

## Contemporary Art And Its Commercial Markets A

Art is produced, circulated, consumed and disseminated within an economic system it depends on money for its creation, for the livelihood of its makers, and for its distribution. In this sense, art can be understood as an enterprising activity. However, profit-making is rarely the primary goal of artists, and indeed the entanglement of art with enterprise generates significant aesthetic, conceptual, philosophical and ethical challenges for contemporary art practice. Social enterprise has emerged from this complex terrain with the promise of an alternative model of economic organisation in the arts. Grace McQuilten and Anthony White argue that artists can, and have, engaged critically in the commercial market, by way of this model. Art as Enterprise brings a fresh perspective to the debate about the roles of contemporary art in consumer capitalist society."

Meyer analyzes an undergraduate course taught by Alfred Barr at Wellesley College in 1927 as a key moment in the introduction of works by living artists into the discipline of art history, then turns to a series of exhibitions from the 1930s that put contemporary art in dialogue with premodern works ranging from prehistoric cave pictures to Italian Renaissance paintings. Meyer also treats the controversy that arose in 1948 over the decision by Boston's Institute of Modern Art to change its name to the Institute of Contemporary Art. By retrieving moments in the history of once-current art, Meyer redefines "the contemporary" as a condition of being alive to and alongside other moments, artists, and objects.

The shape of evidence' examines the role and use of visual documents in contemporary art, looking at artworks in which the document is valued not only as a source of information but also as a distinctive visual and critical form. It contends that for artists who use film, photography or written sources, adopting formats derived from specific professional, industrial, scientific or commercial contexts, the document offers a way to develop a critical reflection around issues of representation, knowledge production, art and its history. It addresses several issues that are key both in art and in general culture today: the role of the museum and the archive, the role of documents and the trust that is placed in them, the circulation of such images and the historical genealogies that can be drawn in relation to images. It is based on a close reading of a select number of works of art (e.g. Christopher Williams, Fiona Tan, Jean-Luc Moulène), which makes it approachable and engaging with the reader. The book investigates objects and ideas drawn from a wide spectrum of areas including literature, history, photography history, scientific representation, surrealism, conceptual art, commercial photography etc. Ultimately the book invites viewers to reflect upon the production and interpretation of seemingly straightforward images, and proposes that some artists can show us through their practice how to turn these deceptively simple images inside out.

The book examines the contemporary art system with a broad and systematic approach, through the application of models of microeconomics and industrial organizations. By breaking down the traditional barriers between different academic disciplines such as art and economics, this book offers a unique opportunity to grasp the complexities of the contemporary art world and provides the tools to conduct a structural analysis of that market. The result is an in-depth analysis of the contemporary art market from an interdisciplinary perspective. While it is not a textbook in the strictest sense, the book offers a concise and effective overview of all actors in the art system, and provides supporting data and valuable information, both conceptual and practical. It is therefore a text that can be used by students wishing to better understand the complex dynamics that govern the contemporary art market, but also by cultural managers, collectors, potential art investors or simply art lovers who need a quick reference.?

Chinese art has experienced its most profound metamorphosis since the early 1950s, transforming from humble realism to socialist realism, from revolutionary art to critical realism, then avant-garde movement, and globalized Chinese art. With a hybrid mix of Chinese philosophy, imported but revised Marxist ideology, and western humanities, Chinese artists have created an alternative approach – after a great ideological and aesthetic transition in the 1980s – toward its own contemporaneity though interacting and intertwining with the art of rest of the world. This book will investigate, from the perspective of an activist, critic, and historian who grew up prior to and participated in the great transition, and then researched and taught the subject, the evolution of Chinese art in modern and contemporary times. The volume will be a comprehensive and insightful history of the one of the most sophisticated and unparalleled artistic and cultural phenomena in the modern world.

