

Art After Modernism Rethinking Representation

Charles Wylie, St. Louis Art Museum



Art After Modernism Rethinking Representation:

Art After Modernism Brian Wallis, 1984 The waning of the century old modernist movement in the arts has called forth an astonishing array of artistic and critical responses The twenty five essays in *Art After Modernism* provide a comprehensive survey of the most provocative directions taken by recent art and criticism exploring such topics as the decline of the ideology of modernism in the arts and the emergence of a wide range of postmodern practices recent directions in painting film video and imagery and the dynamics of the social network in which art is produced and disseminated This major collection is an indispensable guide to the ideas and issues animating this decade s art the far reaching cultural reorientation known as postmodernism Back cover [Art After Modernism](#) Brian Wallis, 1984-01-01 **Cuban-American Literature and Art** Isabel Alvarez Borland, Lynette M. F. Bosch, 2009-01-26 This groundbreaking collection offers an understanding of why Cuban American literature and visual art have emerged in the United States and how they are so essentially linked to both Cuban and American cultures The contributors explore crucial issues pertinent not only to Cuban American cultural production but also to other immigrant groups hybrid identities biculturation bilingualism immigration adaptation and exile The complex ways in which Cuban Americans have been able to keep a living memory of Cuba while developing and thriving in America are both intriguing and instructive These essays written from a variety of perspectives range from useful overviews of fictional and visual works of art to close readings of individual texts **Art History, After Sherrie Levine** Howard Singerman, Sherrie Levine, 2012 For this in depth examination of artist Sherrie Levine Howard Singerman surveys a broad range of sources to assess an artist whose work was understood from the outset to oppose the values of the art world in the 1980s but who by the end of the decade was exhibiting in some of the most successful commercial galleries in New York [After Modernist Painting](#) Craig Staff, 2013-03-14 Painting has often been declared dead since the 1960s and yet it refuses to die Even the status and continued legitimacy of the medium has been repeatedly placed in question As such painting has had to continually redefine its own parameters and re negotiate for itself a critical position within a broader more discursive set of discourses Taking the American Clement Greenberg s *Modernist Painting* as a point of departure *After Modernist Painting* will be both a historical survey and a critical re evaluation of the contested and contingent nature of the medium of painting over the last 50 years Presenting the first critical account of painting rather than art generally this book provides a timely exploration of what has remained a persistent and protean medium Craig Staff focuses on certain developments including the relationship of painting to Conceptual Art and Minimalism the pronouncement of paintings alleged death its response to Installation Art s foregrounding of site how it was able to interpret ideas around appropriation simulation and hybridity and how today painting can be understood as both imaging and imagining the digital *After Modernist Painting* is an invaluable resource for those seeking to understand the themes and issues that have pertained to painting within the context of postmodernism and contemporary artistic practice *Psychical Realism* Alexander

Streitberger,2020-10-20 Comprehensive overview of a highly influential contemporary artist s work Victor Burgin counts among the most versatile figures within art and visual culture since the late 1960s His artwork both connects with and reacts to minimalism conceptual art staged photography appropriation art video art and more recently computer based imaging As a scholar his thinking is informed by phenomenology semiotics poststructuralism feminist theory and psychoanalysis This monograph provides a comprehensive and unique overview of Victor Burgin s body of work over the past five decades Identifying the concept of psychical realism as an overarching umbrella term Alexander Streitberger traces back the artist s parallel unfolding of practice and theory while situating this process within various historical contexts and critical debates Five chapters link insightful case studies to key issues such as conceptual art and situational aesthetics the relationship between representation and politics postmodernist concepts of space and the digital environment of media images The book is richly illustrated and includes a sequence from the major work Dear Urania 2016 especially designed by the artist for this book

After Modern Art 1945-2000 David Hopkins,2000-09-14 Following a clear timeline the author highlights key movements of modern art giving careful attention to the artists political and cultural worlds Styles include Abstract Expressionism Pop Art Minimalism Conceptualism Postmodernism and performance art 65 color illustrations 65 halftones

The Art of Art History Donald Preziosi,2009 This anthology is a guide to understanding art history through critical reading of the field s most innovative and influential texts focusing on the past two centuries

