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KEY=EUROPE - LYDIA VALERIE

EAST ART MAP

CONTEMPORARY ART AND EASTERN EUROPE

MIT Press **A reconstruction of the missing history of contemporary art, art networks, and art conditions in Eastern Europe from the East European perspective. The artistic map of Europe contains different degrees of detail and resolution. Italy, France, and Spain are presented in fine grain, but the Balkan peninsula is little more than a vague outline. England, Germany, and Scandinavia have many features filled in, but to the east of Germany things are blurred. Until recently, cities like Sofia, Odessa, Skopje, and Belgrade had next to no definition. Further to the East, Moscow comes into focus, but this is no compensation for the Baltics, sentenced for the last half-century to blank space. In the West, virtually every move of the artist, the art market, and the art public is documented. But in Eastern Europe, no such system of documentation or communication exists. Instead, we encounter systems that are not only inaccessible to the West, but incongruous from one country to the next. Beside the official art histories there is often a whole series of stories and legends about "unofficial," unapproved art and artists. East Art Map: Contemporary Art and Eastern Europe is an ambitious attempt to reconstruct the missing histories of contemporary art in Eastern Europe from an East European and artistic perspective. It is perhaps the widest ranging art documentation project ever undertaken by the East on the East, involving a large network of artists, scholars, curators and critics coordinated by the IRWIN group over several years. The editors invited eminent art critics, curators, and artists to present up to ten crucial art projects produced in their respective countries over the past 50 years. The choice of the particular artworks (many of them reproduced in color), artists, and events, as well as their presentation, was left exclusively to the individual selectors. In addition, the editors asked experts from both East and West to provide longer texts**

offering cross-cultural perspectives on the art of both regions. Afterall Books are distributed by The MIT Press.

EAST ART MAP

CONTEMPORARY ART AND EASTERN EUROPE

Afterall Books "This book surveys the extraordinary artistic landscape of the eastern half of the European continent. It is an ambitious attempt to reconstruct some of the hidden histories of contemporary art and offers compelling discoveries for readers based both outside and within these geographic limits. The Slovenian artists' group IRWIN, who initiated the concept of East Asia Map, have invited artists, curators, theorists and critics to record a wide range of innovations and radical actions that have taken place in the region since 1945. Despite its substantial contribution to a new art history, this book also remains an artists' project, with a subjective and quixotic appeal in addition to its informative contents." - **BOOK JACKET.**

ARTPOOL - THE EXPERIMENTAL ART ARCHIVE OF EAST-CENTRAL EUROPE

HISTORY OF AN ACTIVE ARCHIVE FOR PRODUCING, NETWORKING, CURATING, AND RESEARCHING ART SINCE 1970

Artpool Art Research Center This volume is a collection of texts and documents selected from and illustrating the history of Artpool, a non-profit artist run institution in Budapest, established in 1979 by György Galántai and Júlia Klaniczay and operating since 1992 under the name of Artpool Art Research Center. The book focuses on Artpool's direct antecedents (among them the events at György Galántai's Chapel Studio in Balatonboglár, 1970-1973), on the foundation, development, art projects and events, as well as the preferences and issues pertaining to art research (not independent of the historical and social environment they were conceived in) that had formed throughout the course of many years and decades. "The occasion of the publication of ARTPOOL The Experimental Art Archive of East-Central Europe is a milestone in the history of art for its documentation of a remarkable period in the chronicles of conceptual, performance, installation, and video art, as well as ephemeral mediums such as mail art and artists' stamp sheets, postcards, rubber stamp imprints, artists' writings and samizdat publications. The work represented in the Artpool archive is astonishing in its scope and quantity, quality of imagination, intellectual force, and the courage of the artists who created it. This volume presents an opportunity to reflect on the events that brought Artpool into being, to acknowledge that while originating in the context of East-Central Europe, Artpool's community has always been international, and to evaluate its broad contributions to world culture and society." (Kristine Stiles)