In *Art to Come* Terry Smith—who is widely recognized as one of the world's leading historians and theorists of contemporary art—traces the emergence of contemporary art and further develops his concept of contemporaneity. Smith shows that embracing contemporaneity as both a historical concept and a condition of the globalized world allows us to grasp how contemporary art exists in a fluid space of increasing interdependencies, multiple contemporaneous modernities, and persistent inequalities. Throughout these essays, Smith offers systematic proposals for writing contemporary art's histories while assessing how curators, critics, philosophers, artists, and art historians are currently doing so. Among other topics, Smith examines the intersection of architecture with other visual arts, Chinese art since the Cultural Revolution, how philosophers are theorizing concepts associated with the contemporary, Australian Indigenous art, and the current state of art history. *Art to Come* will be essential reading for artists, art students, curators, gallery workers, historians, critics, and theorists.

'Conceptual art in the Western world is in crisis.' That is the view of many people who are disillusioned with what they regard as its attention-seeking antics, where artists themselves have proudly proclaimed 'the death of art'. Why has art been on this road to destruction, and how did it get there? How does one make sense of the bewildering complexity of Conceptual art, and how does one extract meaning from its diverse and sometimes bizarre manifestations? This predicament needs explanation, and an exploration of the theoretical underpinnings of modern and contemporary art, and a means to evaluate it. This book starts with a summarised overview of the major art movements since the beginning of the twentieth century, a tracing of the extraordinary journey that art has followed in modern times. The next part considers contemporary art movements, to explore whether they have value, and how that value can be determined. Are the activities that take place in the name of art actually art? Or, as some would have it, is it a gigantic sham, manipulated by clowns to make a trap for fools? To some, it is an outrage that modern and contemporary artists can splash paint around quickly and freely, with a modicum of skill, or assemble a range of found objects, and regard themselves as gifted and creative artists. Others see this as a new, forward-rolling wave, with art at last released from the suffocation and restrictions of the past. The rules have been cast aside. There are fresh ways of exploring and seeing the world, and expressing it freely. The world is constantly changing, and art must change with it. Modern art has followed a long journey. Traditions have been largely cast aside, and replaced with an unceasing search for the new. Our apparent progress is now being questioned. Where do we go from here? Are we on the right road? The second half of this book discusses how we can make sense of contemporary art and assign value to an artwork. Traditional painting and sculpture have physical limits, Conceptual art does not. This is a new freedom - but is it freedom for art, or freedom from art?

Offers a survey of modern painting, photography, sculpture, ceramics, and murals from the San Francisco area, and provides brief profiles of each artist

*Museums and Centers of Contemporary Art in Central Europe* is a comprehensive study of the ecosystem of art museums and centers in the Czech Republic, Hungary, Poland and Slovakia. Focusing on institutions founded after 1989, the book analyses a thirty-year boom in art exhibition space in these regions, as well as a range of socio-political influences and curatorial debates that had a significant impact upon their development. Tracing the inspiration for the increase in art institutions and the models upon which these new spaces were based, Jagodzińska offers a unique insight into the history of museums in Central Europe. Providing analysis of a range of issues, including private

and public patronage, architecture, and changing visions of national museums of art, the book situates these newly-founded institutions within their historical, political and museological contexts. Considering whether - and in what ways - they can be said to have a shared regional identity that is distinct from institutions elsewhere, this valuable contribution paints a picture of the region in its entirety from the perspective of new institutions of art. Offering the first comprehensive study on the topic, *Museums and Centers of Contemporary Art in Central Europe* should be of great interest to academics, researchers and postgraduate students engaged in the study of museums, art, history and architecture.

*A Companion to Contemporary Art* is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

*Alchemy in Contemporary Art* analyzes the manner in which twentieth-century artists, beginning with French Surrealists of the 1920s, have appropriated concepts and imagery from the western alchemical tradition. This study examines artistic production from c. 1920 to the present, with an emphasis on the 1970s to 2000, discussing familiar names such as Andre Breton, Salvador Dali, Yves Klein, Joseph Beuys, and Anselm Kiefer, as well as many little known artists of the later twentieth century. It provides a critical overview of the alchemical tradition in twentieth-century art, and of the use of occultist imagery as a code for political discourse and polemical engagement. The study is the first to examine the influence of alchemy and the Surrealist tradition on Australian as well as on Eastern European and Mexican art. In addition, the text considers the manner in which women artists such as Leonora Carrington, Remedios Varo, and Rebecca Horn have critically revised the traditional sexist imagery of alchemy and occultism for their own feminist purposes.

