

Arts Culture Of Globalization

'This volume makes two very significant contributions to the literature on Asian cities: it shifts the focus away from manufacturing and real estate as drivers of growth to the role of creativity in fostering the development of global cities; and it chronicles how arts and culture are changing the physical character of the cities studied. It is a highly welcome addition to our understanding of the dynamics of urban Asia and its increasing importance in generating global culture.' - Susan Fainstein, Harvard Graduate School of Design, US and author of *The Just City* While global cities have mostly been characterized as sites of intensive and extensive economic activity, the quest for global city status also increasingly rests on the creative production and consumption of culture and the arts. *Arts, Culture and the Making of Global Cities* examines such ambitions and projects undertaken in five major cities in Asia: Beijing, Shanghai, Hong Kong, Taipei and Singapore. Providing a thorough comparison of their urban imaging strategies and attempts to harness arts and culture, as well as more organically evolved arts activities and spaces, this book analyses the relative successes and failures of these cities. Offering rich ethnographic detail drawn from extensive fieldwork, the authors challenge city strategies and existing urban theories and reveal the many complexities in the art of city-making.

Edited by one of the most prominent scholars in the field and including a distinguished group of contributors, this collection of essays makes a striking intervention in the increasingly heated debates surrounding the cultural dimensions of globalization. While including discussions about what globalization is and whether it is a meaningful term, the volume focuses in particular on the way that changing sites—local, regional, diasporic—are the scenes of emergent forms of sovereignty in which matters of style, sensibility, and ethos articulate new legalities and new kinds of violence. Seeking an alternative to the dead-end debate between those who see globalization as a phenomenon wholly without precedent and those who see it simply as modernization, imperialism, or global capitalism with a new face, the contributors seek to illuminate how space and time are transforming each other in special ways in the present era. They examine how this complex transformation involves changes in the situation of the nation, the state, and the city.

While exploring distinct regions—China, Africa, South America, Europe—and representing different disciplines and genres—anthropology, literature, political science, sociology, music, cinema, photography—the contributors are concerned with both the political economy of location and the locations in which political economies are produced and transformed. A special strength of the collection is its concern with emergent styles of subjectivity, citizenship, and mobilization and with the transformations of state power through which market rationalities are distributed and embodied locally. Contributors: Arjun Appadurai, Jean François Bayart, Jérôme Bindé, Néstor García Canclini, Leo Ching, Steven Feld, Ralf D. Hotchkiss, Wu Hung, Andreas Huyssen, Boubacar Touré Mandémory, Achille Mbembe, Philippe Rekacewicz, Saskia Sassen, Fatu Kande Senghor, Seteney Shami, Anna Tsing, Zhang Zhen What can art educators contribute to the world in an age of globalization? Timely research, critical analyses, narrative essays, and case studies from 49 scholars from all over the world examine how globalization interfaces not only with art and education, but also with local and regional cultural practices and identities, economies, political strategies, and ecological/environmental concerns of people around the world.

Through carefully chosen themes and topics rather than through a general survey, this title approaches the process of looking at works of art in terms of their audiences, functions and cross-cultural contexts. It includes essays which engage directly with topical issues around art and gender, globalisation, cultural difference and curating.

Contemporary Conditions for the Representation of Identity

Art & Visual Culture 1850-2010

Cultures and Globalization

Art, Globalization and Urban Spaces

Creative Destruction

Narratives of Difference in Globalized Cultures

Art and the Challenge of Markets Volumes 1 & 2 examine the politics of art and culture in light of the profound changes that have taken place in the world order since the 1980s and 1990s. The contributors explore how in these two decades, the neoliberal or market-based model of capitalism started to spread from the economic realm to other areas of society. As a result, many aspects of contemporary Western societies increasingly function in the same way as the private enterprise sector under traditional market capitalism. The first volume of this two-volume collection considers a broad range of national cultural policies from European and North American countries, and examines the strengthening of international and transnational art worlds in music, visual arts, film, and television. The chapters cover cultural policy and political culture in the United States, United Kingdom, Germany, France, Switzerland, the Nordic countries, the Balkans, and Slovenia, and address the extent to which Western nations have shifted from welfare-state to market-based ideologies. Tensions between centres and peripheries in global art worlds are considered, as well as complex interactions between nations and international and transnational art worlds, and regional variations in the audiovisual market. Both volumes provide students and scholars across a range of disciplines with an incisive, comparative overview of the politics of art and culture and national, international and transnational art worlds in contemporary capitalism.