THE HANDBOOK OF COURAGE

CULTURAL OPPOSITION AND ITS HERITAGE IN EASTERN EUROPE

Institute of History, Research Centre for the Humanities, Hungarian Academy of Sciences **The COURAGE Handbook ushers its reader into the world of the compellingly rich heritage of cultural opposition in Eastern Europe. It is intended primarily to further a subtle understanding of the complex and multifaceted nature of cultural opposition and its legacy from the perspective of the various collections held in public institutions or by private individuals across the region. Through its focus on material heritage, the handbook provides new perspectives on the history of dissent and cultural non-conformism in the former socialist countries of Central, Eastern, and Southeastern Europe. The volume is comprised of contributions by over 60 authors from a range of different academic and national backgrounds who share their insights into the topic. It offers focused discussions from comparative and transnational perspectives of the key themes and prevailing forms of opposition in the region, including non-conformist art, youth sub-cultures, intellectual dissent, religious groups, underground rock, avantgarde theater, exile, traditionalism, ethnic revivalism, censorship, and surveillance. The handbook provides its reader with a concise synthesis of the existing scholarship and suggests new avenues for further research.**

COSMOPOLITICS AND BIOPOLITICS. ETHICS AND AESTHETICS IN CONTEMPORARY ART

Edicions Universitat Barcelona **Cosmopolitics and Biopolitics seeks to trace cosmopolitical aesthetics understood not only as the union of art, science, and the right to survive, but also as the prism through which artistic practices are developed around questions connected to transculturality, migration, nomadism, post-gender subjectivities, social and natural sustainability, and new digital technologies. This book's authors fashion a narrative that moves in the territory of "inbetweenness", between hospitality and hostility, between welcoming and conflict, between languages and intermediate languages, science, and survival in a world that is "common" more than global.**

EUROPE FACES EUROPE

NARRATIVES FROM ITS EASTERN HALF

Intellect Books **How is Europe identified in narratives from its eastern periphery? This is the core question of this volume. Its chapters map narratives of Europe rooted in East Europe, as they circulate in phenomenological philosophy, news journalism, social movements, literary texts, visual art and popular music. Whereas debate and research on European identity is normally conducted in self-congratulatory terms by**

core institutions in the center, the focus here is on how Europeanness is narrated in one of its most dynamic regions: Eastern Europe. A closer scrutiny of how such East European narratives critically rework inherited conceptions reveals a range of strategies for interpreting European identity in this transitory phase of history.

EYE ON EUROPE

PRINTS, BOOKS & MULTIPLES, 1960 TO NOW

The Museum of Modern Art An intriguing and vibrant study of an innovative and lesser-known facet of contemporary art. Identifies significant strategies exploited by European artists to extend their aesthetic vision within the mediums of prints, books and multiples. Exploring commercial techniques, confrontational approaches and language and the expressionist impulse. Showcases the creativity being channelled into printed art by today's generation.

A STUDY OF THE PARALLELS BETWEEN VISUAL ART AND MUSIC

THE BIG MISCONCEPTION

Cambridge Scholars Publishing Standard surveys of 20th century visual art imply that there is a continuity between, say, Rembrandt and Koons, between Caravaggio and Hirst. Even the sharp critics of artists who dominate the contemporary art scene, such as Warhol, Hirst, Ai Weiwei and countless others, imply such a continuity. They are all wrong. There is no such continuity, or, more precisely, it is only very weak, at best. This book explains why and how the claims regarding this continuity are false, and how we arrived at this point of great confusion about the arts.

CONTEMPORARY UKRAINE ON THE CULTURAL MAP OF EUROPE

Routledge The concept of a 'return to Europe' has been integral to the movement for Ukrainian national rebirth since the nineteenth century. While the goal of a more fully reformed politics remains elusive, numerous expressions of Ukrainian culture continue to develop in the European spirit. This wide-ranging book explores Ukraine's European cultural connection, especially as it has been reestablished since the country achieved independence in 1991. The contributors discuss many aspects of Ukraine's contemporary culture - history, politics, and religion in Part I; literary culture in Part II; and language, popular culture, and the arts in Part III. What emerges is a fascinating picture of a young country grappling with its divided past and its colonial heritage, yet asserting its voice and preferences amid the diverse and at times conflicting realities of the contemporary political scene. Europe becomes a powerful point of reference, a measure against which the situation in post-independence Ukraine is gauged and debated. This framework allows for a better understanding of the complexities deeply ingrained in the social fabric of

Ukrainian society.

DECENTRING THE AVANT-GARDE

Rodopi **Decentring the Avant-Garde** presents a collection of articles dealing with the topography of the avant-garde. The focus is on different responses to avant-garde aesthetics in regions traditionally depicted as cultural, geographical and linguistic peripheries. Avant-garde activities in the periphery have to date mostly been described in terms of a passive reception of new artistic trends and currents originating in cultural centres such as Paris or Berlin. Contesting this traditional view, **Decentring the Avant-Garde** highlights the importance of analysing the avant-garde in the periphery in terms of an active appropriation of avant-garde aesthetics within different cultural, ideological and historical settings. A broad collection of case studies discusses the activities of movements and artists in various regions in Europe and beyond. The result is a new topographical model of the international avant-garde and its cultural practices.