Since the 1990s, artists and art writers around the world have increasingly undermined the essentialism associated with notions of "critical practice." We can see this manifesting in the renewed relevance of what were previously considered "outsider" art practices, the emphasis on first-person accounts of identity over critical theory, and the proliferation of exhibitions that refuse to distinguish between art and the productions of culture more generally. *How Folklore Shaped Modern Art: A Post-Critical History of Aesthetics* underscores how the cultural traditions, belief systems and performed exchanges that were once integral to the folklore discipline are now central to contemporary art's "post-critical turn." This shift is considered here as less a direct confrontation of critical procedures than a symptom of art's inclusive ideals, overturning the historical separation of fine art from those "uncritical" forms located in material and commercial culture. In a global context, aesthetics is now just one of numerous traditions informing our encounters with visual culture today, symptomatic of the pull towards an impossibly pluralistic image of art that reflects the irreducible conditions of identity.

"... a diverse and stimulating group of essays that together represents a significant contribution to thinking about the nascent field of contemporary Asian art studies ... *Contemporary Asian Art and Exhibitions: Connectivities and World-making* ... brings together essays by significant academics, curators and artist working in Australia, Asia and the United Kingdom that reflect on contemporary art in the Asia-Pacific region, and Australia's cultural interconnections with Asia. It will be a welcome addition to the body of literature related to these emergent areas of art historical study." — Dr Claire Roberts, Senior Lecturer in Art History, University of Adelaide This volume draws together essays by leading art experts observing the dramatic developments in Asian art and exhibitions in the last two decades. The authors explore new regional and global connections and new ways of understanding contemporary Asian art in the twenty-first century. The essays coalesce around four key themes: world-making; intra-Asian regional connections; art's affective capacity in cross-cultural engagement; and Australia's cultural connections with Asia. In exploring these themes, the essays adopt a diversity of approaches and encompass art history, art theory, visual culture and museum studies, as well as curatorial and artistic practice. With introductory and concluding essays by editors Michelle Antoinette and Caroline Turner this volume features contributions from key writers on the region and on contemporary art: Patrick D Flores, John Clark, Chaitanya Sambrani, Pat Hoffie, Charles Merewether, Marsha Meskimmon, Francis Maravillas, Oscar Ho, Alison Carroll and Jacqueline Lo. Richly illustrated with artworks by leading contemporary Asian artists, *Contemporary Asian Art and Exhibitions: Connectivities and World-making* will be essential reading for those interested in recent developments in contemporary Asian art, including students and scholars of art history, Asian studies, museum studies, visual and cultural studies.

*The Participator in Contemporary Art* Art and Social Relationships Bloomsbury Publishing

Written with beautiful clarity, *Art in Consumer Culture: Mis-Design* asks the contemporary art world to be honest about the pervasive effects of commodification and the difficulty of staging critique. The book examines the collusion of 'art' and 'design' in contemporary artistic practices in order to find avenues of critique in a commercially driven cultural landscape. Grace McQuilten focuses on the work of Takashi Murakami, Andrea Zittel, Adam Kalkin and Vito Acconci, four contemporary artists who claim to be working in the field of design rather than the traditional art world. McQuilten argues that Zittel, Acconci and Kalkin engage with 'design' only to reactivate the critical practice of art in a more direct engagement with capital - and conceives of and affirms a future for art, outside of the art world, as a parasite in the complex beast of late capitalism. This book is an important and timely provocation to a cynical and apathetic consumer culture, and a call to arms for creative freedom and critical thought.

This thesis argues that the contemporary artist's objective is the production of new social space and the institution of new cultural knowledge. It does this by drawing an unexpected parallel between the social and political expectations facing the contemporary artist and the deepest philosophic conception of the artist's function. It traces art's historical trajectory from 20th century modernism, post-modernism to post-colonialism, from a broad range of critical, theoretical and curatorial perspectives.