Providing a unique insight into the global art market, this book discusses the flows of contemporary art, the migration of contemporary artists, and the worldwide diffusion of organisational models which the art market has recently witnessed.

Arts Under Pressure analyzes the relevant forces behind decision-making in cultural matters worldwide, specifically in the field of the arts, under the influence of economic globalization.

The book deals with all the arts, in all parts of the world, focusing on the cycle of creation, production, distribution, promotion, reception, and influence. It asks the key questions: who has the power to decide what reaches audiences in what quantities, with what contents, and surrounded by what kinds of ambiances? The author claims that mass culture does not exist; what exists are artistic creations that are produced, distributed and promoted on a mass scale.

Globalization is often perceived as a force that is creating a hybrid culture where societies are mutually influencing one another and growing together as one. Students today face a constant bombardment of visual images that influences their visual culture and identity. In my research project, I investigated the following questions: What are the benefits and challenges to educators in the era of globalization? What occurs when students in Chicago, USA and Cairo, Egypt explore their own local visual culture, and compare it to the other through a critical cultural exchange? How can students explore global perspectives in the art classroom? And how can the educator create an environment and curriculum that allows for this exploration? My critical action research took place over two months with two groups of students. The first group of students was a public charter high school in Chicago serving predominately low-income Latino students. The second group was a private international high school in Cairo, Egypt, serving a majority of the elite Egyptian class of Cairo. Methods I used in my data collection included fieldwork notes, interviews with the cooperating teachers and students, videotaped critiques and discussions, pre-assessments, post-assessments, reflections, and students' artwork. The students completed the unit by participating in a live Skype critique. Through the collection of data I discovered that the students' ability to develop global perspectives was improved by their critical analysis of their local visual culture and how it affects their personal and national identity in a globalized world. From this understanding, they were able to critique and compare other students' visual culture in relation to their own, which generated a dialogue around globalization. My results suggest that if students participate in meaningful pedagogy in the art classroom, they will be able to engage in critical discourse about globalization outside the classroom. In an era of global uncertainty, it is essential that students learn and connect with one another worldwide in order to better understand cultural complexities, and how these global connections influence their surroundings. Through critical discussion and reflection about the student's lived experiences of globalization and visual culture, the art classroom can become a place for students to participate in global interactions that can contribute to productive world citizenship.

Arts Under Pressure

Cultural Dynamics in a Globalized World

Belonging and Globalisation

Art and the Global Economy

National Cultural Politics and the Challenges of Marketization and Globalization

Is Art History Global?

This study investigates whether it is possible for the education department of a museum to provide materials, including lesson plans and audio-visual materials, to art and social science teachers so that they may be able to teach high school students about Globalization through contemporary Chinese art. The central focus of the thesis is to advocate for the inclusion of a non-Western history of art and culture into the curriculum, so that U.S. students can better understand multicultural global dynamics. My main research question is: By integrating a curriculum on Chinese art and culture into a high school, can students broaden their understanding of global culture and their place in the process of globalization? Additionally, my action research was guided by many sub-questions. Through teaching a curriculum based on Chinese contemporary art and globalization, I was curious how students could develop, firstly, a perspectives consciousness; that is, the recognition or awareness that one's view of the world is not universally shared; and that others have views of the world profoundly different from one's own. China is experiencing nine to ten percent growth rates since the loosening of controls on their economy by the Central Communist Committee. By incorporating information about some of the changes that have occurred into the curriculum, how can students better understand emergent global trends? By learning about traditional and contemporary Chinese art and culture, how can the students gain a cross-cultural awareness (i.e. of the diversity of ideas and practices to be found in other countries)? How can the curriculum teach about contact and borrowing among cultures and societies (specifically between the U.S. and China), origins and development of cultures and values, historical antecedents to problems and issues? This study began as an action research project as part of my student teaching at Walter Payton College Prep in Chicago, IL in the spring of 2007. I developed a curriculum that included teaching the students about contemporary Chinese artists and about the many changes that are occurring in Chinese culture and society, and which also contained lessons about three dimensional design, and a studio lesson based on the Chinese artist Lin Tianmiao. Since then, I have broadened the project to be a curriculum package that could exist in the educational department of a museum which could be borrowed by high school art and social science teachers to be used in their classrooms. The curriculum package now includes not only the original curriculum which I used in my action research at Payton and a guide to accompany three PowerPoint presentations, but also includes: two DVDs from PBS (one about Globalization and the other about a Chinese artist, which are available to be borrowed at the School of the Art Institute's Flaxman Library), along with the lesson plans which accompany these DVDs, books for reading, and suggestions for three alternative studio projects. The action research portion of this project consisted of administering a quiz to the students at Payton on the first day in order to get a baseline assessment of how much the students knew about China. Then after

