HA1B2: Contemporary Art

View Online

1.

Smith T. Introduction: Contemporary Art Inside Out. In: What is contemporary art? [Internet]. Chicago: The University of Chicago Press; 2009. p. 1–10. Available from: https://contentstore.cla.co.uk/secure/link?id=a114a964-4fd9-e911-80cd-005056af4099

2.

Foster H, Krauss RE, Bois YA, Buchloh BHD, Joselit D. Art since 1900: modernism, antimodernism, postmodernism. Third edition. London: Thames & Hudson; 2016.

3.

Harrison C, Wood P. Art in theory, 1900-2000: an anthology of changing ideas. New ed. Malden, Mass: Blackwell; 2003.

4.

Hopkins D. After modern art: 1945-2000. Oxford: Oxford University Press; 2000.

5.

Stiles K, Selz P. Theories and documents of contemporary art: a sourcebook of artists' writings. Vol. 35. Berkeley, Calif: University of California Press; 1996.

6.

Macdonald S. A century of art and design education: from Arts and Crafts to conceptual art. Cambridge: Lutterworth Press; 2005.

7.

John Hansard Gallery. The artist and the academy: issues in fine art education and the wider cultural context. De Ville N, Foster SC, editors. Southampton: John Hansard Gallery.

8.

From floor to sky: the experience of the art school studio. London: A. & C. Black; 2010.

9.

Llewellyn N, editor. London art schools. London: Tate Publishing; 2015.

10.

Singerman H. Art subjects: making artists in the American university. Berkeley, Calif: University of California Press; 1999.

11.

Tickner L. Hornsey 1968: the art school revolution. London: Frances Lincoln; 2008.

12.

Williamson B. Recent Developments in British Art Education: 'Nothing Changes from Generation to Generation except the Thing Seen'. Visual Culture in Britain. 2013 Nov;14(3):356–78. doi:10.1080/14714787.2013.817845

13.

Hopkins D. 'Blurring the Boundaries: Pop Art, Fluxus, and their Effects. In: After modern art: 1945-2000. Oxford: Oxford University Press; 2000. p. 95–128.

14.

Warhol A, Buchloh BHD. Andy Warhol [Internet]. Michelson A, editor. Vol. 2. Cambridge, Massachusetts: MIT Press. Available from: https://go.exlibris.link/H9CsG8s2

15.

Monitor: Pop Goes the Easel [Internet]. BBC4. Available from: https://learningonscreen.ac.uk/ondemand/index.php/prog/00B3E902?bcast=30467651

16.

Crow TE. The long march of pop: art, music, and design, 1930-1995. New Haven: Yale University Press; 2014.

17.

Hamilton R. Collected words: 1953-1982. London: Thames & Hudson.

18.

Massey A. The Independent Group: modernism and mass culture in Britain, 1945-59. Manchester: Manchester University Press; 1995.

19.

Mellor D, Barbican Art Gallery. The sixties art scene in London. London: Phaidon Press; 1994.

20.

Wilson S. The world goes pop. Morgan J, Frigeri F, editors. London: Tate Publishing; 2015.

21.

Paolozzi's Pop New Brutalist World: Rothenstein Lecture – Tate Papers | Tate [Internet]. Available from: https://www.tate.org.uk/research/publications/tate-papers/21/paolozzis-pop-new-brutalist-world

22.

Crow TE. The rise of the sixties: American and European art in the era of dissent. London: Laurence King; 2004.

23.

Madoff SH. Pop art: a critical history [Internet]. Berkeley, CA.: University of California Press; 1997. Available from: https://warwick.summon.serialssolutions.com/#!/search/document?ho=t&include.ft.matches=f&l=en-UK&q=b4749024&id=FETCHMERGED-warwick_catalog_b47490243

24.

Newman M, Bird J, editors. Rewriting conceptual art [Internet]. London, England: Reaktion Books; 1999. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2846439__SRewriting%20Conceptual%20Art%2C__P0%2C1__Orightresult__U__X6?lang=eng&suite=cobalt

25.

Rorimer A. New art in the 60s and 70s: redefining reality. London: Thames & Hudson; 2001.

26.

Harrison C, Wood P. Art in theory, 1900-2000: an anthology of changing ideas. New ed. Malden, Mass: Blackwell; 2003.

27.

Buchloh BHD. Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions. October. 1990 Winter;55. doi:10.2307/778941

28.

Stiles K, Selz P. Theories and documents of contemporary art: a sourcebook of artists'

writings. Vol. 35. Berkeley, Calif: University of California Press; 1996.

29.

