

## ART AND GLOBALIZATION

Edited by James Elkins, Zhivka Valiavicharska, and Alice Kim

# **Art And Globalization The Stone Art Theory Institutes**

Jessica Keating

#### **Art And Globalization The Stone Art Theory Institutes:**

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unpredictable conversation on knotty and provocative issues about art This fifth and final volume in the series focuses on the identity nature and future of visual studies discussing critical questions about its history objects and methods The contributors question the canon of literature of visual studies and the place of visual studies with relation to theories of vision visuality epistemology politics and art history giving voice to a variety of inter and transdisciplinary perspectives Rather than dismissing visual studies as its provocative title might suggest this volume aims to engage a critical discussion of the state of visual studies today how it might move forward and what it might leave behind to evolve in productive ways The contributors are Emmanuel Alloa Nell Andrew Linda B ez Rub Martin A Berger Hans Dam Christensen Isabelle Decobecg Bernhard I Dotzler Johanna Drucker James Elkins Michele Emmer Yolaine Escande Gustav Frank Theodore Gracyk Asbj rn Gr nstad Stephan G nzel Charles W Haxthausen Miguel Hern ndez Navarro Tom Holert K van K l n Charlotte Klonk Tirza True Latimer Mark Linder Sunil Manghani Anna Notaro Julia Orell Mark Reinhardt Vanessa R Schwartz Bernd Stiegler yvind V gnes Sjoukje van der Meulen Terri Weissman Lisa Zaher and Marta Zarzycka **Beyond the Aesthetic and the Anti-Aesthetic** James Elkins, Harper Montgomery, 2015-06-26 Each of the five volumes in the Stone Art Theory Institutes series and the seminars on which they are based brings together a range of scholars who are not always directly familiar with one another s work The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art This fourth volume in the series Beyond the Aesthetic and the Anti Aesthetic focuses on questions revolving around the concepts of the aesthetic the anti aesthetic and the political The book is about the fact that now almost thirty years after Hal Foster defined the anti aesthetic there is still no viable alternative to the dichotomy between aesthetics and anti or nonaesthetic art The impasse is made more difficult by the proliferation of identity politics and it is made less negotiable by the hegemony of anti aesthetics in academic discourse on art The central question of this book is whether artists and academicians are free of this choice in practice in pedagogy and in theory The contributors are St phanie Benzaguen J M Bernstein Karen Busk Jepsen Luis Camnitzer Diarmuid Costello Joana Cunha Leal Angela Dimitrakaki Alexander Dumbadze T Brandon Evans Geng Youzhuang Boris Groys Be ta Hock Gordon Hughes Michael Kelly Grant Kester Meredith Kooi Cary Levine Sunil Manghani William Mazzarella Justin McKeown Andrew McNamara Eve Meltzer Nadja Millner Larsen Maria Filomena Molder Carrie Noland Gary Peters Aaron Richmond Lauren Ross Toni Ross Eva Sch rmann Gregory Sholette Noah Simblist Jon Simons Robert Storr Martin Sundberg Timotheus Vermeulen and Rebecca Zorach

**Gutai** Ming Tiampo,2011-03-15 Gutai is the first book in English to examine Japan's best known modern art movement a circle of postwar artists whose avant garde paintings performances and installations foreshadowed many key developments in American and European experimental art Working with previously unpublished photographs and archival resources Ming Tiampo considers Gutai's pioneering transnational practice spurred on by mid century developments in mass media and travel that made the movement's field of reception and influence global in scope Using these lines of transmission to claim a

place for Gutai among modernist art practices while tracing the impact of Japan on art in Europe and America Tiampo demonstrates the fundamental transnationality of modernism Ultimately Tiampo offers a new conceptual model for writing a global history of art making Gutai an important and original contribution to modern art history What Do Artists Know? James Elkins, 2012 Brings together historians philosophers critics curators artists and educators to ask how art is and should be taught Explores the theories that underwrite art education at all levels the pertinent history of art education and the most promising current conceptualizations Provided by publisher **Animating Empire** Jessica Keating, 2018-03-23 In the sixteenth and seventeenth centuries German clockwork automata were collected displayed and given as gifts throughout the Holy Roman Ottoman and Mughal Empires In Animating Empire Jessica Keating recounts the lost history of six such objects and reveals the religious social and political meaning they held The intricate gilt silver enameled and bejeweled clockwork automata almost exclusively crafted in the city of Augsburg represented a variety of subjects in motion from religious figures to animals Their movements were driven by gears wheels and springs painstakingly assembled by clockmakers Typically wound up and activated by someone in a position of power these objects and the theological and political arguments they made were highly valued by German speaking nobility. They were often given as gifts and as tribute payment and they played remarkable roles in the Holy Roman Empire particularly with regard to courtly notions about the important early modern issues of universal Christian monarchy the Reformation the Counter Reformation the encroachment of the Ottoman Empire and global trade Demonstrating how automata produced in the Holy Roman Empire spoke to a convergence of historical religious and political circumstances Animating Empire is a fascinating analysis of the animation of inanimate matter in the early modern period It will appeal especially to art historians and historians of early modern Europe E book editions have been made possible through support of the Art History Publication Initiative AHPI a collaborative grant from the Andrew W Mellon Foundation Circulations in the Global History of Art Thomas DaCosta Kaufmann, Catherine Dossin, Béatrice Joyeux-Prunel, 2016-03-03 The project of global art history calls for balanced treatment of artifacts and a unified approach This volume emphasizes questions of transcultural encounters and exchanges as circulations It presents a strategy that highlights the processes and connections among cultures and also responds to the dynamics at work in the current globalized art world The editors introduction provides an account of the historical background to this approach to global art history stresses the inseparable bond of theory and practice and suggests a revaluation of materialist historicism as an underlying premise Individual contributions to the book provide an overview of current reflection and research on issues of circulation in relation to global art history and the globalization of art past and present They offer a variety of methods and approaches to the treatment of different periods regions and objects surveying both questions of historiography and methodology and presenting individual case studies An Afterword by James Elkins gives a critique of the present project The book thus deliberately leaves discussion open inviting future responses to the large questions it poses Capitalism and Cartography

in the Dutch Golden Age Elizabeth A. Sutton, 2015-06-05 In Capitalism and Cartography in the Dutch Golden Age Elizabeth A Sutton explores the fascinating but previously neglected history of corporate cartography during the Dutch Golden Age from ca 1600 to 1650 She examines how maps were used as propaganda tools for the Dutch West India Company in order to encourage the commodification of land and an overall capitalist agenda Building her exploration around the central figure of Claes Jansz Vischer an Amsterdam based publisher closely tied to the Dutch West India Company Sutton shows how printed maps of Dutch Atlantic territories helped rationalize the Dutch Republic's global expansion Maps of land reclamation projects in the Netherlands as well as the Dutch territories of New Netherland now New York and New Holland Dutch Brazil reveal how print media were used both to increase investment and to project a common narrative of national unity Maps of this era showed those boundaries commodities and topographical details that publishers and the Dutch West India Company merchants and governing Dutch elite deemed significant to their agenda In the process Sutton argues they perpetuated and promoted modern state capitalism Renaissance Theory James Elkins, Robert Williams, 2008-04 Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Farago and Matt Kavaler

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