



# Modern Art And The Object

**Jutta Vinzent**



## **Modern Art And The Object:**

**Modern Art And The Object** Ellen H. Johnson, 2019-03-04 This book is devoted to a reexamination of modern art from the point of view of the artist's approach to the object. It chronicles the complex changing relationship between art and the object over the past hundred years, a fundamental organicism relationship as one thing grows out of another. **Modern Art and the Object** ELLEN H. JOHNSON, Taylor & Francis Group, 2019-06-28

**The Changing Boundaries and Nature of the Modern Art World** Richard Kalina, 2021-04-08 Concentrating on the shifting boundaries and definition of art, Richard Kalina offers a panoramic view of the contemporary art scene over the last 30 years. His focus is on the ongoing development of concepts, the transformation of art worlds, and the social matrices in which they are created. Discussing painting in general and abstract painting in particular, his survey takes in photorealism, sculpture, and art forms found outside of the modernist tradition. Kalina's group of artists includes Mel Bochner, Joan Mitchell, Cy Twombly, Franz West, and Alma Thomas, who in their ongoing projects explicitly or implicitly questioned the aesthetic assumptions of their times. Merging an examination of animating philosophies and context, political, social, and personal, with a sharply focused look at the works of art themselves, Kalina brings us closer to understanding the social matrices in which art is embedded and responds to bigger questions about the object nature of the work of art in today's world.

From Space in Modern Art to a Spatial Art History Jutta Vinzent, 2019-12-02 This book traces artists' theories of constructive space in the first half of the twentieth century. Drawing on these concepts and recent theories on space, it develops a methodology termed Spatial Art History that conceives of artworks as physical spatio-temporal things which produce the social to overcome the reductive understanding of art as a mere mirror or facilitator of society.

**Dictionary Of Modern Art** Matthew Baigell, 2021-12-13 Alphabetically arranged and crossreferenced entries provide background information on major American painters, sculptors, printmakers, and photographers, plus important topics and movements central to American art from the sixteenth century to the present.

**The Contingent Object of Contemporary Art** Martha Buskirk, 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades. In this book, Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art. Among other practices, contemporary artists have employed mass-produced elements, impermanent materials, and appropriated imagery; have incorporated performance and video; and have created works through instructions carried out by others. Furthermore, works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent. Buskirk begins with questions of authorship raised by minimalists' use of industrial materials and methods, including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists' works. Examining recent examples of appropriation, she finds precedents in pop art and the early twentieth-century readymade and explores the intersection of contemporary artistic copying and the system of copyrights, trademarks, and brand names characteristic of other forms of

commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality *Boundaries of Modern Art* Richard Pooler, 2013-02-04 Conceptual art in the Western world is in crisis That is the view of many people who are disillusioned with what they regard as its attention seeking antics where artists themselves have proudly proclaimed the death of art Why has art been on this road to destruction and how did it get there How does one make sense of the bewildering complexity of Conceptual art and how does one extract meaning from its diverse and sometimes bizarre manifestations This predicament needs explanation and an exploration of the theoretical underpinnings of modern and contemporary art and a means to evaluate it This book starts with a summarised overview of the major art movements since the beginning of the twentieth century a tracing of the extraordinary journey that art has followed in modern times The next part considers contemporary art movements to explore whether they have value and how that value can be determined Are the activities that take place in the name of art actually art Or as some would have it is it a gigantic sham manipulated by clowns to make a trap for fools To some it is an outrage that modern and contemporary artists can splash paint around quickly and freely with a modicum of skill or assemble a range of found objects and regard themselves as gifted and creative artists Others see this as a new forward rolling wave with art at last released from the suffocation and restrictions of the past The rules have been cast aside There are fresh ways of exploring and seeing the world and expressing it freely The world is constantly changing and art must change with it Modern art has followed a long journey Traditions have been largely cast aside and replaced with an unceasing search for the new Our apparent progress is now being questioned Where do we go from here Are we on the right road The second half of this book discusses how we can make sense of contemporary art and assign value to an artwork Traditional painting and sculpture have physical limits Conceptual art does not This is a new freedom but is it freedom for art or freedom from art