Newman M, Bird J, editors. Rewriting conceptual art [Internet]. London, England: Reaktion Books; 1999. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2846439__SRewriting%20Conceptual%20Art%2C__P0%2C1__Orightresult__U__X6?lang=eng&suite=cobalt

30.

Phillpot C. Booktrek: selected essays on artists' books (1972-2010). Bovier L, editor. Vol. 10. Zurich: JRP/Ringier; 2013.

31.

Kastner J, Wallis B. Land and environmental art. London: Phaidon; 1998.

32.

Smithson R, Flam JD. Robert Smithson: the collected writings. Berkeley: University of California Press; 1996.

33.

Smithson R, Flam JD. Robert Smithson: the collected writings. Berkeley: University of California Press; 1996.

34.

Kastner J, Wallis B. Land and environmental art. London: Phaidon; 1998.

35.

Thornes JE. A Rough Guide to Environmental Art. Annual Review of Environment and Resources. 2008 Nov;33(1):391–411. doi:10.1146/annurev.environ.31.042605.134920

36.

Williams RJ. After modern sculpture: art in the United States and Europe, 1965-1970. Manchester: Manchester University Press; 2000.

37.

Jones A. Body art/performing the subject. Minneapolis, Minn: University of Minnesota Press; 1998.

38.

Blocker J. Where is Ana Mendieta?: identity, performativity, and exile [Internet]. Durham, NC: Duke University Press; 1999. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2846440__SWhere%20is%20Ana%20MendietaPw%3D%3D__Orightresult__U__X6?lang=eng&suite=cobalt

39.

Marina Abramović: The Body as medium (video) | Khan Academy [Internet]. Available from: https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-body-as-a-medium

40.

Marina Abramović: What is performance art? (video) | Khan Academy [Internet]. Available from: https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-what-is-performance-art

41.

Jones A. Body art/performing the subject. Minneapolis, Minn: University of Minnesota Press; 1998.

42.

Jones A. The feminism and visual culture reader. 2nd ed. London: Routledge; 2010.

43.

Blocker J. Where is Ana Mendieta?: identity, performativity, and exile [Internet]. Durham, NC: Duke University Press; 1999. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2846440__SWhere%20is%20Ana%20MendietaPw%3D%3D__Orightresult__U__X6?lang=eng&suite=cobalt

44.

Krauss RE. Bachelors. 1st MIT Press pbk. ed. Cambridge, Mass: MIT Press; 2000.

45.

Performance art – Art Term | Tate [Internet]. Available from: https://www.tate.org.uk/art/art-terms/p/performance-art

46.

Bishop C. Participation. London: Whitechapel; 2006.

47.

Bazin A, Gray H. What is cinema? [Internet]. Berkeley: University of California Press; 2005. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756261

48.

Rorimer A. 'Photography: Restructuring the Pictorial',. In: New art in the 60s and 70s: redefining reality [Internet]. London: Thames & Hudson; 2001. p. 113–53. Available from: https://contentstore.cla.co.uk/secure/link?id=04204a5c-50d9-e911-80cd-005056af4099

49.

Benjamin W, Jennings MW, Bullock MP, Eiland H, Smith G, Jephcott EFN, et al. The Work of Art in the Age of Its Technological Reproducibility. In: Walter Benjamin: selected writings [Internet]. 1st Harvard University Press paperback edition, 2004–2006. Cambridge, Mass: Belknap; 2004. p. 101–33. Available from:

https://contentstore.cla.co.uk/secure/link?id=7582dd5d-51d9-e911-80cd-005056af4099

50.

Iles C. , 'Video and Film Space',. In: Space, site, intervention: situating installation art. Minneapolis: University of Minnesota Press; 2000. p. 252–62.

51.

Cotton C. The photograph as contemporary art. Third edition. New York, New York: Thames & Hudson; 2014.

52.

Perry G, Wood P. Themes in contemporary art. [bk. 4]. New Haven: Yale University Press in association with the Open University; 2004.

53.

Krauss RE. Bachelors [Internet]. 1st MIT Press pbk. ed. Cambridge, Mass: MIT Press; 2000. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2063794

54.

Paul C, editor. A companion to digital art [Internet]. Hoboken: John Wiley & Sons; 2016. Available from: https://encore.lib.warwick.ac.uk/iii/encore/search/C__St%3A%28A%20Companion%20to%20Digital%20Art%29%20a%3A%28Christiane%20Paul%29__Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A__Orightresult__U__X0?lang=eng&suite=cobalt

55.

Altshuler B. Collecting the new: museums and contemporary art [Internet]. Princeton, N.J.: Princeton University Press; 2005. Available from: https://go.exlibris.link/TDZZ7Mrh

56.

