
Full text not available from this repository.

Abstract/Description

Funded by Arts Council England and AHRC. Doherty is editor of this collection and wrote the introductory chapter. The book describes and analyses the shift from studio-based to situated art practices. Unlike the exhibition catalogue or monograph which promotes a particular artist or a curatorial thesis, the book gives insights into the range of strategies artists and curators have used to approach given contexts. Ranging from relational aesthetics to the concerns of site-specificity, it examines the value of context in the commissioning and production of temporary art works, drawing upon case studies and commissioned essays. As a result, Doherty received invitations to: Interface: Art and Contested Spaces, University of Ulster (2004); Experimental Communities, ARCO, Madrid (2005); Protections, Kunsthaus Graz (2006); Beyond the Studio, National College of Art and Design, Dublin (2007); Art in the Public Realm, Universities Venice, Milan (2007); New models of cooperation between the curator and the artist, Ludwig Museum, Budapest (2005); Contemporary Art, Fundacio La Caixa Barcelona. Doherty was invited to be inaugural Curatorial Fellow, Massey University, Wellington, 2006-09. Book reviewed in Flash Art magazine (2005), Gordon Dalton. Citations include “Architecture: Mouth Wide Open? Intervention by Invention”, George Lovett, University of Sheffield, Rita L. Irwin, Kit Grauer, Ruth Beer, Gu Xiong, Barbara Bickel, "The Rhizomatic Relations of A/r/tography" University British Columbia, Stephanie Springgay, Penn State University; “Taking place: some reflections on site, performance and community”, Research in Drama Education, 12:1, 1:14; Arts Council England, The power of art visual arts: evidence of impact (2006); Lizzie Muller, Ernest Edmonds, "Living Laboratories: Making and Curating Interactive Art Creativity and Cognition Studios", University Technology, Sydney; UKArtivistic, an international transdisciplinary event interPlay between art, information and activism (2005), Montreal QC (Canada). Book has become set text on curation and commissioning courses at Goldsmiths College, City University, New York.
Contemporary artists most often can do a technique of realism and have studied drawing and color. They choose to take off from that to express what is going on in today's society. Contemporary art is abstract, that is right. Of course, what is the point of taking three weeks to paint a realistic landscape when you can take a picture of it with a camera in just two seconds? Today's art is an evolution compared to before. We now have the technology to capture a realistic image within 2 seconds, but technology can't really create abstract images. A scribble can mean everything, just as much as a landscape. Contemporary Art Blogs Best List. Find contemporary artists, contemporary paintings, contemporary art paintings, contemporary painting blog, contemporary art prints, contemporary art websites, contemporary abstract art and more. Contemporary Art newsletter is a comprehensive summary of the day's most important blog posts and news articles from the best Contemporary Art websites on the web, and delivered to your email inbox each morning. To subscribe, simply provide us with your email address. Subscribe newsletter.