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Nota di contenuto	Introduction : re-envisioning the canon : are pluriversal canons possible? / Ruth E. Iskin -- Claude Cahun and Marcel Moore : casualties of a backfiring canon? / Tirza True Latimer -- Jean-Michel Basquiat and the American art canon / Jordana Moore Saggese -- Sheila Hicks and the consecration of fiber art / Elissa Auther -- The elephant in the church : Ai Weiwei, the media circus and the global canon / Wenny Teo -- El Anatsui's abstractions : transformations, analogies and the new global / Elizabeth Harney -- The apotheosis of video art / William Kaizen -- Performance art : part of the canon? / Jennie Klein -- Street art : critique, commodification, canonization / Paula J. Birnbaum -- New media art and canonization : a round-robin conversation / Sarah Cook with Karin de Wild -- On the canon of exhibition history / Felix Vogel -- Canonizing Hitler's "degenerate art" in three American exhibitions, 1939-1942 / Jennifer McComas -- Museum relations / Martha Buskirk -- The commodification of the contemporary artist and high-profile solo exhibition : the case of Takashi Murakami / Ronit Milano -- Troubling canons : curating and exhibiting women's and feminist art, a roundtable discussion / Helena Reckitt -- The contemporary art canon and the market : a roundtable discussion /

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Sommario/riassunto

Re-envisioning the Contemporary Art Canon: Perspectives in a Global World seeks to dissect and interrogate the nature of the present-day art field, which has experienced dramatic shifts in the past 50 years. In discussions of the canon of art history, the notion of 'inclusiveness', both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of 'exclusion', which dominated critiques of the canon up until two decades ago. The art field has dramatically, if insufficiently, changed in the half-century since the first protests and critiques of the exclusion of 'others' from the art canon. With increased globalization and shifting geopolitics, the art field is expanding beyond its Euro-American focus, as is particularly evident in the large-scale international biennales now held all over the globe. Are canons and counter-canons still relevant? Can they be re-envisioned rather than merely revised? Following an introduction that discusses these issues, thirteen newly commissioned essays present case studies of consecration in the contemporary art field, and three commissioned discussions present diverse positions on issues of the canon and consecration processes today. This volume will be of interest to instructors and students of contemporary art, art history, and museum and curatorial studies.