several weeks of teaching them the curriculum, I administered another quiz to ascertain how much they then knew. The results of the two quizzes were compared to discern whether or not they had learned about China. I found that indeed it is possible by teaching the curriculum which I had put together about globalization and Chinese contemporary art to teach high school students about another culture. For their answers on the final quiz were not just quantitatively better than the initial quiz, they were qualitatively better and more substantive. Which leads me to conclude that they were able to gain a perspectives consciousness. My recommendations for the field are that teachers, especially art teachers, should use contemporary cultural artifacts to examine contemporary issues such as globalization. My research shows that it is possible to convey complex ideas through art and by visual means. Moreover, through learning about another country's culture, students can gain awareness that one's view of the world is not universally shared.

Art and the Global Economy analyzes major changes in the global art world that have emerged in the last twenty years including structural shifts in the global art market; the proliferation of international art fairs, biennials and blockbuster exhibitions; and the internationalization of the scope of contemporary art. John Zarobell explores the economic and social transformations in the cultural sphere, the results of greater access to information about art, exhibitions, and markets around the world, as well as the increasing interpenetration of formerly distinct geographical domains. By considering a variety of locations—both long-standing art capitals and up-and-coming centers of the future—*Art and the Global Economy* facilitates a deeper understanding of how globalization affects the domain of the visual arts in the twenty-first century. With contributions by Lucia Cantero, Mariana David, Valentin Diaconov, Kai Lossgott, Grace Murray, Chhoti Rao, Emma Rogers and Michelle Wong.

Paul Hopper leads the reader through the varied issues associated with globalization and culture, including deterritorialization, cosmopolitanism, cultural hybridization and homogenization as well as claims that aspects of globalization are provoking cultural resistance.

This book brings together scholars from across a variety of disciplines who use different methodologies to interrogate the changing nature of Russian culture in the twenty-first century. The book considers a wide range of cultural forms that have been instrumental in globalizing Russia. These include literature, art, music, film, media, the internet, sport, urban spaces, and the Russian language. The book pays special attention to the processes by which cultural producers negotiate between Russian government and global cultural capital. It focuses on the issues of canon, identity, soft power and cultural exchange. The book provides a conceptual framework for analyzing Russia as a transnational entity and its contemporary culture in the globalized world.

Heritage and Debt

Art and the Challenge of Markets Volume 1

Understanding Cultural Globalization

Media, Arts, Policy, and Globalization

Russian Culture in the Age of Globalization

Art in Globalization

'In the globalization 'game' there are no absolute winners and losers. Neither homogenisation nor diversity can capture its contradictory movement and character. The essays and papers collected here offer, from a variety of perspectives, a rich exploration of creativity and innovation, cultural expressions and globalization. This volume of essays, in all their diversity of contents and theoretical perspectives, demonstrates the rich value of this paradoxical, oxymoronic approach' - Stuart Hall, Emeritus Professor of Sociology at the Open University Volume 3 of the Cultures & Globalization series, *Creativity and Innovations*, explores the interactions between globalization and the forms of cultural expression that are their basic resource. Bringing together over 25 high-profile authors from around the world, this volume addresses such questions as: What impacts does globalization have on cultural creativity and innovation? How is the evolving world 'map' of creativity related to the drivers and patterns of globalization? What are the relationships between creative acts, clusters, genres or institutions and cultural diversity? The volume is an indispensable reference tool for all scholars and students of contemporary arts and culture.

This is the third of three text books, published in association with the Open University, which offer an innovatory exploration of art and visual culture. Through carefully chosen themes and topics rather than through a general survey, the volumes approach the process of looking at works of art in terms of their audiences, functions and cross-cultural contexts. While focused on painting, sculpture and architecture, it also explores a wide range of visual culture in a variety of media and methods. "1850-2010: Modernity to Globalisation" includes essays which engage directly with topical issues around art and gender, globalisation, cultural difference and curating, as well as explorations of key canonical artists and movements and of some less well-documented work of contemporary artists.