Richard Shiff: Writing After Art Richard Shiff,2023-05-16 A broad and deep anthology of critic and art historian Richard Shiff s most influential writings which have shaped our understanding of twentieth and twenty first century art Elegantly designed as intended for broad readership including art historians art critics artists among other lovers of art this volume is a must read experience with pleasure and discovery Phong Bui The Brooklyn Rail In his engaging and often strikingly deep observations of major modern and contemporary visual art Shiff has written about an impressive range of artists including Willem de Kooning Marlene Dumas Jasper Johns Donald Judd Barnett Newman Pablo Picasso and Bridget Riley A leading scholar and powerful voice Shiff s insight into some of the most prominent artistic practices spans generation place and approach as seen in this considered selection of essays on twenty six artists These writings first appeared in exhibition catalogues for retrospectives at galleries and institutions including the Centre Georges Pompidou the Solomon R Guggenheim Museum The Museum of Modern Art and Tate Modern Shiff supplements his unquestionable fluency in art history with insights cultivated from his readings in philosophy phenomenology literary theory and psychoanalysis among other fields Shiff s writing conceptually rich meditative and enjoyable to read is attuned to the nuances of artistic style and technique drawing out art s social implications not merely from broad histories but also directly from artists mark making and technical gestures Actively engaged as a viewer and a writer Shiff has transformed the act of looking at art into contemplative and captivating writing Includes essays on Georg Baselitz Mark Bradford Georges Braque Jim Campbell Chuck Close Willem de Kooning Peter Doig Marlene Dumas

Dan Flavin Suzan Frecon Lucian Freud Ellen Gallagher Jasper Johns Donald Judd Ellsworth Kelly Brice Marden Julie Mehretu Barnett Newman Pablo Picasso Bridget Riley Richard Serra Joel Shapiro Richard Tuttle Cy Twombly Jack Whitten and Zeng Fanzhi **Phenomenology + Pedagogy**, 1991 **Art After Art** Nassau County Museum of Art, 1994 Art at the Edge Susan Krane, Sherrie Levine, Phyllis D. Rosenzweig, 1988 Exhibition Lucy Steeds, 2014 This anthology provides a multivocal critique of exhibitions of contemporary art bringing together the writings of artists curators and theorists Collectively these diverse perspectives are united by the notion that if the focus for modernist discussion was individual works of art it is the exhibition that is the prime cultural carrier of contemporaneity The texts encompass exhibition design and form exhibitions that are object based live or discursive projects that no longer rely on a physical space to be visited in person artists responses to being curated and their reflections on the potential of acting curatorially Set against the rise of the curator as an influential force in the contemporary art world this volume underlines the crucial role of artists in questioning and shaping the phenomenon of the exhibition *Darkness + Light* Elizabeth Ward, 1993 **Another Tale to Tell** Fred Pfeil, 1990 Through his work as a fiction writer critic and activist Fred Pfeil has sought to extend the progressive possibilities within contemporary American culture Idiosyncratic and provocative Another Tale to Tell moves from evaluations of politically engaged texts and practices such as Hans Haacke s deconstructive artwork Chester Himes Harlem police thrillers cyberpunk and the feminist science fiction of Octavia Butler to considerations of the history dynamics and potential of postmodern culture Pfeil s work on postmodernity is distinct from the spate of their works on the subject in its insistence on the social base of postmodern practices within today s professional managerial class and in his endeavour both to use and to criticize Marxist feminist psychoanalytic and poststructuralist thought in order to illuminate our present political impasses and openings From his audacious reading of the film *River s Edge* as the terminus of the vexed history of bourgeois narrative and his analysis of Reaganite oedipality in *Back to the Future* to his unsettling meditation on the poststructuralist paradise embodied in contemporary SF Pfeil sorts through a welter of contemporary cultural texts and practices for the glimmerings of a postmodern narrative and politics that may truly be another tale to tell **Contemporary American and European Art After 1980** Charles Wylie, St. Louis Art Museum, 1995 **Lusitania**, 1994 **Typologies** Marc Freidus, James Lingwood, Rod Slemmons, Newport Harbor Art Museum, 1991 *Typologies* features the work of nine contemporary artist photographers Influenced by issues of structuralism rather than appropriation or fabrication each artist has focused almost scientifically on recording a very specific genre or type Bernd and Hilla Becher Lynne Cohen Judy Fiskin Candida Höfer Roger Merten Thomas Ruff Edward Ruscha Thomas Struth Publisher s description *De-persona* Paul Tomidy, Oakland Museum, 1991 *Singular Multiples* Barry Walker, Faye Hirsch, Museum of Fine Arts, Houston, 2006 Publisher description

Unveiling the Power of Verbal Beauty: An Emotional Sojourn through **Art After Modernism Rethinking Representation**

In a world inundated with monitors and the cacophony of instant transmission, the profound energy and psychological resonance of verbal art usually fade in to obscurity, eclipsed by the constant onslaught of sound and distractions. Yet, nestled within the musical pages of **Art After Modernism Rethinking Representation**, a captivating perform of fictional beauty that pulses with natural feelings, lies an unforgettable journey waiting to be embarked upon. Composed with a virtuoso wordsmith, this magical opus guides viewers on a psychological odyssey, gently revealing the latent potential and profound impact stuck within the delicate web of language. Within the heart-wrenching expanse with this evocative examination, we will embark upon an introspective exploration of the book's main subjects, dissect its charming writing style, and immerse ourselves in the indelible impact it leaves upon the depths of readers' souls.

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