

1. Record Nr.	UNINA9910963970703321
Autore	Welchman John C.
Titolo	Art after appropriation : essays on art in the 1990s // John C. Welchman
Pubbl/distr/stampa	London : , : G+B Arts International, , 2003
ISBN	1-136-80136-7 1-136-80137-5 1-283-96526-7 0-203-82744-9 9057010437 (pbk.) 9789057010439 (pbk.)
Edizione	[1st ed.]
Descrizione fisica	1 online resource (305 p.)
Disciplina	709/.049
Soggetti	Art, Modern - 20th century Appropriation (Art)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Art After Appropriation; Title Page; Copyright Page; Table of Contents; IntroductionGlobal Nets: Appropriation and Postmodernity; Chapter 1 Photographies, Counter-revolution and Second Worlds: Allegories by Design, 1989; Chapter 2 Photographies, Counter-revolution and Second Worlds: Releases and Counter-appropriations, 1989; Chapter 3 New Bodies: The Medical Venus and the Techno-grotesque, 1993-1994; Chapter 4 Faces, Boxes and The Moves: On Travelling Video Cultures, 1993; Chapter 5 Public Art and the Spectacle of Money: On Art Rebate/ Arte Reembolso, 1993 Chapter 6 'Peeping Over the Wall': Narcissism in the 1990s, 1995Chapter 7 Parametrology: From the White Cube to the Rainbow Net, 1996; Chapter 8 Culture/Cuts: Post-appropriation in the Work of Cody Hyun Choi, 1998; Chapter 9 Some Horizons of Medialisation: The Rainbow Net, 1999; Index
Sommario/riassunto	Beginning with the first comprehensive account of the discourse of appropriation that dominated the art world in the late 1970s and 1980s, Art After Appropriation suggests a matrix of inflections and

refusals around the culture of taking or citation, each chapter loosely correlated with one year of the decade between 1989 and 1999. The opening chapters show how the Second World culture of the USSR gave rise to a new visibility for photography during the dissolution of the Soviet Union around 1989. Welchman examines how genres of ethnography, documentary and travel are crossed with fic
