

Μεταβάσεις:
από τη Μοντέρνα
στη Σύγχρονη
Τέχνη. Κριτικές
Θεωρήσεις.
Ελπίδα Καραμπά
Βάλια Παπαστάμου



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Abstract

As its title suggests, the subject of the book "Transitions. From modern to contemporary art. Critical Approaches", is the critical narrative of the passage from modern to contemporary art, approaching the continuities, discontinuities, ruptures, expansions, and reversals that shaped art after the second half of the 20th century and the passage into the 21st century. The chapters in the volume are structured as nodes or focal points, rather than themes or thematic categories. In some cases, they focus on movements or the dominance of a medium that reflects a range of practices (such as photography or video art), while elsewhere they focus on broad categories in which media intersect. This constitutes a narrative of the passage from modern to contemporary art and the expansions needed to write their histories while highlighting the difficulties and challenges that arise from these expansions. The chapters follow a roughly chronological trajectory, from abstraction as a landmark of the post-war period, minimalism and conceptual art, institutional critique, pop art and neo-avant-garde, performance art, postmodernism, photography and the politics of the lens, video art, digital and new media art forms, to new genre public art.

In these difficult categorizations, certain questions arise concerning their criteria: based on the medium, category, genre, movement, or the interweaving of the above. Each chapter presents significant events, an influential theory, a study, the publication of an important text, or the opening of an exhibition that played a role in the production and reception of the works and practices discussed. Critical considerations of seminal events aim for a multilevel approach via the study of works, discourses, texts, exhibition practices, and theories. Through this trajectory, the study traces the categories of "artist", "work", "exhibition", "viewer", and "curator" and the shifts in their conceptualization from the 20th to the 21st century. This book is a useful tool at the undergraduate and postgraduate levels, as it takes a chronological approach to present art movements, currents, trends, and theories while offering a genealogical critical perspective on the formation and transformation of media, forms, and categories (genres) of artistic practice that constitute a critical introduction to contemporary art. The book proposes a view of developments in art from the second half of the twentieth century to the twenty-first

