

Themes Of Contemporary Art Visual Art After 1980

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Themes of Contemporary Art - Jean Robertson; Craig ... "Themes of contemporary art: visual art after 1980" by Jean Robertson and Craig McDaniel. I just got it a few weeks ago and haven't had the time to read it, but very quickly I can tell you some themes it contains: Globalization ; Social experience in art; Identity: identity and politics, construction of identity, post identity. The body; Time; Memory; Place

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Download [PDF] Themes of Contemporary Art: Visual Art ... This course is a survey of contemporary visual art of the late 20th and early 21st centuries, designed for art majors and all students interested in contemporary art issues. Major movements, artists and their work will be studied within the historical and cultural contexts of this period.

AR387 (UG20) A - Themes in Contemporary Art Product Information. Offering a unique thematic approach to recent art history, Themes of Contemporary Art: Visual Art after 1980, Third Edition, focuses on eight central ideas recurring in art over the past few decades: identity, the body, time, memory, place, language, science, and spirituality.Featuring 160 vivid illustrations (23 in color and 137 in black and white), this wide-ranging ...

Themes of Contemporary Art : Visual Art After 1980 by ... Designed as a core text for introductory courses in recent contemporary art history, this book is a purposefully compact overview of themes in the recent history of contemporary art. This text reflects a paradigm shift occurring in the visual arts from a formalist way of teaching studio art to a method using more diverse and open-ended concepts.

Themes of Contemporary Art : Visual Art After 1980 by ... Themes of Contemporary Art Visual Art after 1980 4th Edition by Jean Robertson; Craig McDaniel and Publisher Oxford University Press. Save up to 80% by choosing the eTextbook option for ISBN: 9780190694159, 0190694157. The print version of this textbook is ISBN: 9780190276621, 0190276622.

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Themes of Contemporary Art: Visual Art after 1980 (Fourth Edition) is a unique introduction to eight important themes that have recurred in art over the past few decades-identity, the body, time, memory, place, language, science, and spirituality. Jean Robertson and Craig McDaniel provide anintriguing and accessible guide that will stimulate students, gallery goers, and other readers to think actively and critically about visual art from 1980 to the present. The opening chapter provides a concise overview of the period, analyzing how key changes (the rise of digital media, a growingawareness of globalization, the influence of theory, the use of the Internet, and interactions with everyday culture) have resulted in an art world with dramatically expanded boundaries. Each of the remaining eight chapters features an introduction to one theme; a brief look at historical precedentsand influences; a detailed analysis of how contemporary artists have responded to and embodied aspects of the theme in specific works; and two in-depth and fascinating profiles of artists who have extensively explored aspects of the theme in his or her work.Generously illustrated in full color, Themes of Contemporary Art: Visual Art after 1980 (Fourth Edition) covers an international array of artists working with an immense variety of materials, techniques, subjects, and forms. A timeline that situates contemporary art in the context of major events inworld history, art, and popular culture enhances the engaging, readable text.

"Chapter 1 presents a broad introduction to important developments in art and to ideas and events that influenced art in the period from 1980 through 2011. It introduces ideas that apply to all the themes discussed in subsequent chapters. Chapters 2 through 9 delve into the themes themselves, one theme to each chapter in the following order: identity, the body, time, memory, place, language, science, and spirituality. Chapters 2 through 9 follow a similar format. An introduction situates the theme within a broad social and cultural matrix, a brief historical overview discusses artistic approaches to the theme and related concepts in earlier eras, recent artists' treatments of the theme are evaluated in terms of key theories and strategies of art production, and the theme is examined in terms of subcategories that have received critical attention in contemporary exhibitions and publications. Following an in-depth discussion of the theme, each chapter provides two profiles of individual artists. Each profile presents a concise examination of the ideas and approaches of an artist who has devoted a substantial portion of his or her creative energies to exploring aspects of the theme under discussion"--

Why is that art? Why is it in an art museum? Who says it's art? Why is it good? Why Is That Art?, Third Edition, introduces students to theories of art through the presentation of contemporary works that include abstract and representational painting, animated film, monumental sculpture, performance art, photographs, relational art, and video installations. Ideal for courses in aesthetics, art theory, art criticism, and the philosophy of art, this unique book provides students with a newfound appreciation for contemporary art, scholarship, and reasoned argumentation.

Contemporary Art: World Currents argues that, in recent decades, a worldwide shift from modern to contemporary art has occurred. This has not, however, been a uniform change from one phase or style in the history of art to another. Rather, artists everywhere have embraced the contemporary worlds diversity and complexity. The book is a genuinely worldwide survey of art from the 1960s to the present, which emphasizes its relationships to all aspects of contemporary experiencewhat the author calls arts contemporaneity. Examining the changes as they occurred, Terry Smith offers the first historical account of the developments that constitute the key currents in world contemporary art. Artists well known in the cultural centres of Europe and the US, and those prominent on the biennale circuit, are placed within the art scenes from which they came. The work of artists whose reputations are primarily local is fully acknowledged. Ranging across Asia, East and Central Europe, the Americas and the Caribbean, Oceania and Africa, and drawing upon local histories and research, this book breaks new ground in tracing how modern, traditional and indigenous art became contemporary in each cultural region of the world. Taking a comparative perspective, it relates these developments to worldwide changes in art and culture, highlighting the main concerns of contemporary artists today. Diversitythe contemporaneity of differencenot a convergence towards sameness, Smith argues, is what makes todays art contemporary.

This work discusses the art of the middle third of the twentieth century. It consists of a short general introduction and four parts, each concentrating on a key aspect of the art of the period.

Art and Authority explores the sources, nature, and limits of artistic freedom. K. E. Gover draws upon real-world cases and controversies in contemporary visual art to offer a better understanding of artistic authorship and authority. Each chapter focuses on a case of dispute over the rights of an artist with respect to his or her artwork.

The Archaeology of Seeing provides readers with a new and provocative understanding of material culture through exploring visual narratives captured in cave and rock art, sculpture, paintings, and more. The engaging argument draws on current thinking in archaeology, on how we can interpret the behaviour of people in the past through their use of material culture, and how this affects our understanding of how we create and see art in the present. Exploring themes of gender, identity, and story-telling in visual material culture, this book forces a radical reassessment of how the ability to see makes us and our ancestors human; as such, it will interest lovers of both art and archaeology. Illustrated with examples from around the world, from the earliest art from hundreds of thousands of years ago, to the contemporary art scene, including street art and advertising, Janik cogently argues that the human capacity for art, which we share with our most ancient ancestors and cousins, is rooted in our common neurophysiology. The ways in which our brains allow us to see is a common heritage that shapes the creative process; what changes, according to time and place, are the cultural contexts in which art is produced and consumed. The book argues for an innovative understanding of art through the interplay between the way the human brain works and the culturally specific creation and interpretation of meaning, making an important contribution to the debate on art/archaeology.

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