In almost thirty interviews, Donatien Grau probes some of the world 's most prominent thinkers and preeminent arts leaders on the past, present, and future of the encyclopedic museum. Over the last two decades, the encyclopedic museum has been criticized and praised, constantly discussed, and often in the news. Encyclopedic museums are a phenomenon of Europe and the United States, and their locations and mostly Eurocentric collections have in more recent years drawn attention to what many see as bias. Debates on provenance in general, cultural origins, and restitutions of African heritage have exerted pressure on encyclopedic museums, and indeed on all manner of museums. Is there still a place for an institution dedicated to gathering, preserving, and showcasing all the world 's cultures? Donatien Grau 's conversations with international arts officials, museum leaders, artists, architects, and journalists go beyond the history of the encyclopedic format and the last decades ' issues that have burdened existing institutions. Are encyclopedic museums still relevant? What can they contribute when the Internet now seems to offer the greater encyclopedia? How important is it for us to have in-person access to objects from all over the world that can directly articulate something to us about humanity? The fresh ideas and nuances of new voices on the core principles important to museums in Dakar, Abu Dhabi, and Mumbai complement some of the world 's arts leaders from European and American institutions—resulting in some revealing and unexpected answers. Every interviewee offers differing views, making for exciting, stimulating reading. Includes interviews with George Abungu, National Museums of Kenya; Kwame Anthony Appiah, New York University; Homi K. Bhabha, Harvard University; Hamady

Bocoum, Musée des Civilisations Noires, Dakar; Irina Bokova, UNESCO; Partha Chatterjee, Columbia University; Thomas Campbell, Fine Arts Museum of San Francisco; James Cuno, J. Paul Getty Trust; Philippe de Montebello, New York University; Bachir Souleymane Diagne, Columbia University; Kaywin Feldman, National Gallery of Art; Marc Fumaroli, Collège de France; Massimiliano Gioni, New Museum; Michael Govan, Los Angeles County Museum of Art; Camille Henrot, artist; Max Hollein, Metropolitan Museum of Art; Henri Loyrette, Musée du Louvre; Jean Nouvel, architect; Zaki Nusseibeh, United Arab Emirates; Mikhail Piotrovsky, State Hermitage Museum; Grayson Perry, artist; Krzysztof Pomian, École des Hautes Études en Sciences Sociales; Mari Carmen Ramírez, Museum of Fine Arts, Houston; Fiammetta Rocco, The Economist; Sabyasachi Mukherjee, CSMVS Mumbai; Bénédicte Savoy, Collège de France; Kavita Singh, Jawaharlal Nehru University, New Delhi; Amit Sood, Google Arts & Culture.

Much discussed but poorly understood, globalization is at once praised as the answer to all the world's problems and blamed for everything from pollution to poverty. Here Berger and Huntington bring together an array of experts who paint a subtle and richly shaded portrait, showing both the power and the unexpected consequences of this great force. The stereotypes of globalization--characterized as American imperialism on the one hand, and as an economic panacea on the other--fall apart under close scrutiny. Surveying globalization from individual countries of the five major continents, *Many Globalizations* shows that an emerging global culture does indeed exist. While globalization is American in origin and content, the authors point out that it is far from a centrally directed force like classic imperialism. They examine the currents that carry this culture, from a worldwide class of young professionals to non-governmental organizations, and define globalization's many variations as well as sub-globalizations that bind regions together. Analytical, incisive and stimulating, *Many Globalizations* offers rare insight into perhaps the central issue of modern times, one that is changing the West as much as the developing world. "Provocative.... Taken together, the trenchant, well-written essays included in this collection provide indisputable evidence that an identifiable global culture is indeed emerging."--*World Policy Journal* "Analytical and penetrating, belongs...on the desks of anyone with an abiding interest in the forces shaping the world."--*Publishers Weekly*

Cultural Diversity in the Contemporary World

Art and Globalization

The Cultures of Globalization

How Globalization Is Changing the World's Cultures

Globalization

Arts, Culture, and the Making of Global Cities

Since the early transformation of European music practice and theory in the cultural centers of Asia, Latin America, and Africa around 1900, it has become necessary for music history to be conceived globally - a challenge that musicology has hardly faced yet. This book discusses the effects of cultural globalization on processes of composition and distribution of art music in the 20th and 21st century. Christian Utz provides the foundations of a global music historiography, building on new models such as transnationalism, entangled histories, and reflexive globalization. The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music-historical dynamic.

