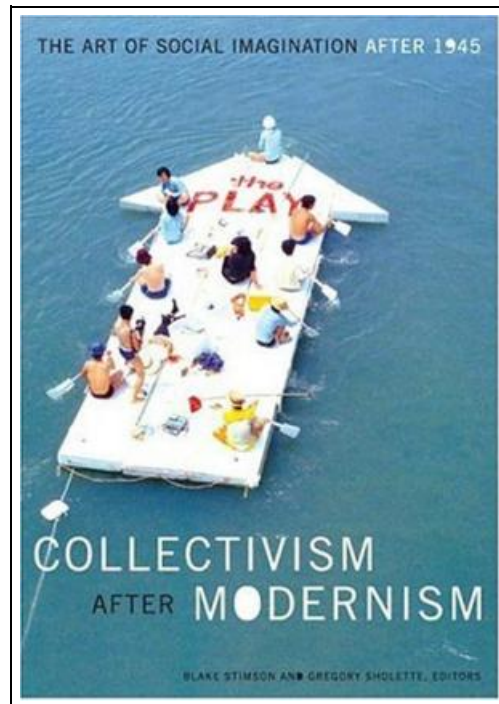


Collectivism After Modernism: The Art of Social Imagination After 1945



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Reviews

*Very good e-book and valuable one. It can be written in basic words and phrases and not confusing. You will not really feel monotony at whenever you want of your own time (that's what catalogues are for concerning should you check with me).
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COLLECTIVISM AFTER MODERNISM: THE ART OF SOCIAL IMAGINATION AFTER 1945



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University of Minnesota Press, United States, 2007. Paperback. Book Condition: New. 251 x 175 mm. Language: English . Brand New Book. Don't start an art collective until you read this book. Guerrilla Girls Ever since Web 2.0 with its wikis, blogs and social networks the art of collaboration is back on the agenda. Collectivism after Modernism convincingly proves that art collectives did not stop after the proclaimed death of the historical avant-gardes. Like never before technology reinvents the social and artists claim the steering wheel! Geert Lovink, Institute of Network Cultures, Amsterdam This examination of the succession of post-war avant-gardes and collectives is new, important, and engaged. Stephen F. Eisenman, author of *The Abu Ghraib Effect* Collectivism after Modernism crucially helps us understand what artists and others can do in mushy, stinky times like ours. What can the seemingly powerless do in the face of mighty forces that seem to have their act really together? Here, Stimson and Sholette put forth many good answers. Yes Men Spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, *Collectivism after Modernism* explores the ways in which collectives function within cultural norms, social conventions, and corporate or state-sanctioned art. Together, these essays demonstrate that collectivism survives as an influential artistic practice despite the art world's star system of individuality. *Collectivism after Modernism* provides the historical understanding necessary for thinking through postmodern collective practice, now and into the future. Contributors: Irina Aristarkhova, Jesse Drew, Okwui Enwezor, Ruben Gallo, Chris Gilbert, Brian Holmes, Alan Moore, Jelena Stojanovic, Reiko Tomii, Rachel Weiss. Blake Stimson is associate professor of art history at the University of California Davis, the author of *The Pivot of the World: Photography and Its Nation*, and coeditor of *Visual Worlds and Conceptual Art: A Critical Anthology*....



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