CONTEMPORARY ART BIENNIALS IN EUROPE

THE WORK OF ART IN THE COMPLEX CITY

Bloomsbury Visual Arts **Through its examination of five quite different art events in cities across Europe, Contemporary Art Biennials in Europe offers a compelling exploration of how public art takes place in the modern city. Roughly tracing a central horizontal trajectory from the western to the eastern edges of the continent, Nicolas Whybrow considers the Folkestone Triennial in the UK, Sculpture Projects Münster in Germany, the Venice Biennale in Italy, Belgrade's Mikser Festival in Serbia and the Istanbul Biennial in Turkey. Writing within the context of a thirty-year international 'biennial boom', Whybrow interrogates the extent to which biennial events and their artworks seek to engage with the socio-cultural and political complexity of cities, in particular the work that is involved in this relationship. With its focus on Europe, he also tells a composite story of continental difference at a moment of high tension, centering on issues of migration, political populism and uncertainty around the future form of the European Union.**

THE FEMINIST CHALLENGE TO THE SOCIALIST STATE IN YUGOSLAVIA

Springer **This book tells the story of new Yugoslav feminism in the 1970s and 1980s, reassessing the effects of state socialism on women's emancipation through the lens of the feminist critique. This volume explores the history of the ideas defining a social movement, analysing the major debates and arguments this milieu engaged in from the perspective of the history of political thought, intellectual history and cultural history. Twenty-five years after the end of the Cold War, societies in and scholars of East Central Europe still struggle to sort out the effects of state**

socialism on gender relations in the region. What could tell us more about the subject than the ideas set out by the only organised and explicitly feminist opposition in the region, who, as academics, artists, writers and activists, criticised the regime and demanded change?

ON ART

"This volume offers for the first time in English the most significant texts written by the Russian conceptual artist, performer, and painter Ilya Kabakov. The writings have been expressly selected for this English-language volume; there exists no equivalent volume in any language."--
 Provided by publisher.

WHAT IS CONTEMPORARY ART?

University of Chicago Press **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.**

CULTURE AND CUSTOMS OF CROATIA

ABC-CLIO **An expert guide to the present-day cultural life of Croatia and how it has been influenced by the nation's tumultuous past. • Includes a chronology of important historical and cultural milestones beginning with the arrival of the Romans through the present day, with an emphasis on the events of the Homeland War and the founding of an independent Croatian state • Presents photographs of historic and contemporary architecture, landscapes, markets and foods, traditional and contemporary dress, sporting events, and more**

ART OF THE DEAL

CONTEMPORARY ART IN A GLOBAL FINANCIAL MARKET

Princeton University Press **Art today is defined by its relationship to money as never before. Prices of living artists' works have been driven to unprecedented heights, conventional boundaries within the art world have collapsed, and artists now think ever more strategically about how to advance their careers. Artists no longer simply make art, but package, sell, and brand it. Noah Horowitz exposes the inner workings of the contemporary art market, explaining how this unique economy came to be, how it works, and where it's headed. He takes a unique look at the globalization of the art world and the changing face of the business, offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation have been drawn into the commercial sphere. By carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008, "Art of the Deal" is a must-read book that demystifies collecting and investing in today's art market.**

THE GREEN BLOC

NEO-AVANT-GARDE ART AND ECOLOGY UNDER SOCIALISM

Central European University Press **Expanding the horizon of established accounts of Central European art under socialism, this book uncovers the neglected history of artistic engagement with the natural environment in the Eastern Bloc. The turbulent legacy of 1968, which saw the confluence of political upheaval, spread of counterculture, rise of ecological consciousness, and emergence of global conceptual art, provides the setting for Maja Fowkes's innovative reassessment of the environmental practice of the Central European neo-avant-garde. Focussing on artists and artist groups whose ecological dimension has rarely been considered, including the Pécs Workshop from Hungary, OHO in Slovenia, TOK in Croatia, Rudolf Sikora in Slovakia, and the Czech artist Petr Štembera, 'The Green Bloc: Neo-avant-garde Art and Ecology under Socialism' brings to light an array of distinctive approaches to nature, from attempts to raise environmental awareness among socialist citizens to the exploration of non-anthropocentric positions and the quest for cosmological existence in the midst of red ideology. Embedding artistic production in social, political, and environmental histories of the region, this book reveals the Central European artists' sophisticated relationship to nature, at the precise moment when ecological crisis was first apprehended on a planetary scale.**