*A Dictionary of Modern and Contemporary Art* Ian Chilvers, John Graves-Smith, 2009 This unique and authoritative reference work contains more than 2 000 clear and concise entries on all aspects of modern and contemporary art Its impressive range of terms includes movements styles techniques artists critics dealers schools and galleries There are biographical entries for artists worldwide from the beginning of the 20th century through to the beginning of the 21st from the Finnish architect Alvar Aalto to the French sculptor Jacques Zwobada With international coverage indications of public collections and publicly sited works and in depth entries for key topics for example Cubism and abstract art this dictionary is

a fascinating and thorough guide for anyone with an interest in modern and contemporary culture amateur or professional Formerly the Dictionary of 20th Century Art the text has been completely revised and updated for this major new edition 300 entries have been added and it now contains entries on photography in modern art With emphasis on recent art and artists for example Damien Hirst it has an exceptionally strong coverage of art from the 1960s which makes it particularly ideal for contemporary art enthusiasts Further reading is provided at entry level to assist those wishing to know more about a particular subject In addition this edition features recommended web links for many entries which are accessed and kept up to date via the Dictionary of Modern Art companion website The perfect companion for the desk bedside table or gallery visits A Dictionary of Modern and Contemporary Art is an essential A Z reference work for art students artists and art lovers

Frameworks for Modern Art Jason Gaiger, 2003-01-01 This generously illustrated volume the first in the Art of the Twentieth Century series introduces and explores a range of contemporary issues and debates about art and its place in the wider culture today The opening chapter discusses key concepts such as modernity modernism autonomy spectatorship and globalization Four case studies follow each devoted to a specific work of art across the span of the century Marcel Duchamp's Bottlerack Barnett Newman's Eve Ana Mendieta's Silueta series and Yarla by the Australian Aboriginal Yuendumu community These works have been selected not only for their intrinsic interest but also for the way in which they open up wider questions of meaning and interpretation that are central to understanding twentieth century art **Objects of Desire** Margit Rowell, 1997 Exhibition 5 25 8 26 97 Dist by Abrams Explores the genre in the 20th c **Contemporary Art and Memory** Joan Gibbons, 2007-12-19 Whether exploring the intimate recollections which make up the artist's own life history or questioning the way the gallery and museum present public memory contemporary art it would seem is haunted by the past Contemporary Art and Memory is the first accessible survey book to explore the subject of memory as it appears in its many guises in contemporary art Looking at both personal and public memory Gibbons explores art as autobiography the memory as trace the role of the archive revisionist memory and postmemory as well as the absence of memory in oblivion Grounding her discussion in historical precedents Gibbons explores the work of a wide range of international artists including Yinka Shonibare MBE Doris Salcedo Keith Piper Jeremy Deller Judy Chicago Louise Bourgeois Tracey Emin Felix Gonzalez Torres Christian Boltanski Janet Cardiff Bill Fontana Pierre Huyghe Susan Hiller Japanese photographer Miyako Ishiuchi and new media artist George Legrady Contemporary Art and Memory will be indispensable to all those concerned with the ways in which artists represent and remember the past *The Object of Performance* Henry M. Sayre, 1989 Looks at the development of American avant garde art including performance art environmental art conceptual art video and photo realism **Contemporary Art and Digital Culture** Melissa Gronlund, 2016-12-08 Contemporary Art and Digital Culture analyses the impact of the internet and digital technologies upon art today Art over the last fifteen years has been deeply inflected by the rise of the internet as a mass cultural and socio political medium while also responding to urgent economic

and political events from the financial crisis of 2008 to the ongoing conflicts in the Middle East This book looks at how contemporary art addresses digitality circulation privacy and globalisation and suggests how feminism and gender binaries have been shifted by new mediations of identity It situates current artistic practice both in canonical art history and in technological predecessors such as cybernetics and net art and takes stock of how the art world infrastructure has reacted to the internet s promises of democratisation An invaluable resource for undergraduate and postgraduate students of contemporary art especially those studying history of art and art practice and theory as well as those working in film media curation or art education Melissa Gronlund is a writer and lecturer on contemporary art specialising in the moving image From 2007 2015 she was co editor of the journal Afterall and her writing has appeared there and in Artforum e flux journal frieze the NewYorker com and many other places

