

WILEY BLACKWELL COMPANIONS TO ART HISTORY



A Companion to Contemporary Art in a Global Framework

Edited by Jane Chin Davidson and Amelia Jones



WILEY Blackwell

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in a Global Framework

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Series Editor's Preface

Wiley Blackwell's *Companions to Art History* is a series of edited collections designed to cover the discipline of art history in all its complexities. Each volume is edited by specialists who lead a team of essayists, representing the best of leading scholarship, in mapping the state of research within the sub-field under review, as well as pointing toward future trends in research.

A Companion to Contemporary Art in a Global Framework offers an innovative and insightful consideration of the ways specialists and institutions in the fine arts, curation, cultural studies, and art history have attempted to situate art in a more globalized framework since the 1980s. The chapters combine to show the ways in which we can revise established Western definitions of 'art' in order to conceptualize it as a global phenomenon.

The volume is divided into three sections, with the first reviewing the history of the visual arts since 1980 alongside introducing new ways of thinking that seek to place contemporary art in a global framework. The second section traces the progression of recent developments in the art world, focusing on the historical and cultural contexts surrounding efforts to globalize the frames through which both the art world and the visual arts are conceived. The final section addresses a wide range of key themes, such as the fundamental institutions and ontologies of art practice, as well as the interactions among art, politics, and the public sphere. Together, these essays combine to provide a novel and thought-provoking revision of our conception and understanding of contemporary art in a global framework that will be essential reading for students, researchers and teachers working on the history, theory and practice of contemporary art.

A Companion to Contemporary Art in a Global Framework is a very welcome and timely addition to the series.

Dana Arnold, 2023

About the Editors

Jane Chin Davidson is an art historian who researches transnationalism, Chinese identity, feminism/eco-feminism, performance/performativity, and global exhibitions of contemporary art as Professor of Art History/Global Cultures at California State University, San Bernardino. Author of the monograph *Staging Art and Chineseness: Politics of Trans/Nationalism and Global Expositions* (2020) and co-editor of *Global and World Art in the Practice of the University Museum* (2017) and of a special journal issue “Okwui Enwezor: the Art of Curating,” *NKA Journal of Contemporary African Art* (May 2021), she has served on three editorial boards including *Art Journal* (2017–2021). Her professional awards include her stint as 2022 Fellow at the Institute of Advanced Studies, Loughborough University.

Amelia Jones is Robert A. Day Professor and Vice Dean at Roski School of Art & Design, University of Southern California, Los Angeles. Publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012) and *Otherwise: Imagining Queer Feminist Art Histories*, co-edited with Erin Silver (2016). The catalogue *Queer Communion: Ron Athey* (2020), co-edited with Andy Campbell, and which accompanied a retrospective of Athey’s work at Participant Inc. (New York) and ICA (Los Angeles), was listed among the “Best Art Books 2020” in *The New York Times*, and the exhibition was listed among Top Ten 2021 exhibitions in *Artforum* (December 2021). Her book entitled *In Between Subjects: A Critical Genealogy of Queer Performance* was published in 2021 by Routledge Press.

Notes on Contributors

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Lisa E. Bloom is the author of many feminist books and articles in art history, visual culture, and cultural studies including *With Other Eyes: Looking at Race and Gender in Visual Culture*, editor (1999) and *Jewish Identities in U.S. Feminist Art: Ghosts of Ethnicity* (2006). Her latest book, *Climate Change and the New Polar Aesthetics: Artists Reimagine the Arctic and Antarctic* was published in 2022. She is currently at the University of California, Berkeley, as a research scholar at the Beatrice Bain Center in the Department of Gender and Women's Studies.

Tania Bruguera was born in Havana in 1968. She received a BFA in fine art from Escuela de Arte San Alejandro, Havana, in 1987, an MFA in painting from the Instituto Superior de Arte, Havana, in 1992, and an MFA in performance from the School of the Art Institute of Chicago in 2001. She established and ran an alternative art school, the Cátedra Arte de Conducta (Department of Behavior Art), from 2002 to 2009. Bruguera choreographs performances that question the possibility of political representation and attempt to collapse the distance between art and life, eroding institutionalized injustice and prejudicial hierarchies in the process. Her large-scale, politically driven public performances such as *Tatlin's Whisper*, have appeared at venues from Tate Modern (London) to the Havana Biennial, and Bruguera has had solo exhibitions as well at the Museo Nacional de Bellas Artes, Havana (2004); Neuberger Museum of Art, Purchase College, New York (2010); and Van Abbemuseum, Eindhoven, Netherlands (2013).

Andy Campbell PhD, is the author of *Bound Together: Leather, Sex, Archives, and Contemporary Art* (2020) and *Queer X Design: 50 Years of Signs, Symbols, Logos, Banners, and Graphic Art of LGBTQ* (2019). Together with Chelsea Weathers he co-edited the volume *Jennifer West: Media Archaeology* (2022) and with Amelia Jones co-edited *Queer Communion: Ron Athey* (2020). His writing has appeared in *Artforum*, *GLQ*, *Dress*, *The Invisible Archive*, and *Turbo*. He is currently working on a manuscript concerning the various ways poverty circumscribes artistic practices in the United States.