THE CRISIS IN THE HUMANITIES

TRANSDISCIPLINARY SOLUTIONS

Cambridge Scholars Publishing **This volume will appeal to the reader interested in the so-called "long crisis in the humanities" and**

transdisciplinary approaches as a possible way out of this. It comprises a selection of 23 essays by both established and young scholars from the United States, Slovenia, Croatia, and Serbia, coming from a variety of disciplines, including aesthetics, anthropology, architecture, art, critical theory, ethnography, feminism, film studies, gender and queer theory, literary theory, Marxism, musicology, philosophy, and sociology, among others. What brings all these together here is the intention to advance transdisciplinarity, both in theory and in practice, in their scholarly work, as a possible solution to this purported crisis, the subject of heated debate in academia since the 1960s, revolving around the “crisis of the subject” and the humanities’ positioning as a field of research. The book examines the place of the humanities in contemporary society, and challenges the ways that issues that form the foci of various disciplines have been addressed in recent theoretical discourses. It reflects on the status of the disciplines in the humanities, and explores the links between history, culture, media, and art.

THE A TO Z OF SLOVENIA

Scarecrow Press **The A to Z of Slovenia** covers the history of Slovenia and its struggle to gain independence from communism. This is done through a detailed chronology, an introduction, appendixes, a bibliography, and hundreds of cross-referenced dictionary entries on some of the more significant persons, places, and events; institutions and organizations; and political, economic, social, cultural, and religious facets.

IN THE SPHERE OF THE SOVIETS

ESSAYS ON THE CULTURAL LEGACY OF THE SOVIET UNION

Springer Nature **The book distinctive is listed in points (i) it focuses on Eastern European art covering the historical avant-garde to the post-war and contemporary periods of; (ii) it looks at some key artists in the countries that have not been given so much attention within this content i.e. Georgia, Dagestan, Chechnya and Central Asia; (iii) it looks beyond Eastern Europe to the influence of Russia/Soviet Union in Asia. It explores the theoretical models developed for understanding contemporary art across Eastern Europe and focus on the new generation of Georgian artists who emerged in the immediate years before and after the country’s independence from the Soviet Union; and on to discuss the legacy and debates around monuments across Poland, Russia and Ukraine. helps in Better understanding the postwar and contemporary art in Eastern Europe.**

SULTANAHMET, ISTANBUL'S HISTORIC PENINSULA

MUSEALIZATION AND URBAN CONSERVATION

Rowman & Littlefield **This book examines how the museum concept has expanded beyond the boundaries of a single building into the historic city**

itself through the process of musealization. By discussing the Sultanahmet district on Istanbul's historic peninsula, the author provides insight into this important global phenomenon.

MODERNISM AND THE SPIRITUAL IN RUSSIAN ART

NEW PERSPECTIVES

Open Book Publishers In 1911 Vasily Kandinsky published the first edition of 'On the Spiritual in Art', a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist. For many artists of late Imperial Russia - a culture deeply influenced by the regime's adoption of Byzantine Orthodoxy centuries before - questions of religion and spirituality were of paramount importance. As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century, their relationship with 'the spiritual' - broadly defined - was inextricably linked to their roles as pioneers of modernism. This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid-twentieth centuries. Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names, such as Kazimir Malevich, Mikhail Larionov, and Natalia Goncharova, and introduce less well-known figures, such as the Georgian artists Ucha Japaridze and Lado Gudiashvili, and the craftswoman and art promoter Aleksandra Pogosskaia. Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharow that sets these perspectives in their historical and critical context, *Modernism and the Spiritual in Russian Art: New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re-examination of the role of religion and spirituality in the visual arts in late Imperial Russia. Of interest to historians and enthusiasts of Russian art, culture, and religion, and those of international modernism and the avant-garde, it offers innovative readings of a history only partially explored, revealing uncharted corners and challenging long-held assumptions.

