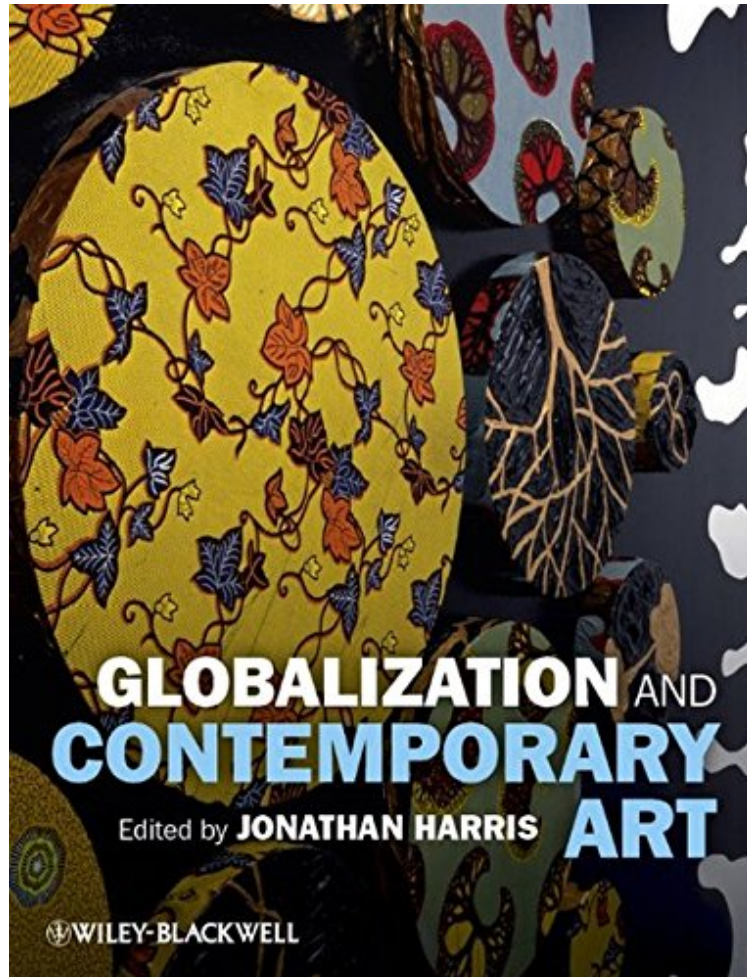


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Globalization and Contemporary Art

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In a series of newly commissioned essays by both established and emerging scholars, Globalization and Contemporary Art probes the effects of internationalist culture and politics on art across a variety of media. Globalization and Contemporary Art is the first anthology to consider the role and impact of art and artist in an increasingly borderless world. First major anthology of essays concerned with the impact of globalization on contemporary art Extensive bibliography and a full index designed to enable the reader to broaden knowledge of art and its relationship to globalization Unique analysis of the contemporary art market and its operation in a globalized economy

"Though most essays address the junction between globalization and contemporary art, some deal with 20th- and late 19th-century art. Ambitious and wide in scope, this invaluable study should be read by students of art and visual culture. Summing Up: Highly recommended. Upper-level undergraduates and above." (Choice, 1 November 2011)

From the Back Cover Globalization and Contemporary Art is an unprecedented collection of essays that charts the intersection of art and globalization since the 1980s. The volume provides an authoritative, accessible, comprehensive, and challenging account of the impact of globalization upon contemporary visual art and its socio-cultural spheres of production, circulation, and consumption. Richly illustrated, this anthology showcases 33 essays from all corners of the world by well-known authors such as W.J.T. Mitchell, Rasheed Araeen, and James Elkins, as well as emerging scholars in art history/theory, visual and museum studies. The collection is deliberately wide-ranging, embracing the subject in all its fullness, diversity and unruliness - from case-studies of artists and artworks to meditations on broader thematic, conceptual, and historiographical topics. Tackling the subject through a variety of useful analytics - forms and formations, institutions, the production of meaning, identifications, and reproduction - Globalization and Contemporary Art challenges the status of art history as the dominant discipline able to recognize and account for developments in visual art and "art worlds" since the 1980s. Collectively, this set of essays suggests how and why such a necessary re-conceptualization should take place and with what consequences. This is illuminating reading for all students and scholars of art history, visual culture, cultural studies, cultural policy and globalization studies.

About the Author Jonathan Harris is Professor of Global Art Design Studies for the Winchester School of Art at the University of Southampton. He has published widely on contemporary art history and theory, and is a successful textbook author. His works include *The New Art History: A Critical Introduction* (2001) and *Art History: The Key Concepts* (2006).