McEvilly T. ‘Introduction’. In: Inside the white cube: the ideology of the gallery space [Internet]. Expanded ed. Berkeley, Calif: University of California Press; 1999. p. 7–12. Available from: https://contentstore.cla.co.uk/secure/link?id=2bc080cd-b143-e611-80bd-0cc47a6bddeb

57.

Marstine J. New museum theory and practice: an introduction [Internet]. Malden, MA: Blackwell; 2006. Available from: https://go.exlibris.link/J1zqcg9b

58.

Anderson G. Reinventing the museum: historical and contemporary perspectives on the paradigm shift [Internet]. Walnut Creek, Calif: AltaMira Press; 2004. Available from: https://warwick.summon.serialssolutions.com/#!/search/document?ho=t&include.ft.matches=f&l=en-UK&q=b4749023&id=FETCHMERGED-warwick_catalog_b47490233

59.

Barker E. Contemporary cultures of display. Vol. 6. New Haven: Yale University Press in association with the Open University; 1999.

60.

Green C, Gardner A. Biennials, triennials, and documenta: the exhibitions that created contemporary art [Internet]. Chichester, West Sussex: John Wiley & Sons Ltd; 2016. Available from: https://go.exlibris.link/mBwPFSSM

61.

Macdonald S. A companion to museum studies [Internet]. Vol. 12. Malden, MA: Blackwell Pub; 2006. Available from: https://go.exlibris.link/HXDShjXZ

62.

Magnuson E. Virtual Museums [Internet]. Frieze; 8 AD. Available from: https://frieze.com/article/virtual-museums

63.

Parry R, editor. Museums in a digital age [Internet]. London: Routledge; 2010. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3417080

64.

Schubert K. The curator's egg: the evolution of the museum concept from the French Revolution to the present day. London: One-Off Press; 2000.

65.

The Imaginary Museum: from André Malraux, to Grayson Perry [Internet]. British Museum; 11 AD. Available from: https://soundcloud.com/britishmuseum/the-imaginary-museum-from-andre-malraux-to-grayson-perry

66.

Turner Prize Timeline [Internet]. Tate. Available from: https://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize/timeline

67.

Wallace I. 10 Exhibitions That Changed the Course of Contemporary Art [Internet]. Artspace; 7 AD. Available from: https://www.artspace.com/magazine/art_101/art_market/10_exhibitions_that_have_changed_the_course_of_contemporary_art-52142

68.

Smith T. Introduction to Part II: The Transnational Transition. In: Contemporary art: world currents [Internet]. Upper Saddle River [N.J.]: Prentice Hall; 2011. Available from: https://go.exlibris.link/b4ZNgBfZ

69.

Appadurai A. Modernity at large: cultural dimensions of globalization [Internet]. v. 1.

Minneapolis: University of Minnesota Press; 1996. Available from: https://encore.lib.warwick.ac.uk/iii/encore/search/C__St%3A%28Modernity%20at%20Large%29%20a%3A%28Arjun%20Appadurai%29__Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A__Orightresult__U__X0?lang=eng&suite=cobalt

70.

Araújo E, Global Art and the Museum (Project), Internationales Forschungszentrum Kulturwissenschaften, Zentrum für Kunst und Medientechnologie Karlsruhe. The global art world: audiences, markets, and museums. Belting H, Buddensieg A, editors. Ostfildern: Hatje Cantz; 2009.

71.

O'Brien E, editor. Modern art in Africa, Asia, and Latin America: an introduction to global modernisms. Chichester, West Sussex: Wiley-Blackwell; 2013.

72.

Cashell K. Aftershock: the ethics of contemporary transgressive art. London: I.B. Tauris; 2009.

73.

Beke L, Queens Museum of Art. Global conceptualism: points of origin : 1950s-1980s. New York: Queens Museum of Art; 1999.

74.

Harris J. The global contemporary art world [Internet]. First edition. Hoboken: Wiley Blackwell; 2017. Available from: https://encore.lib.warwick.ac.uk/iii/encore/search/C__St%3A%28The%20Global%20Contemporary%20Art%20World%29%20a%3A%28Jonathan%20Harris%29__Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A__Orightresult__U__X0?lang=eng&suite=cobalt

75.

Kapur G. When was modernism: essays on contemporary cultural practice in India. First paperback edition. New Delhi: Tulika; 2001.

76.

Meyer R. What was contemporary art? Cambridge, Massachusetts: The MIT Press; 2016.

77.

Enwezor O, Oguibe O, Institute of International Visual Arts. Reading the contemporary: African art from theory to the marketplace. London: inIVA; 1999.