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Jessi DiTillio is an independent curator and scholar based in Los Angeles and is a co-founding member of the feminist curatorial group Neon Queen Collective. She researches American art with a focus on BIPOC artists, affect theory, gender and sexuality, and contemporary art. She was a 2021–2022 fellow in publications at the Getty Research Institute and received a 2019–2020 Luce/ACLS American Art Dissertation Fellowship. She has worked in curatorial departments at the Jordan Schnitzer Museum of Art, the Visual Arts Center at University of Texas, Austin, the Art Galleries at Black Studies, and The Contemporary Austin.

Patrisse Cullors is a *New York Times* bestselling author, educator, artist, and abolitionist from Los Angeles, California. Co-founder and former Executive Director of the Black Lives Matter Global Network Foundation, Patrisse has been on the frontlines of abolitionist organizing for 20 years. Patrisse is also the faculty director of Arizona's Prescott College, a new Social and Environmental Arts Practice MFA program, where she developed a curriculum focused on the intersection of art, social justice, and community organizing that is the first of its kind in the nation. As an artist and abolitionist, Patrisse teamed up with Noé Olivás and Alexandre Dorriz to serve as Co-Founder and Creative Director of the Crenshaw Dairy Mart, a reimagined art gallery and studio dedicated to shifting the trauma-induced conditions of poverty and economic injustice, bridging cultural work and advocacy, and investigating ancestries through the lens of Inglewood (Los Angeles) and its community.

Al-An deSouza is a California-based artist working across photography, installation, performance, text, and pedagogy. Their recent books include *How Art Can Be Thought* (2018), which examines art pedagogy and provides an analytical glossary of common terms used to discuss art, focusing on their current usage while considering how those

terms may be adapted to new artistic and social challenges; *Ark of Martyrs* (2020), which is a polyphonic, dysphoric replacement of Joseph Conrad's infamous *Heart of Darkness*. deSouza is represented by Talwar Gallery, NY and New Delhi, and is Professor of Art Practice at University of California, Berkeley.

Claire Farago is Professor Emerita at the University of Colorado Boulder and currently lives in Los Angeles. She has published widely on art theory and historiography, cultural exchange, the materiality of the sacred, the history of style, and museums and collecting practices, and is a specialist on the manuscripts of Leonardo da Vinci. Her anthology, *Reframing the Renaissance* (1995), is widely recognized as a groundbreaking contribution to art history. She is currently working on a book for a broad audience, provisionally titled *Writing Borderless Histories of Art: Cultural Memory in the Era of Climate Crisis*, forthcoming in 2023.

Tatiana Flores is Professor of Latino and Caribbean Studies and Art History at Rutgers, The State University of New Jersey. She authored the award-winning book *Mexico's Revolutionary Avant-Gardes: From Estridentismo to ¡30-30!* (2013) and curated the critically acclaimed exhibition *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* (2017). Flores received the 2016 Arts Writers book prize from the Andy Warhol Foundation and has been a Getty Scholar and the Cisneros Visiting Scholar at the David Rockefeller Center for Latin American Studies at Harvard University. She is former president of the Association for the Study of the Arts of the Present (ASAP) and co-editor of the forthcoming volume *The Routledge Companion to Decolonizing Art History*.

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Havana Biennial, curator at the New Museum of Contemporary Art, New York, artistic director of PHotoEspaña, Madrid, and has curated many international biennials and exhibitions. Author of numerous texts and books on contemporary art and art theory, Mosquera has edited *Beyond the Fantastic: Contemporary Art Criticism from Latin America* (1995) and co-edited *Over Here. International Perspectives on Art and Culture* (2004).

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Senga Nengudi was born in Chicago, raised in Los Angeles, and spent a pivotal year in Tokyo. Since 1990 she has lived in Colorado. Her works question our relationship to the universe and each other (our messy selves). What’s love got to do with it? What does touchy fee-lie have to do with it? Ever excavating the sensuality of all things, Senga’s work invites viewers to become participating fellow explorers discovering/uncovering unknown-ness.

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Raqs Media Collective was formed in 1992 in Delhi, India by Monica Narula, Jeebesh Bagchi, and Shuddhabrata Sengupta. The word “raqs” in several languages denotes an intensification of awareness and presence attained by whirling, turning, being in a state of revolution. Raqs take this sense to mean “kinetic contemplation” and a restless entanglement with the world, and with time. The members of Raqs live and work in Delhi, India. In 2001, they co-founded the Sarai program at CSDS New Delhi and ran it for a decade, where they edited the nine-volume *Sarai Reader* series. Recent exhibitions include *The Laughter of Tears* (2021, Kunstverein Braunschweig) and *Hungry for Time: an invitation to epistemic disobedience with Raqs Media Collective* (2021, Academy of Fine Arts Vienna).

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Hito Steyerl (born 1966, Munich, Germany; lives in Berlin) is a filmmaker, visual artist, writer, and innovator of the essay documentary. She studied Documentary Film Directing at the Japan Institute of the Moving Image and at the University of Television and Film in Munich. She subsequently studied Philosophy at the Academy of the Arts in Vienna, where she received her doctorate. She is Professor for Experimental Film and Video at the University of the Arts, Berlin, where she founded the Research Center for Proxy Politics together with Vera Tollmann and Boaz Levin.

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