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

Following the excellent reception of the first two editions of the AC/E Digital Culture Annual Report (2014 and 2015) – more than 5,000 copies of each have been distributed over the past two years – we are pleased to share with culture sector professionals the third edition, which sets out to analyse the impact of new technologies on artistic creation and their use at cultural festivals. To achieve this aim, the broad-ranging content of the third edition of the report has been divided into two main sections to make it easier to read for the different audiences at which it is aimed. 'Smart Culture' is the overarching theme established by the Advisory Committee of the AC/E Digital Culture Annual Report 2016 as a basis for choosing the six articles that make up the first part of this year's edition. Just as the first report's Focus dealt with the impact of the Internet on the performing arts (theatre, opera, dance, ballet, etc.) and that of the second edition analysed the use of new technologies in the world of museums, for this third edition it

conducts a thorough analysis of the use of new technologies at some 50 Spanish and foreign cultural festivals.

This groundbreaking text brings together experts in the field of visual art markets to answer some fundamental questions: Is art a good investment? Why is the art market dominated by America and Western Europe? Where are the key emerging markets and what are the next good buys in art? Providing readers with an understanding of the challenges facing art market 'makers' (dealers, auctioneers, collectors and artists) and the decision-making process experienced by market 'players' and investors, this exciting text merges the key theories with examples of practice in a highly accessible style. Written by an international array of experts from the US, the UK and China, this book is essential reading for all those studying or interested in art markets and management. This book relates the longitudinal participant observation and analysis of the behaviour of the Oaxacan art community, focusing on the cultural production, interaction and collective action of its members as an integrated sector of civil society. It presents a theoretical framework that succinctly defines and discusses postmodernism as a globalising force in the development and use of creative expression, the media and communications technology in a postcolonial context. The theoretical investigation is supported by ethnography that ascertains how hybrid political thought and community altruism characterise the behaviour and the aesthetic expression practised by a new generation of Oaxacan artists. Their collective action towards a pacifistic solution to the Oaxaca Conflict of 2006, a six-month socio-political uprising caused by actual and historic conditions in the national, regional and universal Left-Right political duel, is detailed. The transdisciplinary approach makes the work very relevant for researchers, educators and students of social anthropology, visual communication and media studies, in addition to those interested in Oaxacan, Mexican and Latin American art and culture.

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.

Since the 1990s, women artists have led the contemporary art world in the creation of art depicting female adolescence, producing challenging, critically debated, and avidly collected artworks that are driving the current and momentous shift in the perception of women in art. *Girls! Girls! Girls!* presents essays from established and up-and-coming scholars who address a variety of themes, including narcissism, nostalgia, post-feminism, and fantasy with the goal of approaching the overarching question of why women artists are turning in such numbers to the subject of girls – and what these artistic explorations signify. Artists discussed include Anna Gaskell, Marlene McCarty, Sue de Beer, Miwa Yanagi, Eija-Liisa Ahtila, Collier Schorr, and more.

*Art History and Its Institutions* focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century. From museums and universities to law courts, labour organizations and photography studios, contributors examine a range of institutions, considering their impact on movements such as modernism; their role in conveying or denying legitimacy; and their impact on defining the parameters of the discipline.

Religion and spirituality are key aspects of the contemporary art scene. Following Ronald Barthes' 'death of the author' - which argued for the dissociation of work from creator - works of art have withdrawn as independent objects, giving way to a growing religious awareness or practice. *'Art and Theology'* examines the connection between art and religion in ancient Jewish drama, Greek tragedy, the Renaissance, the Byzantine icon and the medieval cathedral. The book explores how art lost its sacred character in the late Middle Ages and how the current withdrawal or 'death' of art and the fusion of the limits of art and life are consistent with the medieval view of the religious icon.

The early 21st century has seen contemporary art make continued use of audience participation, in which the spectator becomes part of the artwork itself. In this book, Kaija Kaitavuori claims that the 'participator' is a new artistic role that does not fall under the auspices of artist or spectator and in proving such she devises a four-group typology of involvement. Her classification distinguishes between different forms of engagement and identifies their specific features. The key criteria she proposes are how concepts of authorship and ownership shift in relation to collectively created work, how contracts regulating the use and production of shared work are arranged and the extent to which involvement in making art can be regarded as democratic. This highly original book thus offers students and teachers the tools with which to improve their understanding of participatory art and removes the confusing terminology that has characterized so many other discussions.

