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Contemporary visual culture has been dominated by futuristic utopian and dystopian ideas that reflect a longing for a seamless interface between the virtual and real, as well as a desire for a release from the constraints of space and time. Constructed around both speculative predictions and creative scientific arguments, these ideas contribute to a pervasive visual rhetoric that influences our sense of things to come. Delving into the importance of these perspectives and the art that both results from and shapes them, this volume is a spirited exploration of the interface between art and theory in the twenty-first century. The essays reflect collaborative work between the Stedelijk Museum Amsterdam, the Amsterdam School for Cultural Analysis at the University of Amsterdam, De Appel arts centre, W139-Space for Contemporary Art, and the art magazine Metropolis M. Discussing provocative themes like "Future History" and "Future Freedom," Facing Forward is an energetic look at how our visions of the future affect how we depict the world around us now.

The work of Paul Chan (born 1973) has charted a course in contemporary art as unpredictable and wide-ranging as the thinking that grounds his practice. Paul Chan: Selected Writings 2000-2014 collects the critical essays and artist's texts that first appeared in Artforum, October, Texte zur Kunst and Frieze, among other publications, as well as previously unpublished speeches and language-based works. From the comedy of artistic freedom in Duchamp to the contradictions that bind aesthetics and politics, Chan's writings revel in the paradoxes that make the experience of art both vexing and pleasurable. He lays bare the ideas and personalities that motivate his work by reflecting on artists as diverse as Henry Darger, Chris Marker, Sigmar Polke and Paul Sharits, and grapples with writers and thinkers who have played decisive roles in his practice, including Theodor Adorno, Samuel Beckett and the Marquis de Sade.

By the time you read this book, the art world may have witnessed the sale of its first \$500 million painting. Whilst for some people money is anathema to art this is clearly a wealthy international industry, and a market with its own conventions and pressures. Drawing on the vast experience of Sotheby's Institute of Art, The Art Business exposes the realities of the commercial trade in fine art and antiques. Attention is devoted to the role of auction houses, commercial galleries and art museums

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as key institutions, with the text divided into four thematic sections covering: technical and structural elements of the art market cultural policy and management in art business regulatory legal and ethical issues in the art world the views, through interviews, of leading art market experts. This book provides a thorough examination of contemporary issues in the art business, and the mechanisms and influences which underpin its evolution. It is essential reading for students of art history or international business, or anyone with an interest in pursuing a career in this area.

New York Deco profiles the architecture of the city during its most stylish and dazzling decades: the 1920s and early 1930s. New York City landmarks were born in this age - the Chrysler Building, the Empire State Building, Rockefeller Center, and the Waldorf-Astoria - as well as dozens of lesser-known office buildings and apartment houses. Together, they make the skyline of New York what it is today. Richard Berenholtz's stunning photographs of the finest examples of New York City's art deco architecture are accompanied by text from writers, artists, and personalities of the era, including F. Scott Fitzgerald, Dorothy Parker, Edna St. Vincent Millay, Ogden Nash, and Frank Lloyd Wright, among others.

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