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Nota di contenuto	Front matter -- Contents -- Series Preface -- First Introduction -- Second Introduction -- The Seminars -- 1. The national situation -- 2. Translation -- 3. The prehistory of globalization -- 4. Hybridity -- 5. Temporality -- 6. Postcolonial narratives -- 7. Neoliberalism -- 8. Four failures of the seminars -- 9. Universality -- Assessments -- Globalism/Globalization -- Letter on globalization -- Letter on globalization -- Hybridization and the geopolitics of art -- The oxymoron of global art -- Circulate, but without differences! -- Academic difficulties with "convergence" : globalization and contemporary art -- Art, globalization, and imperialism -- Narratives of belonging: on the relation of the art institution and the changing nation-state -- Originality, universality, and other modernist myths -- Contemporary art, "contemporaneity," and world art history -- Speaking of modern and contemporary asian art -- A distant view -- Globalization and transnational modernism -- Art history and architecture's aporia -- So what might be solved here? -- Perspectives on scale: From the atomic to the universal -- A remark on globalization in (east) Central Europe -- Globalization and (contemporary) art -- Thinking through shards of china -- In and out of the local -- What's wrong with global art? -- global art history and transcultural studies -- looking for something -- nomadic territories and times -- Dead parrot

society -- Geoaesthetic hierarchies: geography, geopolitics, global art, and coloniality -- Afterword -- Notes on the contributors -- Index

Sommario/riassunto

The “biennale culture” now determines much of the art world. Literature on the worldwide dissemination of art assumes nationalism and ethnic identity, but rarely analyzes it. At the same time there is extensive theorizing about globalization in political theory, cultural studies, postcolonial theory, political economy, sociology, and anthropology. Art and Globalization brings political and cultural theorists together with writers and historians concerned specifically with the visual arts in order to test the limits of the conceptualization of the global in art. Among the major writers on contemporary international art represented in this book are Rasheed Araeen, Joaquín Barriendos, Susan Buck-Morss, John Clark, Iftikhar Dadi, T. J. Demos, Néstor García Canclini, Charles Green, Suman Gupta, Harry Harootunian, Michael Ann Holly, Shigemi Inaga, Fredric Jameson, Caroline Jones, Thomas DaCosta Kaufmann, Anthony D. King, Partha Mitter, Keith Moxey, Saskia Sassen, Ming Tiampo, and C. J. W.-L. Wee. Art and Globalization is the first book in the Stone Art Theory Institutes Series. The five volumes, each on a different theoretical issue in contemporary art, build on conversations held in intensive, weeklong closed meetings. Each volume begins with edited and annotated transcripts of those meetings, followed by assessments written by a wide community of artists, scholars, historians, theorists, and critics. The result is a series of well-informed, contentious, open-ended dialogues about the most difficult theoretical and philosophical problems we face in rethinking the arts today.