78.

Salami G, Visonà MB. A companion to modern African Art [Internet]. First edition. Vol. 6. Chichester, West Sussex: Wiley Blackwell; 2013. Available from: https://encore.lib.warwick.ac.uk/iii/encore/search/C__St%3A%28A%20Companion%20to%20Modern%20African%20Art%29%20a%3A%28Gitti%20Salami%29__Orightresult__U?lang=eng&suite=cobalt&fromMain=yes

79.

Smith T. What is contemporary art? Chicago: The University of Chicago Press; 2009.

80.

Wood P. Western art and the wider world [Internet]. Chichester: Wiley Blackwell; 2014. Available from: https://encore.lib.warwick.ac.uk/iii/encore/search/C__St%3A%28Western%20Art%20and%20the%20Wider%20World%29%20a%3A%28Paul%20Wood%29__Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A__Orightresult__U__X0?lang=eng&suite=cobalt

81.

Wilson S. The world goes pop. Morgan J, Frigeri F, editors. London: Tate Publishing; 2015.

82.

Macdonald S. Arts and Crafts to Conceptual Art. In: A century of art and design education:

from Arts and Crafts to conceptual art [Internet]. Cambridge: Lutterworth Press; 2005. p. 189–222. Available from: https://contentstore.cla.co.uk/secure/link?id=b680fc3c-c8e5-e911-80cd-005056af4099

83.

de Duve T. When Form has Become Attitude – and Beyond. In: De Ville N, Foster SC, editors. The artist and the academy: issues in fine art education and the wider cultural context [Internet]. Southampton: John Hansard Gallery. p. 23–40. Available from: https://contentstore.cla.co.uk/secure/link?id=2fdbb207-40e4-e911-80cd-005056af4099

84.

Buchloh BHD. Andy Warhol's One Dimensional Art, 1956-1966. In: Michelson A, editor. Andy Warhol [Internet]. Cambridge, Massachusetts: MIT Press. p. 1–46. Available from: https://contentstore.cla.co.uk/secure/link?id=2cba68f2-39e4-e911-80cd-005056af4099

85.

Newman M, Bird J, editors. Rewriting conceptual art [Internet]. London, England: Reaktion Books; 1999. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2846439__SRewriting%20Conceptual%20Art%2C__P0%2C1__Orightresult__U__X6?lang=eng&suite=cobalt

86.

Rorimer, A. 'Medium as Message/ Message as Medium'. In: New art in the 60s and 70s: redefining reality [Internet]. London: Thames & Hudson; 2001. p. 71–111. Available from: https://contentstore.cla.co.uk/secure/link?id=89c7ae3d-88e3-e911-80cd-005056af4099

87.

Smithson R. A Sedimentation of the Mind: Earth Projects (1986). In: Robert Smithson: the collected writings [Internet]. Berkeley: University of California Press; 1996. p. 100–13. Available from: https://contentstore.cla.co.uk/secure/link?id=59f446c0-38e4-e911-80cd-005056af4099

88.

Altshuler B. Collecting the new: museums and contemporary art [Internet]. Princeton, N.J.: Princeton University Press; 2005. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2994625

89.

Marstine J. New museum theory and practice: an introduction [Internet]. Malden, MA: Blackwell; 2006. Available from: https://encore.lib.warwick.ac.uk/iii/encore/search/C__St%3A%28New%20Museum%20Theory%20and%20Practice.%20An%20Introduction%29%20a%3A%28Janet%20Marstine%29__Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A__Orightresult__U__X0?lang=eng&suite=cobalt

90.

The Imaginary Museum: from André Malraux, to Grayson Perry by British Museum | Free Listening on SoundCloud [Internet]. Available from: https://soundcloud.com/britishmuseum/the-imaginary-museum-from-andre-malraux-to-grayson-perry

91.

Ian Wallace. 10 Exhibitions That Changed the Course of Contemporary Art | Art for Sale | Artspace [Internet]. Available from: https://www.artspace.com/magazine/art_101/art_market/10_exhibitions_that_have_changed_the_course_of_contemporary_art-52142

92.

Turner Prize Timeline | Tate [Internet]. Available from: https://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize/timeline

93.

Virtual Museums | Frieze [Internet]. Available from: https://frieze.com/article/virtual-museums

94.

Smith T. Introduction to Part II: 'The Transnational Transition'. In: Contemporary art: world currents [Internet]. Upper Saddle River [N.J.]: Prentice Hall; 2011. Available from: https://contentstore.cla.co.uk/secure/link?id=505287cf-94e6-e911-80cd-005056af4099