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This book attempts to survey art from 1940 to the present as an accumulation of unique contributions by individual artists, interspersed with a few chapters that concern the broader context of the six decades treated
...-Pref.

Gestalt theory and the psychology of visual perception form the basis for an analysis of art and its basic elements

[S]urvey of the work of contemporary African artists from diverse situations, locations, and generations

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Edition who work either in or outside of Africa, but whose practices engage and occupy the social and cultural complexities of the continent since the past 30 years.... Organized in chronological order, the book covers all major artistic mediums: painting, sculpture, photography, film, video, installation, drawing, collage.... Presents examples of ... work by more than 160 African artists....

[I]ncludes Georges Adeagbo Tayo Adenaike, Ghada Amer, El Anatsui, Kader Attia, Luis Basto, Candice Breitz, Moustapha Dimé, Marlene Dumas, Victor Ekpuk, Samuel

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description..

An easy-to-use harmony of
the four Gospels, featuring
one main story line in bold
type.

Five of the most influential
and provocative art
historians of our time have

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Edition come together to provide a comprehensive history of art in the twentieth and twenty-first centuries

'Order to me is to be ordered about', Willem de Kooning said. "Between Sense and de Kooning" brings focus - but not more than the artist might have accepted - to how he worked and thought. The book respects de Kooning's idea that art is not about progress or development, but is more of a sensory phenomenon than such conceptual orders would make it appear. The inclusion of 'sense' in the title refers to both sensation or feeling and a

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Edition of direction or reason. "Between Sense and de Kooning" addresses interpretive problems that have complicated much of the writing about this artist. With detailed analysis of specific works throughout de Kooning's career, the book will appeal not only to art historians (for whom many of the works are canonical) but also to anyone curious to understand the terms under which such an independent and pictorially daring figure gained lasting recognition. Shiff discusses de Kooning's use of materials and his technical experimentation. He had a fascination with liquids -

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Edition water, oil and emulsions, as well as the liquid quality associated with stretching and spreading. Richard Shiff looks at the artist's painting processes, highlighting his tendency to transfer images, even actual paint, from one work to another. De Kooning observed the most commonplace things (such as his famous Women) and ordinary people in ordinary actions, yet he observed them in terms of what the author describes as commonplace deformations, so that the commonplace quality is not recognised as such. The artist created an exotica of the mundane. Shiff analyses the large

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Edition number of drawings done from life, from memories of things observed in life and also drawings done while watching television during the 1960s. Many of these works have not been published before and have rarely been discussed.

The first major monograph on Zhang Xiaogang (b. 1958), a leading Chinese contemporary artist, world‐renowned for his haunting, surrealist works. Both a retrospective of his paintings and a biography of his dramatic life, Zhang Xiaogang: Disquieting Memories is a key resource for academia

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and art enthusiasts alike. This book features all of the artist's iconic series - major works as well as lesser-known drawings - and never-before-published letters dating from the early 1980s between the artist and his friends. These offer an inside view of everyday life in China, historic and political events, as well as invaluable insight into Zhang's artistic practice. With a chronology illustrated with personal photographs from the artist's archive, this is the most comprehensive account of the artist's life and work.

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The theory and practice of networked art and activism, including mail art, sound art, telematic art, fax art, Fluxus, and assemblings. Networked collaborations of artists did not begin on the Internet. In this multidisciplinary look at the practice of art that takes place across a distance--geographical, temporal, or emotional--theorists and practitioners examine the ways that art, activism, and media fundamentally reconfigured each other in experimental networked projects of the 1970s and 1980s. By providing a

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Edition context for this work--showing that it was shaped by varying mixes of social relations, cultural strategies, and political and aesthetic concerns-- At a Distance effectively refutes the widely accepted idea that networked art is technologically determined. Doing so, it provides the historical grounding needed for a more complete understanding of today's practices of Internet art and activism and suggests the possibilities inherent in networked practice. At a Distance traces the history and theory of such experimental art projects as Mail Art, sound and radio

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art, telematic art, assemblings, and Fluxus. Although the projects differed, a conceptual questioning of the "art object," combined with a political undermining of dominant art institutional practices, animated most distance art. After a section that sets this work in historical and critical perspective, the book presents artists and others involved in this art "re-viewing" their work--including experiments in "mini-FM," telerobotics, networked psychoanalysis, and interactive book construction. Finally, the book recasts the history of

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Edition networks from the perspectives of politics, aesthetics, economics, and cross-cultural analysis.

"Traces changes in Andean artists' vision of indigenous peoples as well as shifts in the critical discourse surrounding their work between 1920 and 1960"--Provided by publisher.

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