Art History in a Global Context: Methods, Themes, and Approaches
Ann Albritton (Editor), Gwen Farrelly (Editor)

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DESCRIPTION

Presents a clear and comprehensive introduction to the evolving discipline of global art studies

This volume examines how art historians, critics, and artists revisit art from ancient times through to the early modern period as well as the ways in which contemporary objects are approached through the lens of global contact, exchange, networks, and trade routes. It assists students who actively seek to understand "global art history" and the discipline beyond the founding Western canons.

The first section of Art History in a Global Context: Methods, Themes and Approaches explores how themes related to globalization are framing the creation, circulation, reception, and study of art today. The second section examines how curators, scholars, artists, and critics have challenged the Eurocentric canon through works of art, writings, exhibitions, biennials, large-scale conferences, and the formation of global networks. The third section is designed to help students look forward by exploring how art history in a global context is beginning to extend beyond the contemporary condition to understand the meaning, conditions, and impacts of exchange across borders and among artists in earlier periods.

• Presents a historiography of global art histories in academic, museological, and exhibition projects
• Written by a collection of authors from different linguistic, cultural, geographic, generational, and disciplinary perspectives
• Aids students in understanding "global art history" and the discipline beyond the founding Western canons
• Provides a set of case studies to bring to life methodologies being employed in the field
• Features contributors from the program of the Getty Foundation and the College Art Association International Committee’s project

Art History in a Global Context is an ideal choice for upper-level undergraduate and entry level graduate art students. It can also be used as a teaching tool, or as models for case studies in different formats.

About the Author

Ann Albritton, is Professor Emerita at Ringling College of Art and Design. She taught Art History, including contemporary issues of art in a global context, Latin American art, and art of the African Diaspora. Albritton served as chair of the College Art Association (CAA) International Committee when the CAA Getty Travel Grant Project began. In 2014, she co-chaired the international committee panel, "Topics in Global Art History: Historical Connections" and in 2016 presented a paper at the World Congress of Art History in Beijing, China. Albritton earned her PhD from the Graduate Center, CUNY, focusing on modern and contemporary art.

Gwen Farrellly, is currently completing her PhD at the Graduate Center, CUNY, where she focuses on the historiography, museum histories, and theories and global art histories. She is also the Executive Director of RISD Global at Rhode Island School of Design (RISD), Providence and serves on the International Committee for the College Art Association and International Council of Art 21.

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