A collection of important contributions to the global discussion of place and identity from leading artists and cultural critics.

The book contains essays on current issues in arts and humanities in which peoples and cultures compete as well as collaborate in globalizing the world while maintaining their uniqueness as viewed from cross- and interdisciplinary perspectives. The book covers areas such as literature, cultural studies, archaeology, philosophy, history, language studies, information and literacy studies, and area studies. Asia and the Pacific are the particular regions that the conference focuses on as they have become new centers of knowledge production in arts and humanities and, in the future, seem to be able to grow significantly as a major contributor of culture, science and arts to the globalized world. The book will help shed light on what arts and humanities scholars in Asia and the Pacific have done in terms of research and knowledge development, as well as the new frontiers of research that have been explored and opening up, which can connect the two regions with the rest of the globe.

We live in a world that is marked by the twin processes of economic and cultural globalization. In this thought provoking book, Kumaravadivelu explores the impact of cultural globalization on second and foreign language education.

Art & Visual Culture 1850-2010: Modernity to Globalisation

Musical Composition in the Context of Globalization

Re-Imagining the City

Cultural Expression, Creativity and Innovation

The Oxford Handbook of Global Studies

The Oxford Handbook of Global Studies provides an overview of the emerging field of global studies. Since the end of the Cold War, globalization has been reshaping the modern world, and an array of new scholarship has risen to make sense of it in its

various transnational manifestations—including economic, social, cultural, ideological, technological, environmental, and in new communications. The editors—Mark Juergensmeyer, Saskia Sassen, and Manfred Steger—are recognized authorities in this emerging field and have gathered an esteemed cast of contributors to discuss various aspects in the field through a broad range of approaches. Several essays focus on the emergence of the field and its historical antecedents. Other essays explore analytic and conceptual approaches to teaching and research in global studies, and the largest section will deal with the subject matter of global studies, challenges from diasporas and pandemics to the global city and the emergence of a transnational capitalist class. The final two sections feature essays that take a critical view of globalization from diverse perspectives and essays on global citizenship—the ideas and institutions that guide an emerging global civil society. This Handbook focuses on global studies more than on the phenomenon of globalization itself, though the various aspects of globalization are central to understanding how the field is currently being shaped.

Japanese popular culture is constantly evolving in the face of internal and external influence. *Popular Culture, Globalization and Japan* examines this evolution from a new and challenging perspective by focusing on the movements of popular culture into and out of Japan. Taking a multidisciplinary approach, the book argues that a key factor behind the changing nature of Japanese popular culture lies in its engagement with globalization. Essays from a team of leading international scholars illustrate this crucial interaction between the flows of Japanese popular culture and the constant development of globalization. Drawing on rich empirical content, this book looks at Japanese popular culture as it traverses international borders flowing out through such forms as manga consumption in New Zealand and flowing in through such forms as foreigners writing about Japan in Japanese and how American influences affected the formation of Japan's gay identity. Presenting current, confronting and sometimes controversial insights into the many forms of Japanese popular culture emerging within this global context, *Popular Culture, Globalization and Japan* will make essential reading for those working in Japanese studies, cultural studies and international relations.

America's global cultural impact is largely seen as one-sided, with critics claiming that it has undermined other countries' languages and traditions. But contrary to popular belief, the cultural relationship between the United States and the world has been reciprocal, says Richard Pells. The United States not only plays a large role in shaping international entertainment and tastes, it is also a consumer of foreign intellectual and artistic influences. Pells reveals how the American artists, novelists, composers, jazz musicians, and filmmakers who were part of the Modernist movement were greatly influenced by outside ideas and techniques. People across the globe found familiarities in American entertainment, resulting in a universal culture that has dominated the twentieth and twenty-first centuries and fulfilled the aim of the Modernist movement—to make the modern world seem more intelligible. "Modernist America" brilliantly explains why George Gershwin's music, Cole Porter's lyrics, Jackson Pollock's paintings, Bob Fosse's choreography, Marlon Brando's acting, and Orson Welles's storytelling were so influential, and why these and other artists and entertainers simultaneously represent both an American and a modern global culture.

