

Chapter 1 : After Modern Art: by David Hopkins at Abbey's Bookshop | | Paperback

*David Hopkins is currently Professor of Art History at the University of Glasgow. He is the author of numerous books on Dada, Surrealism, and post art including Dada and Surrealism: A Very Short Introduction (OUP, ) and Dada's Boys: Masculinity After Duchamp (Yale University Press, ).*

A typical passage reads: To free art from the box, dismantle it. Encourage it to crumble. Barry Le Va chose scraps of felt. Rafael Ferrer preferred autumn leaves. Ayer and Richard Rorty. This was a maneuver in the fields of theory. It took him beyond objects and further still, beyond the absence of objects, to a place where there is never any question of objects – a magical realm on the far side of the old Cartesian gulf between body and mind, where the air is so pure that nothing but concepts can ever catch a breath. This is a book about artists who escaped, who would have been no more than practitioners of a style if they had accepted imprisonment. Le Va, too, escaped despite the impossibility of running through walls. Minimal art, however, does not exist on theory alone. Feminist accounts of the disintegration of the minimalist paradigm are testament to this. His narrative moves, achronologically, across a surface of Minimalist moments and counter-Minimalist moments, creating patterned connections which take their cue from the structures of the works – but which retain an intrinsic two-dimensionality. By telling it as it is, Ratcliff desists from imposing a series of rectilinear connections between the careers and objects of chosen artists: This strategy keeps the narrative couched in the selected case-studies, without the need for any shoe-horning, and, thus, it maintains a quality of autonomy for the text. Introducing his approach to narrative, Hopkins comments on other attempts at historiographies of the period: As yet, few books have attempted to encompass the whole period from to the end of the century. Those that have done so have often ended up looking selfdefeatingly encyclopaedic or self-protectively partisan. Strategies of Being, as it seems to qualify on both counts here. I would like to point out that this is a personal account. There are many other possible and equally valid points of view from which this book could have been written. What matters here is not the list of art objects and artists my choices continue to change, but rather my sincere engagement with the works of my lifetime that have most enlarged or challenged the way I see the world. The first two lines read: During the six years of the conflict an incalculable number of people had lost their lives. The strength of the book is that it makes full use of two existing, and eminently credible, historiographical methods of art history within a dialectical play: Needless to say, a book which deals with both of these aspects requires argumentation in order to achieve a cohesive, single narrative – especially when the author must distill such a fecund history. For the sake of comparison; Hopkins seeks to reflect on what might in fact be the generative substance in the gaps between the phenomenological properties of the chosen case-studies. He allows the selected works to reveal their properties to the reader, never abandoning the stuff of the art in favour of mannered theorizing an occasional fault of Jones at the opposite end of the spectrum to Ratcliff and at the same time he assists in revealing the underlying properties of the sociopolitical and socioeconomic cultures which engendered, sustained and paid attention to those works cited in the book. From the introduction again: I should acknowledge that my interpretation has its biases. Although I have attempted to balance a range of contrasting opinions, this book would lack urgency if it lacked a viewpoint. Westview Press, p. University of Washington Press, University of Minnesota Press, Performing the Subject, p. Laurence King, Second Edition, Strategies of Being, p. Thames and Hudson, Weidenfeld and Nicolson, Weidenfeld and Nicolson, Advertisements.

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*Modern and contemporary art can be both baffling and beautiful; it can also be innovative, political, and disturbing. This book sets out to provide the first concise interpretation of the period as a whole, clarifying the artists and their works along the way. Closely informed by new critical.*

Register a free 1 month Trial Account. Download as many books as you like. Cancel the membership at any time if not satisfied. This book sets out to provide the first concise interpretation of the period as a whole, clarifying the artists and their works along the way. Closely informed by new critical approaches, it concentrates on the relationship between American and European art from the end of the Second World War to the eve of the new millennium. Moving along a clear timeline, the author highlights key movements such as Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and performance art to explain the theoretical and issue-based debates that have provided the engine for the art of this period. My decision to buy After Modern Art was partly influenced by my wanting to give modern and postmodern art a second chance since neither have impressed me very much in the past. Hopkins pleasantly surprised me quite a few times throughout the book with his theories and explanations, while he seemed a bit unconvincing in others. The works and artists I found in the book are diverse, which is why I cannot give a general statement. What I liked about Hopkins is that he was very objective when criticizing all of their works; he stated facts, gave objective analyses, compared works to one another based on similar themes, techniques or approaches to a certain subject. All in all, he was very concise and professional. Even though it seems as though I will have to reread the book at least one more time to fully understand it, it will be worth it. Most of my prejudices towards modern and postmodern art have disappeared thanks to this wonderful book and I hope the ones that are left over will too after the second reading. Not really recommended if you are new to contemporary art. It feels at times like you need to be on the inside circle to understand all references being made in the book. Hopefully this book will school me on what I need to know about les artistes et leurs oeuvres. I highly recommend it. Kate - Wells River, VT 5 Fri, 08 Feb There are so few introductions to contemporary art, that you almost have to give any book written five stars just by virtue of its being published. To understand what is currently in art galleries, it helps to have the background of what has gone on since World War II in art culture. This book tends to be focused on the western art world, but a good introduction to that. Barry - Clarksville, TN.

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*A chief concern of David Hopkins in his text, After Modern Art: - , is to ground the art of the period in a broader sociocultural context than can be achieved by an author whose narrative is constructed using the tactic of filmic montage which Ratcliff.*