ARTISTS' MAGAZINES

AN ALTERNATIVE SPACE FOR ART

MIT Press During the 1960s and 1970s, magazines became an important new site of artistic practice, functioning as an alternative exhibition space for the dematerialized practices of conceptual art. Allen looks at the most important of these magazines in their heyday and compiles an illustrated directory of hundreds of others.

ART IN THE ASIA-PACIFIC

INTIMATE PUBLICS

Routledge As social, locative, and mobile media render the intimate public and the public intimate, this volume interrogates how this phenomenon impacts art practice and politics. Contributors bring together the worlds of art and media culture to rethink their intersections in light of participatory social media. By focusing upon the Asia-Pacific region, they seek to examine how regionalism and locality affect global circuits of culture. The book also offers a set of theoretical frameworks and methodological paradigms for thinking about contemporary art practice more generally.

SANJA IVEKOVIC

TRIANGLE

MIT Press The first sustained examination of a canonical and widely exhibited work by a leading artist of the former Yugoslavia. In Sanja Iveković's *Triangle* (*Trokut*, 1979), four black-and-white photographs and written text capture an eighteen-minute performance from May 10, 1979. On that date, a motorcade carrying Josip Broz Tito, then president of Yugoslavia, drove through the streets of downtown Zagreb. As the President's limousine passed beneath her apartment, Ivekovic began simulating masturbation on her balcony. Although she could not be seen from the street, she knew that the surveillance teams on the roofs of neighboring buildings would detect her presence. Within minutes, a policeman appeared at her door ordered her inside. Not only did Ivekovic's action expose government repression and call attention to the rights of women, it also called attention to the relationship of gender to power, and to the particular experience of political dissidence under communist rule in Eastern Europe. *Triangle* is considered one of Iveković's key works and yet, despite Iveković's stature as one of the leading artists of the former Yugoslavia, it has received little direct attention. With this book, Ruth Noack offers the first sustained examination of Iveković's widely exhibited, now canonical artwork. After a detailed analysis of the work's formal qualities, Noack considers its position in the context of artistic production and political history in socialist Yugoslavia. She looks closely at the genesis of the performance and its documentation as a work of art, and relates the making of the work and the politics of canon-making to issues pertaining to the former East-West divide. She discusses the artistic language and meaning-making in relation to conceptualism and performance and to the position of women in Tito's Yugoslavia and in society at large, and investigates the notion that Iveković's work of this period is participating in citizenship, shifting the focus from the artist's subversive act to her capacity to shape the terms through which we order our world.

PARALLEL PRESENTS

THE ART OF PIERRE HUYGHE

MIT Press The first book-length art historical examination of a major contemporary French artist. Over the past two decades, French artist Pierre Huyghe has produced an extraordinary body of work in constant dialogue with temporality. Investigating the possibility of a hypothetical mode of timekeeping—"parallel presents"—Huyghe has researched the architecture of the incomplete, directed a puppet opera, founded a temporary school, established a pirate television station, staged celebrations, scripted scenarios, and journeyed to Antarctica in search of a mythological penguin. In this first book-length art historical examination of Huyghe and his work, Amelia Barikin traces the artist's continual negotiation with the time codes of contemporary society. Barikin finds in Huyghe's projects an alternate way of thinking about history—a "topological historicity" that deprograms (or reprograms) temporal formats. Barikin offers pioneering analyses of Huyghe's lesser-known early works as well as sustained readings of later, critically acclaimed projects, including *No Ghost Just a Shell* (2000), *L'Expédition scintillante* (2002), and *A Journey That Wasn't* (2005). She emphasizes Huyghe's concepts of "freed time" and "the open present," in which anything might happen. Bringing together an eclectic array of subjects and characters—from moon walking to situationist practices, from *Snow White* to Gilles Deleuze—*Parallel Presents* offers a highly original account of the driving forces behind Huyghe's work.

A SLOW BURNING FIRE

THE RISE OF THE NEW ART PRACTICE IN YUGOSLAVIA

MIT Press Yugoslavia's diverse and interconnected art scenes from the 1960s to the 1980s, linked to the country's experience with socialist self-management. In Yugoslavia from the late 1960s to the late 1980s, state-supported Student Cultural Centers became incubators for new art. This era's conceptual and performance art--known as Yugoslavia's New Art Practice--emerged from a network of diverse and densely interconnected art scenes that nurtured the early work of Marina Abramović, Sanja Iveković, Neue Slowenische Kunst (NSK), and others. In this book, Marko Ilić offers the first comprehensive examination of the New Art Practice, linking it to Yugoslavia's experience with socialist self-management and the political upheavals of the 1980s.

