



Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, Kristine Stiles, Peter Howard Selz, University of California Press, 1996, 0520202538, 9780520202535, 1003 pages. Ambitious and interdisciplinary, this long-awaited collaboration is a landmark presentation of the writings of contemporary artists. These influential essays, interviews, and critical and theoretical comments provide bold and fertile insights into the construction of visual knowledge. Featuring a wide range of leading and emerging artists since 1945, the collection--while comprehensive and authoritative--offers the reader some eclectic surprises as well. Included here are texts that have become pivotal documents in contemporary art, along with writings that cover unfamiliar ground. Some are newly translated, others have never before been published. Together they address visual literacy, cultural studies, and the theoretical debates regarding modernism and postmodernism. The full panoply of visual media is represented, from painting and sculpture to environments, installations, performance, conceptual art, video, photography, and virtual reality. Thematic concerns range from figuration and process to popular culture, art and technology, and politics and the media. Contemporary issues of gender, race, class, and sexuality are also addressed. Kristine Stiles's general introduction is a succinct overview of artists' theories in the evolution of contemporary discourse around art. Introductions to each chapter provide synopses of the cultural contexts in which the texts originated and brief biographies of individual artists. The text is augmented by outstanding photographs, many of artists in their studios, and vivid, contemporary art images. Reflecting the editors' shared belief that artists' own theories provide unparalleled access to visual knowledge, this book, like its distinguished predecessors, Hershel Chipp's *Theories of Modern Art* (with Peter Selz and Joshua Taylor) and Joshua Taylor's *Nineteenth-Century Theories of Art*, will be an invaluable resource for anyone interested in contemporary art. "In New York in 1915 I bought at a hardware store a snow shovel on which I wrote 'in advance of the broken arm.' It was around that time that the word 'readymade' came to mind to designate this form of manifestation."--Marcel Duchamp (1961) "Women have always collected things and saved and recycled them because leftovers yielded nourishment in new forms. The decorative functional objects women made often spoke in a secret language, bore a covert imagery. When we read these images in needlework, in paintings, in quilts, rugs and scrapbooks, we sometimes find a cry for help, sometimes an allusion to a secret political alignment, sometimes a moving symbol about the relationships between men and women."--Miriam Schapiro and Melissa Meyer (1978) "I want to create a fusion of art and life, Asia and America, Duchampiana modernism and Levi-Straussian savagism, cool form and hot video, dealing with all of those complex problems, spanning the tribal memory of the Nomadic Asians who crossed over the Bering Strait over 10,000 years ago."--Shigeo Kubota (1976) "Black for me is a lot more peaceful and gentle than white. White marble may be very beautiful, but you can't read anything on it. I wanted something that would be soft on the eyes, and turn into a mirror if you polished it. The point is to see yourself reflected in the names. Also the mirror image doubles and triples the space."--Maya Lin (1983) "Artists often depend on the manipulation of symbols to present ideas and associations not always apparent in such symbols. If all such ideas and associations were evident there would be little need for artists to give expression to them. In short, there would be no need to make art."--Andres Serrano (1989).

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Art-as-art The Selected Writings of Ad Reinhardt, Ad Reinhardt, 1991, Art, 236 pages. Ad Reinhardt is probably best known for his black paintings, which aroused as much controversy as admiration in the American art world when they were first exhibited in the

Themes in Contemporary Art , Gillian Perry, Paul Wood, 2004, Art, 326 pages. This work discusses the art of the final third of the twentieth century. In seven related chapters, it looks at different aspects of the postmodernism that has dominated art

The Fluxus reader , Ken Friedman, Nov 4, 1998, Art, 309 pages. The Fluxus Reader offers the first comprehensive overview on this challenging and controversial group. Fluxus began in the 1950s as a loose, international community of artists

Art on the edge and over searching for art's meaning in contemporary society, 1970s-1990s, Linda Weintraub, Arthur Coleman Danto, Thomas McEvilley, 1996, Art, 264 pages. Recognizing that art at the end of the twentieth century changes too quickly and is too multifaceted and unfamiliar to be automatically understood, Art on the Edge and Over

Art as Experience , John Dewey, 2005, Art, 371 pages. Based on John Dewey's lectures on esthetics, delivered as the first William James Lecturer at Harvard in 1932, Art as Experience has grown to be considered internationally as

About Modern Art , David Sylvester, 2001, Art, 542 pages. Internationally renowned art critic David Sylvester here muses on key artists of the twentieth century and their nineteenth-century forebears. In the process, he offers

Art of the Avant-gardes , Steve Edwards, Paul Wood, 2004, Art, 462 pages. Discussing the development of modern art in the first third of the 20th century, this volume opens with an essay that introduces the main themes of art in the period and

Frameworks for Modern Art , Jason Gaiger, 2003, Art, 262 pages. This generously illustrated volume, the first in the Art of the Twentieth Century series, introduces and explores a range of contemporary issues and debates about art and its

Unnatural Wonders Essays from the Gap Between Art and Life, Arthur Coleman Danto, 2005, Art, 384 pages. Presents essays by the art critic for "The Nation," who reviews several artists, including John Currin, Renee Cox, Sol LeWitt, and Joan Mitchell..

Art since 1940 strategies of being, Jonathan David Fineberg, 1995, Art, 496 pages. .

Performance Anthology Source Book of California Performance Art, Carl E. Loeffler, Darlene Tong, 1989, Art, 531 pages. Performance art is a major contemporary art form and California is recognized internationally as a pivotal area for innovative performance art activity. This updated edition of

Other criteria confrontations with twentieth-century art, Leo Steinberg, Feb 13, 1975, Art, 436 pages. An art critic discusses the works of modern artists, paying special attention to Rodin, Picasso, and Jasper Johns..

On Edge Performance at the End of the Twentieth Century, C. Carr, 1993, Performing Arts, 333 pages. Through her engaged and articulate essays in the Village Voice, C. Carr has emerged as the cultural historian of the New York underground and the foremost critic of performance

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