

(Free) Art and Globalization (The Stone Art Theory Institutes)

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From Penn State University Press : Art and Globalization (The Stone Art Theory Institutes) before purchasing it in order to gage whether or not it would be worth my time, and all praised Art and Globalization (The Stone Art Theory Institutes):

1 of 1 people found the following review helpful. HybridBy J. SanzaronishimuraArt and Globalization - this is the kind of research every arts institute should be carrying out. Here in Australia, we do not have anything of this calibre to my knowledge, we still base our art on Eurocentric standards, when our Indigenous culture has the oldest continuing art practice in the world, so why do we continue to try to associate ourselves with European art ideologies? We need someone like James Elkins and his team to look at our visual arts practices and our multicultural society and start asking the same questions.What I found very interesting in this book, was the section on translation and what gets lost when artists statements and rationales get translated and more often than not mistranslated or misquoted. What often gets lost in translation is the true meaning, and in the visual reading of art, assumptions are made that everyone

regardless of culture makes the same reading of a symbol, image or icon, when there is so much more that an individual's phenomenology can bring into the equation. In this age of instant communication, art plays an important role in communicating on a different level, through a more personal investigation and expression of experience and ideas. I would highly recommend to anyone in the visual arts and art theory realm.

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, Joaquin Barriendos, Susan Buck-Morss, John Clark, Iftikhar Dadi, T. J. Demos, Neator Garcia; 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.

In our era of biennales and international galleries, contemporary art compels both a new, wider analysis as well as a rethinking of basic forms and definitions. Presented in the form of dialogues, even debates, in transcript, followed by individual responses, Art and Globalization's distillation of collective seminar discussions intends to open, rather than to close, its topics: considerations of both the recent history of visual culture toward some guiding theory of globalization and its consequences for art production and consumption across space rather than time. Readers should be alerted that this seminar will surely engage them as participants and partisans, sharpening their own personal responses to the contemporary art world, but without offering consistency, closure, or conclusions. — Larry Silver, Farquhar Professor of Art History, University of Pennsylvania. This multivoiced volume successfully evokes the vastness of artistic production on a global scale. The conversations, assessments, and programmatic introductions and afterword make it crystal clear that if art is to be understood in global terms, the tasks of conceptual clarification, concept development, and methodological innovation must be taken up with intelligence, honesty, and energy, and in a way that takes thinking about art well beyond the usual parochialisms. — Mette Hjort, Chair Professor and Head, Visual Studies, Lingnan University, Hong Kong. Art and Globalization makes an important contribution to the diverse critical practices and aesthetic performances that define the global era. The editors have orchestrated a range of perspectives passionately expressed by a roster of talented voices from across the world. — Homi K. Bhabha, Harvard University. About the Author James Elkins is Associate Professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago. Zhivka Valiavicharska is a PhD candidate in the Rhetoric Department at the University of California, Berkeley. Alice Kim is a PhD candidate in the Rhetoric Department at the University of California, Berkeley.