An engaging account of today's contemporary art world that features original articles by leading international art historians, critics, curators, and artists, introducing varied perspectives on the most important debates and discussions happening around the world. Features a collection of all-new essays, organized around fourteen specific themes, chosen to reflect the latest debates in contemporary art since 1989 Each topic is prefaced by an introduction on current discussions in the field and investigated by three essays, each shedding light on the subject in new and contrasting ways Topics include: globalization, formalism, technology, participation, agency, biennials, activism, fundamentalism, judgment, markets, art schools, and scholarship International in scope, bringing together over forty of the most important voices in the field, including Sofía Hernández Chong Cuy, David Joselit, Michelle Kuo, Raqs Media Collective, and Jan Verwoert A stimulating guide that will encourage polemical interventions and foster critical dialogue among both students and art aficionados

Since the late 1990s, contemporary art markets have emerged rapidly outside of Europe and the United States. China is now the world's second largest art market. In counties as diverse as Brazil, Turkey and India, modern and contemporary art has been recognized as a source of status, or a potential investment tool among the new middle classes. At art auctions in the US, London and Hong Kong, new buyers from emerging economies have driven up prices to record levels. The result of these changes has been an increase in complexity, interconnectedness, stratification and differentiation of contemporary art markets. Our understanding of them is still in its early stages and empirical research in the field of globalization of high arts is still scarce. This book brings together recent, multidisciplinary, cutting edge research on the globalization of art markets. Focusing on different regions, including China, Russia, India and Japan, as well as different institutions and organizations, the chapters in this volume study the extent to which art markets indeed become global. They show the various barriers to, and the effects of, globalization on the art market's organizational dynamics and the everyday narratives of people working within the art industry. In doing so, they recognize the coexistence of various ecologies of contemporary art exchange, and sketch the presence of resilient local networks of actors and organizations. Some chapters show Europe and the US continue to dominate, especially when taking art

market rankings and the most powerful events such as Art Basel into account. However, other chapters argue that things such as art fairs are truly global events and that the 'architecture of the art market' which has originally been developed in Europe and the US from the 19th century onwards, is increasingly adopted across the world.

Contemporary Art in Heritage Spaces considers the challenges that accompany an assessment of the role of contemporary art in heritage contexts, whilst also examining ways to measure and articulate the impact and value of these intersections in the future. Presenting a variety of perspectives from a broad range of creative and cultural industries, this book examines case studies from the past decade where contemporary art has been sited within heritage spaces. Exploring the impact of these instances of intersection, and the thinking behind such moments of confluence, it provides an insight into a breadth of experiences – from curator, producer, and practitioner to visitor – of exhibitions where this juncture between contemporary art and heritage plays a crucial and critical role. Themes covered in the book include interpretation, soliciting and measuring audience responses, tourism and the visitor economy, regeneration agendas, heritage research, marginalised histories, and the legacy of exhibitions. Contemporary Art in Heritage Spaces will be essential reading for academics and students engaged in the study of museum and heritage studies and contemporary art around the globe. Museum practitioners and artists should also find much to interest them within the pages of this volume. Chapter 9 of this book is available for free in PDF format as Open Access from the individual product page at [www.routledge.com](http://www.routledge.com). It has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license

Who gets to say what counts as contemporary art? Artists, critics, curators, gallerists, auctioneers, collectors, or the public? Revealing how all of these groups have shaped today's multifaceted definition, Terry Smith brilliantly shows that an historical approach offers the best answer to the question: What is Contemporary Art? Smith argues that the most recognizable kind is characterized by a return to mainstream modernism in the work of such artists as Richard Serra and Gerhard Richter, as well as the retro-sensationalism of figures like Damien Hirst and Takashi Murakami. At the same time, Smith reveals, postcolonial artists are engaged in a different kind of practice: one that builds on local concerns and tackles questions of identity, history, and globalization. A younger generation embodies yet a third approach to contemporaneity by investigating time, place, mediation, and ethics through small-scale, closely connective art making. Inviting readers into these diverse yet overlapping art worlds, Smith offers a behind-the-scenes introduction to the institutions, the personalities, the biennials, and of course the works that together are defining the contemporary. The resulting map of where art is now illuminates not only where it has been but also where it is going.

