for contemporary art practices in dialogue with history story memory and tradition Artist and lecturer Paul O Kane uses innovative and creative means informed by a storytelling tradition as well as academic research to make connections between contemporary art history and the past The aim of this book is to give readers a sense of the profundity of historical questions while making the challenge inviting welcoming and manageable It is designed to set out an expansive inclusive and diverse range of potential directions and speculations from which students can develop personal paths of enquiry This is achieved by writing and designing the text in an accessible way and providing a range of ways in A series of carefully chosen references examples key texts and possible essay questions are chosen and pitched at various levels and can be close read discussed digested and responded to either verbally or in the form of a presentation or essay Written primarily for a broad range of fine arts students this book encourages readers to reconsider their studies and art practices in light of a historical perspective enhanced by creative contributions from artists imaginative philosophers and influential cultural commentators

Ignite the flame of optimism with is motivational masterpiece, **Making Contemporary Art** . In a downloadable PDF format (Download in PDF: *), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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