**The Advaita of Art** Harsha V. Dehejia, The Authority of Everyday Objects Paul Betts, 2007-12-07 Paul Betts first came to my attention through his pioneering article on the post 1945 Bauhaus myth as a joint German American venture This book is a landmark study of cultural continuities and ruptures institutional realignments and individual careers that introduces a breath of fresh air into a field of research long staled by received ideas It demonstrates the rewards of approaching the years from 1933 to 1945 as a revealing window onto the subsequent history of West Germany Wolfgang Schivelbusch The Authority of Everyday Objects is a small gem of the new cultural history This is a work of striking originality and insight that fits the development of industrial design in postwar Germany into the country s broader social cultural and political history constructing an analytical narrative that carries from the Third Reich into the Cold War It illuminates not merely cultural transformation but the wider social history of twentieth century Germany Stanley G Payne author of A History of Fascism 1914 1945 The Authority of Everyday Objects is a refreshing innovative and convincing approach to post World War II Western consumer society Design as a weapon in Cold War competition and as a vehicle for German redemption by revitalizing Bauhaus traditions is thoroughly researched and wonderfully presented in Paul Betts book This well illustrated work convinces the reader that design was a part of gluecklich Leben lucky life and schoen wohnen beautiful living and a factor in the politicization of material culture Ivan T Berend author of Decades of Crisis Central and Eastern Europe before World War II and History Derailed Central and Eastern Europe in the Long Nineteenth Century 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

**History and Art History** Nicholas Chare, Mitchell B. Frank, 2020-11-29 Through a series of cross disciplinary and interdisciplinary interventions leading international scholars of history and art history explore ways in which the study of images enhances knowledge of the past and informs our understanding of the present Spanning a diverse range of time periods and places the contributions cumulatively showcase ways in which ongoing dialogue between history and art history raises important aesthetic ethical and political questions for the disciplines The volume fosters a methodological awareness that enriches exchanges across these distinct fields of knowledge This innovative book will be of interest to scholars in art history cultural studies history visual culture and historiography

**Religion and Contemporary Art** Ronald R. Bernier, Rachel Hostetter Smith, 2023-05-11 Religion and Contemporary Art sets the theoretical frameworks and interpretive strategies for exploring the re emergence of religion in the making exhibiting and discussion of contemporary art Featuring essays from both established and emerging scholars critics and artists the book reflects on what might be termed an accord between contemporary art and religion It explores the common strategies contemporary artists employ in the interface between religion and contemporary art practice It also includes case studies to provide more in depth treatments of specific artists grappling with themes such as ritual abstraction mythology the body popular culture science liturgy and social justice among other themes It is a must read resource for working artists critics and scholars in this field and an invitation to new voices curious about its promises and possibilities

Still Life Fernando Domínguez Rubio, 2020-08-20 How do you keep the cracks in Starry Night from spreading How do you prevent artworks made of hugs or candies from disappearing How do you render a fading photograph eternal or should you attempt it at all These are some of the questions that conservators curators registrars and exhibition designers dealing with contemporary art face on a daily basis In Still Life Fernando Domínguez Rubio delves into one of the most important museums of the world the Museum of Modern Art MoMA in New York to explore the day to day dilemmas that museum workers face when the immortal artworks that we see in the exhibition room reveal themselves to be slowly unfolding disasters Still Life offers a fascinating and detailed ethnographic account of what it takes to prevent these disasters from happening Going behind the scenes at MoMA Domínguez Rubio provides a rare view of the vast technological apparatus from climatic infrastructures and storage facilities to conservation labs and machine rooms and teams of workers from conservators and engineers to guards and couriers who fight to hold artworks still As MoMA reopens after a massive

expansion and rearranging of its space and collections Still Life not only offers a much needed account of the spaces actors and forms of labor traditionally left out of the main narratives of art but it also offers a timely meditation on how far we as a society are willing to go to keep the things we value from disappearing into oblivion *Creative Thinking* C J

Hollins, 2012-01-28 What would C zanne Monet Picasso Kandinsky and the other founders of modern art think of Damien Hirst s shark in formaldehyde or Tracey Emin s unmade bed Has modern art moved on since the breakthroughs of these early pioneers or are we going round in circles Has modern art merely become a carnival of the shocking grotesque and ridiculous because modern artists have failed to comprehend what Modernism emerged to explore Have modern artists become so intoxicated by the need for notoriety and celebrity status that they are no longer interested in the quest for a genuine art experience In this collection of essays written between 1968 and 2010 C J Hollins reveals his thoughts on these questions in an unflinching attempt to open our eyes to the enigma of modern art From early cave paintings and traditional masterpieces Hollins explores the development of art ending at the current crisis point of our times More importantly he offers concrete theories of what the modern artist should be striving to achieve to move us closer to a new way of perceiving the world



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