PARTISAN CANONS

Duke University Press Analyses of art history canons from varied perspectives.

SUBCULTURES AND NEW RELIGIOUS MOVEMENTS IN RUSSIA AND

EAST-CENTRAL EUROPE

Peter Lang Based on extensive ethnographic research, this collection uses a variety of theoretical perspectives and methodologies to examine some of the many subcultures and new religious movements that have emerged in Central and Eastern Europe since the fall of communism.

MUSIC AT THE EXTREMES

ESSAYS ON SOUNDS OUTSIDE THE MAINSTREAM

McFarland Away from the spotlight of the pop charts and the demands of mainstream audiences, original music is still being played and audiences continue to engage with innovative artists. This collection of fresh essays gathers together critical writing on such genres as Power Electronics, Black Metal, Neo-Folk, Martial Industrial, Hard-Core Punk and Horrorcore. The contributors report from the periphery of the music world, seeking to understand these new genres, how fans connect with artists and how artists engage with their audiences. Diverse music scenes are covered, from small-town New Zealand to Washington, D.C., and Ljubljana, Slovenia. Artists discussed include Coil, Laibach, Whitehouse, Insane Clown Posse, Wolves in the Throne Room, Turisas, Tyr, GG Allin and many others.

ART AND THEORY OF POST-1989 CENTRAL AND EASTERN EUROPE

A CRITICAL ANTHOLOGY

Moma Primary Documents The fall of the Berlin Wall and the ripple effects felt over the following years from Bucharest to Prague to Moscow demarcate a significant moment when artists were able to publicly reassess their histories and question the opposition between the former East and the former West. *Art and Theory of Post-1989 Central and Eastern Europe* takes the pivotal political changes between 1989 and 1991 as its departure point to reflect on the effects that communism's disintegration across Central and Eastern Europe--including the Soviet Union's fifteen republics--had on the art practices, criticism, and cultural production of the following decades. This book presents a selection of the period's key voices that have introduced recent critical perspectives. Particular attention is given to the research and viewpoints of a new generation of artists, scholars, and curators who have advanced fresh critical perspectives and who are rewriting their own histories. Their examination of artistic practices and systems of cultural production proposes distinct outlooks for acting in the contemporary world while simultaneously rethinking the significance of the socialist legacy on art today. *Art and Theory of Post-1989 Central and Eastern Europe* is an indispensable volume on modern and contemporary art and theory from the region. Contributors. Claire Bishop, Boris Buden, Keti Chukhrov, Kim Conaty, Michelle Elligott, Meghan Forbes, Boris Groys, Jon Hendricks, Sanja Iveković, IRWIN (Miran Mohar, Andrej Savski, Roman

Uranjek, and Borut Vogeljik), Ana Janevski, David Joselit, Klara Kemp-Welch, Juliet Kinchin, Zofia Kulik, Katalin Ladik, Roxana Marcoci, Magdalena Moskalewicz, Ksenia Nouril, Dan Perjovschi, Natasa Petresin-Bachelez, David Platzker, Paulina Pobocha, Christian Rattemeyer, David Senior, Tamás St.Auby, Hito Steyerl, Dimtry Vilensky, Artur Żmijewski

CONSTRUCTING AN AVANT-GARDE

ART IN BRAZIL, 1949-1979

MIT Press **How Brazilian postwar avant-garde artists updated modernism in a way that was radically at odds with European and North American art historical narratives. Brazilian avant-garde artists of the postwar era worked from a fundamental but productive out-of-jointness. They were modernist but distant from modernism. Europeans and North Americans may feel a similar displacement when viewing Brazilian avant-garde art; the unexpected familiarity of the works serves to make them unfamiliar. In *Constructing an Avant-Garde*, Sérgio Martins seizes on this uncanny obliqueness and uses it as the basis for a reconfigured account of the history of Brazil's avant-garde. His discussion covers not only widely renowned artists and groups—including Hélio Oiticica, Lygia Clark, Cildo Meireles, and neoconcretism—but also important artists and critics who are less well known outside Brazil, including Mário Pedrosa, Ferreira Gullar, Amílcar de Castro, Luís Sacilotto, Antonio Dias, and Rubens Gerchman. Martins argues that artists of Brazil's postwar avant-garde updated modernism in a way that was radically at odds with European and North American art historical narratives. He describes defining episodes in Brazil's postwar avant-garde, discussing crucial critical texts, including Gullar's "Theory of the Non-Object," a phenomenological account of neoconcrete artworks; Oiticica, constructivity, and Mondrian; portraiture, self-portraiture, and identity; the nonvisual turn and missed encounters with conceptualism; and monochrome, manifestos, and engagement. The Brazilian avant-garde's hijacking of modernism, Martins shows, gained further complexity as artists began to face their international minimalist and conceptualist contemporaries in the 1960s and 1970s. Reconfiguring not only art history but their own history, Brazilian avant-gardists were able to face contemporary challenges from a unique—and oblique—standpoint.**

