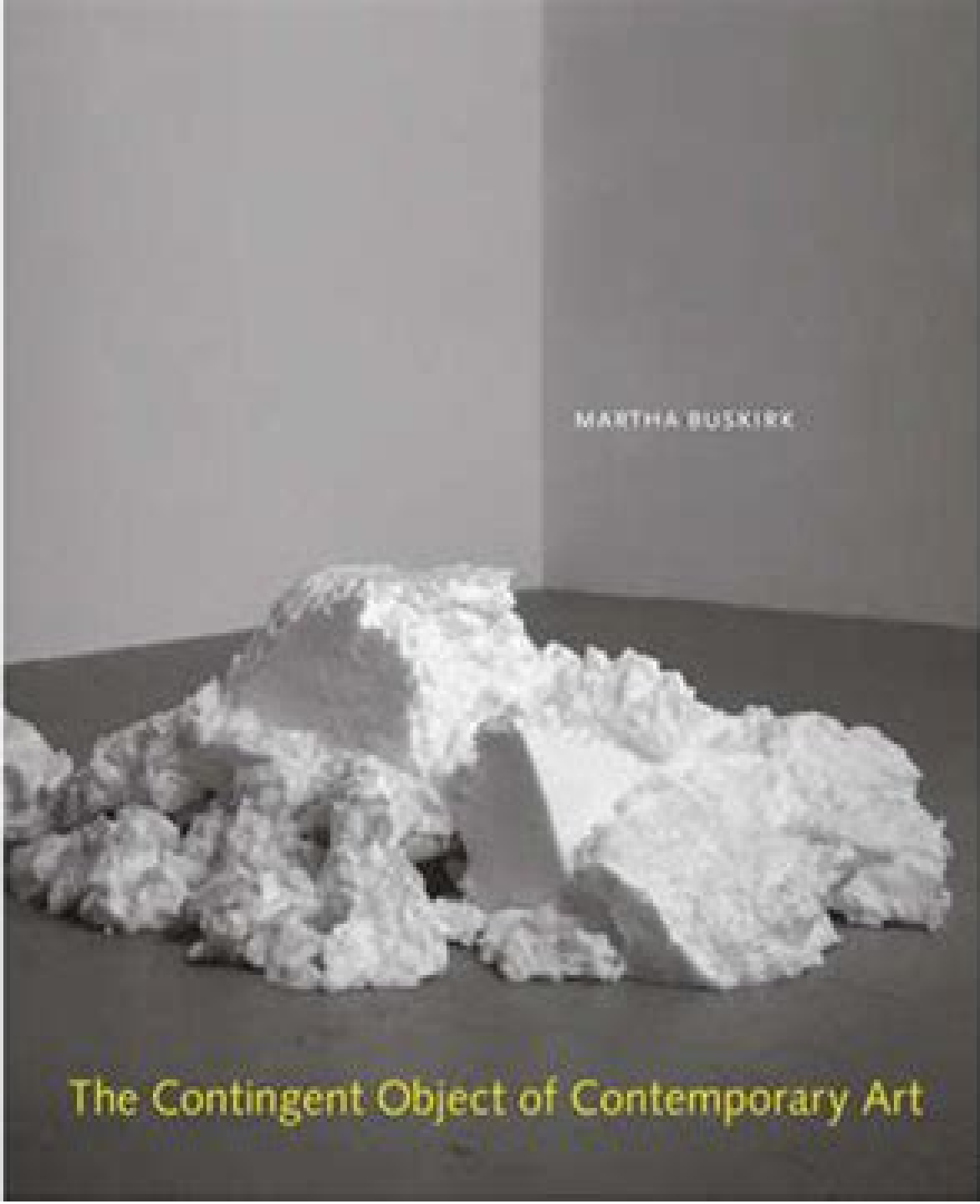




MARTHA BUSKIRK

The Contingent Object of Contemporary Art

The Contingent Object Of Contemporary Art

Panos Kompatsiaris



The Contingent Object Of Contemporary Art:

The Contingent Object of Contemporary Art Martha Buskirk, 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades In this book Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art Among other practices contemporary artists have employed mass produced elements impermanent materials and appropriated imagery have incorporated performance and video and have created works through instructions carried out by others Furthermore works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent Buskirk begins with questions of authorship raised by minimalists use of industrial materials and methods including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists works Examining recent examples of appropriation she finds precedents in pop art and the early twentieth century readymade and explores the intersection of contemporary artistic copying and the system of copyrights trademarks and brand names characteristic of other forms of commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality

The Contingent Object of Contemporary Art Martha Buskirk, 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades In this book Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art Among other practices contemporary artists have employed mass produced elements impermanent materials and appropriated imagery have incorporated performance and video and have created works through instructions carried out by others Furthermore works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent Buskirk begins with questions of authorship raised by minimalists use of industrial materials and methods including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists works Examining recent examples of appropriation she finds precedents in pop art and the early twentieth century readymade and explores the intersection of contemporary artistic copying and the system of copyrights trademarks and brand names characteristic of other forms of commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of

conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality

Creative Enterprise Martha Buskirk, 2012-04-26 In the face of unparalleled growth and a truly global audience the popularity of contemporary art has clearly become a double edged affair Today an unprecedented number of museums galleries biennial style exhibitions and art fairs display new work in all its variety while art schools continue to inject fresh talent onto the scene at an accelerated rate In the process however contemporary art has become deeply embedded not only in an expanding art industry but also the larger cultures of fashion and entertainment Buskirk argues that understanding the dynamics of art itself cannot be separated from the business of presenting art to the public As strategies of institutional critique have given way to various forms of collaboration or accommodation both art and museum conventions have been profoundly altered by their ongoing relationship The escalating market for contemporary art is another driving force Even as art remains an idealized activity it is also understood as a profession and in increasingly obvious ways a business particularly as practiced by star artists who preside over branded art product lines

Collecting the New Bruce Altshuler, 2007-08-12 Twelve distinguished curators discuss the questions challenges faced by museums in acquiring preserving contemporary art

The Oxford Handbook of Transnational Law Peer Zumbansen, 2021-04-30 The Oxford Handbook of Transnational Law offers a comprehensive compendium for the field of Transnational Law by providing a unique and unparalleled treatment and presentation in an area that has become one of the most intriguing and innovative developments in legal doctrine scholarship theory as well as practice today With a considerable contribution from and engagement with social sciences the Handbook features numerous reflections on the relationship between transnational law and legal practice

The Politics of Contemporary Art Biennials Panos Kompatsiaris, 2017-03-31 Contemporary art biennials are sites of prestige innovation and experimentation where the category of art is meant to be in perpetual motion rearranged and redefined opening itself to the world and its contradictions They are sites of a seemingly peaceful cohabitation between the elitist and the popular where the likes of Jeff Koons encounter the likes of Guy Debord where Angela Davis and Frantz Fanon share the same ground with neoliberal cultural policy makers and creative entrepreneurs Building on the legacy of events that conjoin art critical theory and counterculture from Nova Convention to documenta X the new biennial blends the modalities of protest with a neoliberal politics of creativity This book examines a strained period for these high art institutions a period when their politics are brought into question and often boycotted in the context of austerity crisis and the rise of Occupy cultures Using the 3rd Athens Biennale and the 7th Berlin Biennale as its main case studies it looks at how the in built tensions between the domains of art and politics take shape when spectacular displays attempt to operate as

immediate activist sites Drawing on ethnographic research and contemporary cultural theory this book argues that biennials both denunciate the aesthetic as bourgeois category and simultaneously replicate and diffuse an exclusive sociability across social landscapes