This book explores the relationship between the ongoing urbanization in China and the production of contemporary Chinese art since the beginning of the twenty-first century. Wang provides a detailed analysis of artworks and methodologies of art-making from eight contemporary artists who employ a wide range of mediums, including painting, sculpture, photography, installation, video, and performance. She also sheds light on the relationship between these artists and their sociocultural origins, investigating their provocative responses to various processes and problems brought about by Chinese urbanization. With this urbanization comes a fundamental shift of the philosophical and aesthetic foundations in the practice of Chinese art: from a strong affiliation with nature and countryside to one that is complexly associated with the city and the urban world.

Everyone who looks at contemporary art is familiar with galleries. But visual features of these mysterious temples tend to be taken for granted. The basic purpose of this book is to enliven the reader's latent knowledge of galleries, including architectural motifs, the intended impression that is conveyed to the visitor, and human interactions within them. The contemporary art world system includes artists' studios, art galleries, homes of collectors and public art museums. To comprehend art, one needs to understand these settings and how it travels through them. The contemporary art gallery is a store where luxury goods are sold. What distinguishes it from stores selling other luxuries – upscale clothing, jewelry, and posh cars – is the nature of the merchandise. While much has been written about the art, this book uncovers the secretive culture of the galleries themselves. The gallery is the public site where art is first seen – anyone can come and look for free. This store, a commercial site, is where aesthetic judgments are made. Art's value is determined in this marketplace by the consensus formed by public opinion, professional re-viewers and sales. The gallery, then, is the nexus of the enigmatic, billion dollar art world, and it is that space that is dissected here. The first chapter briefly describes the beginnings of the present contemporary art gallery. The second presents the experience of gallery going, presenting summary accounts of visits to some contemporary galleries. The third expands and extends that analysis, with de-tailed close up descriptions and comparative evaluations of many diverse contemporary galleries, in order to identify the challenges provided by these marvelous places. Then the fourth chapter indicates why, in the near future, due to the proliferation of myriad art fairs and online platforms extant today, such galleries might disappear altogether.

The Historical Dictionary of Contemporary Art details the history of contemporary art through a chronology, an introduction, and an extensive bibliography. The dictionary section has over 900 cross-referenced entries on important artists, styles, terms, and movements.

How is home-grown contemporary art viewed within the Middle East? And is it understood differently outside the region? What is liable to be lost when contemporary art from the Middle East is 'transferred' to international contexts - and how can it be reclaimed? This timely book tackles ongoing questions about how 'local' perspectives on contemporary art from the Middle East are defined and how these perspectives intersect with global art discourses. Inside, leading figures from the Middle Eastern art world, western art historians, art theorists and museum curators discuss the historical and cultural circumstances which have shaped contemporary art from the Middle East, reflecting on recent exhibitions and curatorial projects and revealing how artists have struggled with the label of 'Middle Eastern Artist'. Chapters reflect on the fundamental methodologies of art history and cultural studies - considering how relevant they are when studying contemporary art from the Middle East - and investigate the ways in which contemporary, so-called 'global', theories impact on the making of art in the region. Drawing on their unique expertise, the book's contributors offer completely new perspectives on the most recent cultural, intellectual and socio-political developments of contemporary art from the Middle East.

Art in a commercial world -- Artists and collectors in the market for art -- The Italian City-States -- Antwerp -- Amsterdam -- Germany and Spain -- London -- Paris -- Art consumption in industrial America -- New York -- The global art market

This edited collection offers an in-depth analysis of the complex and changing relationship between the arts and their markets. Highly relevant to almost any sociological exploration of the arts, this interaction has long been approached and studied. However, rapid and far-reaching economic changes have recently occurred. Through a number of new empirical case studies across multiple artistic, historic and geographical settings, this volume illuminates the developments of various art markets, and their sociological analyses. The contributions include chapters on artistic recognition and exclusion, integration and self-representation in the art market, sociocultural changes, the role of the gallery owner, and collectives, rankings, and constraints across the cultural industries. Drawing on research from Japan, Switzerland, France, Italy, China, the US, UK, and more, this rich and global perspective challenges current debates surrounding art and markets, and will be an important reference point for scholars and students across the sociology of arts, cultural sociology and culture economy.

This publication brings together existing research as well as new data to show how Arnhem Land bark painting was critical in the