ART AND GLOBALIZATION

Penn State Press **"Brings together historians, philosophers, critics, postcolonial theorists, and curators to ask how contemporary global art is conceptualized. Issues discussed include globalism and globalization, internationalism and nationality, empire and capitalism"--Provided by publisher.**

CONCEPTUALISM AND MATERIALITY

MATTERS OF ART AND POLITICS

BRILL **Conceptualism and Materiality. Matters of Art and Politics** underscores the significance of materials and materiality within Conceptual art and conceptualism more broadly. It challenges the notion of conceptualism as an idea-centered, anti-materialist enterprise, and highlights the political implications thereof.

THE OXFORD HANDBOOK OF EARLY MODERN EUROPEAN HISTORY, 1350-1750

Oxford University Press, USA **This Handbook** re-examines the concept of early modern history in a European and global context. The term 'early modern' has been familiar, especially in Anglophone scholarship, for four decades and is securely established in teaching, research, and scholarly publishing. More recently, however, the unity implied in the notion has fragmented, while the usefulness and even the validity of the term, and the historical periodisation which it incorporates, have been questioned. The *Oxford Handbook of Early Modern European History, 1350-1750* provides an account of the development of the subject during the past half-century, but primarily offers an integrated and comprehensive survey of present knowledge, together with some suggestions as to how the field is developing. It aims both to interrogate the notion of 'early modernity' itself and to survey early modern Europe as an established field of study. The overriding aim will be to establish that 'early modern' is not simply a chronological label but possesses a substantive integrity. Volume I examines 'Peoples and Place', assessing structural factors such as climate, printing and the revolution in information, social and economic developments, and religion, including chapters on Orthodoxy, Judaism and Islam.

MODERN JAPANESE ART AND THE MEIJI STATE

THE POLITICS OF BEAUTY

Getty Publications **This is an insightful and intelligent re-thinking of Japanese art history & its Western influences.** This broad-ranging and profoundly influential analysis describes how Western art institutions and vocabulary were transplanted to Japan in the late nineteenth century. In the 1870-80s, artists and government administrators in Japan encountered the Western 'system of the arts' for the first time. Under pressure to exhibit and sell its artistic products abroad, Japan's new Meiji government came face-to-face with the need to create European-style art schools and museums - and even to establish Japanese words for art, painting, artist, and sculpture. "Modern Japanese Art" is a full re-conceptualization of the field of Japanese art history, exposing the politics through which the words, categories, and

values that structure our understanding of the field came to be while revealing the historicity of Western and non-Western art history.

HISTORY OF HUMANITY - VOL. VII - THE TWENTIETH CENTURY

SCIENTIFIC AND CULTURAL DEVELOPMENT

UNESCO

MEDIEVAL ARCHITECTURE

Oxford University Press, USA Presents an overview of Medieval architecture, describing the similarity of the features of both religious and secular structures and how these buildings reflect the people who built and used them.

INVESTING IN CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE

UNESCO This report analyses all aspects of cultural diversity, which has emerged as a key concern of the international community in recent decades, and maps out new approaches to monitoring and shaping the changes that are taking place. It highlights, in particular, the interrelated challenges of cultural diversity and intercultural dialogue and the way in which strong homogenizing forces are matched by persistent diversifying trends. The report proposes a series of ten policy-oriented recommendations, to the attention of States, intergovernmental and non-governmental organizations, international and regional bodies, national institutions and the private sector on how to invest in cultural diversity. Emphasizing the importance of cultural diversity in different areas (languages, education, communication and new media development, and creativity and the marketplace) based on data and examples collected from around the world, the report is also intended for the general public. It proposes a coherent vision of cultural diversity and clarifies how, far from being a threat, it can become beneficial to the action of the international community.

SLOVENE STUDIES