Found Sculpture and Photography from Surrealism to Contemporary Art Julia Kelly, 2017-07-05 Taking its departure point from the 1933 surrealist photographs of involuntary sculptures by Brassa and Dal Found Sculpture and Photography from Surrealism to Contemporary Art offers fresh perspectives on the sculptural object by relating it to both surrealist concerns with chance and the crucial role of photography in framing the everyday This collection of essays questions the nature of sculptural practice looking to forms of production and reproduction that blur the boundaries between things that are made and things that are found One of the book's central themes is the interplay of presence and absence in sculpture as it is highlighted disrupted or multiplied through photography's indexical nature The essays examine the surrealist three dimensional object its relation to and transformation through photographs as well as the enduring legacies of such concerns for the artwork's materiality and temporality in performance and conceptual practices from the 1960s through the present Found Sculpture and Photography sheds new light on the shifts in status of the art object challenging the specificity of visual practices pursuing a radical interrogation of agency in modern and contemporary practices and exploring the boundaries between art and everyday life

Re-envisioning the Contemporary Art Canon Ruth E Iskin, 2016-12-08 Re envisioning the Contemporary Art Canon Perspectives in a Global World seeks to dissect and interrogate the nature of the present day art field which has experienced dramatic shifts in the past 50 years In discussions of the canon of art history the notion of inclusiveness both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of exclusion which dominated critiques of the canon up until two decades ago The art field has dramatically if insufficiently changed in the half century since the first protests and critiques of the exclusion of others from the art canon With increased globalization and shifting geopolitics the art field is expanding beyond its Euro American focus as is particularly evident in the large scale international biennales now held all over the globe Are canons and counter canons still relevant Can they be re envisioned rather than merely revised Following an introduction that discusses these issues thirteen newly commissioned essays present case studies of consecration in the contemporary art field and three commissioned discussions present diverse positions on issues of the canon and consecration processes today This volume will be of interest to instructors and students of contemporary art art history and museum and curatorial studies

Curation in the Age of Platform Capitalism Panos Kompatsiaris, 2024-03-05 This book employs the figure of curation the selection arrangement and display of objects concepts and things to explore the cultures of platform capitalism Considering its rise in the global art world as an authorial meaning making activity and an organizational entrepreneurial endeavour it looks at curation as the interweaving of innovative concepts elaborate storytelling and trusted experts leaking out from galleries to hashtags Its logic encompasses diverse spheres ranging from high brow art and the fashion world to low brow experience economies and economies of authenticity

from confidence cultures and relationship gurus to algorithmic spectacles More than an economy curate and be curated is a diffused imperative amidst the disorienting spread of information that digital platforms enable What to post what to wear what to eat what friends to have what music to hear what films to watch what places to visit what socks to choose and what opinion to have about serious issues like climate change military coups AI genetics space colonization and cryonics or everyday issues like football fashion and diet Drawing on critical platform theory material culture and multi sited ethnography the book examines curated worlds of coolness authenticity and inspiration including the luxury fashion brands Vetements and Balenciaga Airbnb food experiences and the figure of the life coach The book argues that the curatorial imperative endorses an aspirational class imaginary and the idea that handling self narratives is a strategic means of socialization that can assist upward mobilities as well as neoliberal narratives of well being promotion and success This book will be of key interest to academics researchers and advanced undergraduate and graduate students in the areas of cultural studies media studies communication studies curating contemporary art theory critical management studies and art history as well as to more general readers interested in new media platforms and digital culture

Is It Ours? Martha Buskirk, 2021-04-13 If you have tattoos who owns the rights to the imagery inked on your body What about the photos you just shared on Instagram And what if you are an artist responding to the surrounding landscape of preexisting cultural forms Most people go about their days without thinking much about intellectual property but it shapes all aspects of contemporary life It is a constantly moving target articulated through a web of laws that are different from country to country sometimes contradictory often contested Some protections are necessary not only to benefit creators and inventors but also to support activities that contribute to the culture at large yet overly broad ownership rights stifle innovation *Is It Ours* takes a fresh look at issues of artistic expression and creative protection as they relate to contemporary law Exploring intellectual property particularly copyrights Martha Buskirk draws connections between current challenges and early debates about how something intangible could be defined as property She examines bonds between artist and artwork including the ways that artists or their heirs retain control over time The text engages with fundamental questions about the interplay between authorship and ownership and the degree to which all expressions and inventions develop in response to innovations by others Most importantly this book argues for the necessity of sustaining a vital cultural commons

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