

HA1B2: Contemporary Art (2019/20)

[View Online](#)

1.

Smith, T.: Introduction: Contemporary Art Inside Out. In: What is contemporary art? pp. 1-10. The University of Chicago Press, Chicago (2009).

2.

Foster, H. ed: Art since 1900: modernism, antimodernism, postmodernism. Thames & Hudson, London (2011).

3.

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

4.

Hopkins, D.: After modern art: 1945-2000. Oxford University Press, Oxford (2000).

5.

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

6.

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

7.

John Hansard Gallery: The artist and the academy: issues in fine art education and the wider cultural context. John Hansard Gallery, Southampton.

8.

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

9.

Llewellyn, N. ed: London art schools. Tate Publishing, London (2015).

10.

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

11.

Tickner, L.: Hornsey 1968: the art school revolution. Frances Lincoln, London (2008).

12.

Williamson, B.: Recent Developments in British Art Education: 'Nothing Changes from Generation to Generation except the Thing Seen'. Visual Culture in Britain. 14, 356–378 (2013). <https://doi.org/10.1080/14714787.2013.817845>.

13.

Hopkins, D.: After modern art: 1945-2000. Oxford University Press, Oxford (2000).

14.

Warhol, A., Buchloh, B.H.D.: Andy Warhol. MIT Press, Cambridge, Massachusetts.

15.

Monitor: Pop Goes the Easel,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00B3E902?bcast=30467651>.

16.

Crow, T.E.: The long march of pop: art, music, and design, 1930-1995. Yale University Press, New Haven (2014).

17.

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

18.

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

19.

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

20.

Wilson, S.: The world goes pop. Tate Publishing, London (2015).

21.

Paolozzi's Pop New Brutalist World: Rothenstein Lecture – Tate Papers | Tate,
<https://www.tate.org.uk/research/publications/tate-papers/21/paolozzis-pop-new-brutalist-world>.

22.

Crow, T.E.: The rise of the sixties: American and European art in the era of dissent. Laurence King, London (2004).

23.

Madoff, S.H.: Pop art: a critical history. University of California Press, Berkeley, CA. (1997).

24.

Newman, M., Bird, J. eds: Rewriting conceptual art. Reaktion Books, London, England (1999).

25.

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

26.

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

27.

Buchloh, B.H.D.: Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions. October. 55, (1990). <https://doi.org/10.2307/778941>.

28.

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

29.

Newman, M., Bird, J. eds: Rewriting conceptual art. Reaktion Books, London, England (1999).

30.

Phillpot, C.: Booktrek: selected essays on artists' books (1972-2010). JRP/Ringier, Zurich (2013).

31.

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

32.

Smithson, R., Flam, J.D.: Robert Smithson: the collected writings. University of California Press, Berkeley (1996).

33.

Smithson, R., Flam, J.D.: Robert Smithson: the collected writings. University of California Press, Berkeley (1996).

34.

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

35.

Thornes, J.E.: A Rough Guide to Environmental Art. Annual Review of Environment and Resources. 33, 391–411 (2008).

<https://doi.org/10.1146/annurev.environ.31.042605.134920>.

36.

Williams, R.J.: After modern sculpture: art in the United States and Europe, 1965-1970. Manchester University Press, Manchester (2000).

37.

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

38.

Blocker, J.: *Where is Ana Mendieta?: identity, performativity, and exile*. Duke University Press, Durham, NC (1999).

39.

Marina Abramović: *The Body as medium* (video) | Khan Academy,
<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,
<https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-what-is-performance-art>.

41.

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

42.

Jones, A.: *The feminism and visual culture reader*. Routledge, London (2010).

43.

Blocker, J.: *Where is Ana Mendieta?: identity, performativity, and exile*. Duke University Press, Durham, NC (1999).

44.

Krauss, R.E.: *Bachelors*. MIT Press, Cambridge, Mass (2000).

45.

Performance art – Art Term | Tate,

[https://www.tate.org.uk/art/art-terms/p/performance-art.](https://www.tate.org.uk/art/art-terms/p/performance-art)

46.

Bishop, C.: *Participation*. Whitechapel, London (2006).

47.

Bazin, A., Gray, H.: *What is cinema?* University of California Press, Berkeley (2005).

48.

Rorimer, A.: 'Photography: Restructuring the Pictorial',. In: *New art in the 60s and 70s: redefining reality*. pp. 113–153. Thames & Hudson, London (2001).

49.

Benjamin, W., Jennings, M.W., Bullock, M.P., Eiland, H., Smith, G., Jephcott, E.F.N., Livingstone, R.: *The Work of Art in the Age of Its Technological Reproducibility*. In: *Walter Benjamin: selected writings*. pp. 101–133. Belknap, Cambridge, Mass (2004).

50.

Iles, C.: , 'Video and Film Space',. In: *Space, site, intervention: situating installation art*. pp. 252–262. University of Minnesota Press, Minneapolis (2000).

51.

Cotton, C.: *The photograph as contemporary art*. Thames & Hudson, New York, New York (2014).

52.

Perry, G., Wood, P.: *Themes in contemporary art*. Yale University Press in association with the Open University, New Haven (2004).

53.

Krauss, R.E.: *Bachelors*. MIT Press, Cambridge, Mass (2000).

54.

Paul, C. ed: *A companion to digital art*. John Wiley & Sons, Hoboken (2016).

55.

Altshuler, B.: *Collecting the new: museums and contemporary art*. Princeton University Press, Princeton, N.J. (2005).

56.

McEvilly, T.: 'Introduction'. In: *Inside the white cube: the ideology of the gallery space*. pp. 7–12. University of California Press, Berkeley, Calif (1999).

57.

Marstine, J.: *New museum theory and practice: an introduction*. Blackwell, Malden, MA (2006).

58.

Anderson, G.: *Reinventing the museum: historical and contemporary perspectives on the paradigm shift*. AltaMira Press, Walnut Creek, Calif (2004).

59.

Barker, E.: *Contemporary cultures of display*. Yale University Press in association with the Open University, New Haven (1999).

60.

Green, C., Gardner, A.: *Biennials, triennials, and documenta: the exhibitions that created contemporary art*. John Wiley & Sons Ltd, Chichester, West Sussex (2016).

61.

Macdonald, S.: A companion to museum studies. Blackwell Pub, Malden, MA (2006).

62.

Magnuson, E.: Virtual Museums, <https://frieze.com/article/virtual-museums>.

63.

Parry, R. ed: Museums in a digital age. Routledge, London (2010).

64.

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

65.

The Imaginary Museum: from André Malraux, to Grayson Perry,
<https://soundcloud.com/britishmuseum/the-imaginary-museum-from-andre-malraux-to-grayson-perry>, (11)AD.

66.

Turner Prize Timeline,
<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,
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*. Prentice Hall, Upper Saddle River [N.J.] (2011).

69.

Appadurai, A.: *Modernity at large: cultural dimensions of globalization*. University of Minnesota Press, Minneapolis (1996).

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*. Hatje Cantz, Ostfildern (2009).

71.

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

72.

Cashell, K.: *Aftershock: the ethics of contemporary transgressive art*. I.B. Tauris, London (2009).

73.

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

74.

Harris, J.: *The global contemporary art world*. Wiley Blackwell, Hoboken (2017).

75.

Kapur, G.: *When was modernism: essays on contemporary cultural practice in India*. Tulika, New Delhi (2001).

76.

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

77.

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

78.

Salami, G., Visonà, M.B.: A companion to modern African Art. Wiley Blackwell, Chichester, West Sussex (2013).

79.

Smith, T.: What is contemporary art? The University of Chicago Press, Chicago (2009).

80.

Wood, P.: Western art and the wider world. Wiley Blackwell, Chichester (2014).

81.

Wilson, S.: The world goes pop. Tate Publishing, London (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. pp. 189–222. Lutterworth Press, Cambridge (2005).

83.

de Duve, T.: When Form has Become Attitude – and Beyond. In: De Ville, N. and Foster,

S.C. (eds.) *The artist and the academy: issues in fine art education and the wider cultural context.* pp. 23–40. John Hansard Gallery, Southampton.

84.

Buchloh, B.H.D.: *Andy Warhol's One Dimensional Art, 1956-1966.* In: Michelson, A. (ed.) *Andy Warhol.* pp. 1–46. MIT Press, Cambridge, Massachusetts.

85.

Newman, M., Bird, J. eds: *Rewriting conceptual art.* Reaktion Books, London, England (1999).

86.

Rorimer, A.: 'Medium as Message/ Message as Medium'. In: *New art in the 60s and 70s: redefining reality.* pp. 71–111. Thames & Hudson, London (2001).

87.

Smithson, R.: *A Sedimentation of the Mind: Earth Projects (1986).* In: *Robert Smithson: the collected writings.* pp. 100–113. University of California Press, Berkeley (1996).

88.

Altshuler, B.: *Collecting the new: museums and contemporary art.* Princeton University Press, Princeton, N.J. (2005).

89.

Marstine, J.: *New museum theory and practice: an introduction.* Blackwell, Malden, MA (2006).

90.

The Imaginary Museum: from André Malraux, to Grayson Perry by British Museum | Free Listening on SoundCloud,
<https://soundcloud.com/britishmuseum/the-imaginary-museum-from-andre-malraux-to-gra>

yson-perry.

91.

Ian Wallace: 10 Exhibitions That Changed the Course of Contemporary Art | Art for Sale | Artspace,
https://www.artspace.com/magazine/art_101/art_market/10_exhibitions_that_have_change_d_the_course_of_contemporary_art-52142.

92.

Turner Prize Timeline | Tate,
<https://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize/timeline>.

93.

Virtual Museums | Frieze, <https://frieze.com/article/virtual-museums>.

94.

Smith, T.: Introduction to Part II: 'The Transnational Transition'. In: Contemporary art: world currents. Prentice Hall, Upper Saddle River [N.J.] (2011).