The world's cultures and their forms of creation, presentation and preservation are deeply affected by globalization in ways that are inadequately documented and understood. The *Cultures and Globalization* series is designed to fill this void in our knowledge. In this series, leading experts and emerging scholars track cultural trends connected to globalization throughout the world, resulting in a powerful analytic tool-kit that encompasses the transnational flows and scapes of contemporary cultures. Each volume presents data on cultural phenomena through colourful, innovative information graphics to give a quantitative portrait of the cultural dimensions and contours of globalization. This second volume *The Cultural Economy* analyses the dynamic relationship in which culture is part of the process of economic change that in turn changes the conditions of culture. It brings together perspectives from different disciplines to examine such critical issues as: • the production of cultural goods and services and the patterns of economic globalization • the relationship between the commodification of the cultural economy and the aesthetic realm • current and emerging organizational forms for the investment, production, distribution and consumption of cultural goods and services • the complex relations between creators, producers, distributors and consumers of culture • the policy implications of a globalizing cultural economy By demonstrating empirically how the cultural industries interact with globalization, this volume will provide students of contemporary culture with a unique, indispensable reference tool.

The Globalization of Markets for Contemporary Art

Culture, Globalization and the World System

Globalization in Art Education

Many Globalizations

Modernity to Globalization

Critical Essays in Contemporary Art and Culture

This book is about how the marketing of transnational cultural commodities capitalizes on difference and its appeal for cosmopolitan consumers in our postmodern globalized world. At what price? What ethical and political conundrums does the artist/writer/reader confront when going global? This volume analyzes why difference – whether gender, sexual, racial, ethnic, or linguistic – has become such a prominent element in the contemporary cultural field, and the effects of this prevalence on the production, circulation and reception of cultural commodities in the context of globalization. At the intersection of globalization, diaspora, postcolonial and feminist studies in world literature, these essays engage critically with a wide variety of representative narratives taken from diverse cultural fields, including humanitarian fiction, multilingual poetry, painting, text-image art, performance art, film, documentary, and docu-poetry. The chapters included offer counter-readings that disrupt hegemonic representations of cultural identity within the contemporary, neoliberal and globalized landscape.

*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 Globalization is now widely discussed but the debates often remain locked within particular disciplinary discourses. This book brings together for the first time a social theory and cultural studies approach to the understanding of globalization. The book starts with an analysis of the relationship between the globalization process and contemporary culture change and goes on to relate this to debates about social and cultural modernity. At the heart of the book is a far-reaching analysis of the complex, ambiguous "lived experience" of global modernity. Tomlinson argues that we can now see a general pattern of the dissolution between cultural experience and territorial location. The "uneven" nature of this experience is discussed in relation to first and third world societies, along with arguments about the hybridization of cultures, and special role of communications and media technologies in this process of "deterritorialization". Globalization and Culture concludes with a discussion of the cultural politics of cosmopolitanism. Accessibly written, this book will be of interest to second year undergraduates and above in sociology, media studies, cultural and communication studies, and anyone interested in globalization.

A pervasive force that evades easy analysis, globalization has come to represent the export and import of culture, the speed and intensity of which has increased to unprecedented levels in recent years. The Cultures of Globalization presents an international panel of intellectuals who consider the process of globalization as it concerns the transformation of the economic into the cultural and vice versa; the rise of consumer culture around the world; the production and cancellation of forms of subjectivity; and the challenges it presents to national identity, local culture, and traditional forms of everyday life. Discussing overlapping themes of transnational consequence, the contributors to this volume describe how the global character of technology, communication networks, consumer culture, intellectual discourse, the arts, and mass entertainment have all been affected by recent worldwide trends. Appropriate to such diversity of material, the authors approach their topics from a variety of theoretical perspectives, including those of linguistics, sociology, economics, anthropology, and the law. Essays examine such topics as free trade, capitalism, the North and South, Eurocentrism, language migration, art and cinema, social fragmentation, sovereignty and nationhood, higher education, environmental justice, wealth and poverty, transnational corporations, and global culture. Bridging the spheres of economic, political, and cultural inquiry, The Cultures of Globalization offers crucial insights into many of the most significant changes occurring in today's world. Contributors. Noam Chomsky, Ioan Davies, Manthia Diawara, Enrique Dussel, David Harvey, Sherif Hetata, Fredric Jameson, Geeta Kapur, Liu Kang, Joan Martinez-Alier, Masao Miyoshi, Walter D. Mignolo, Alberto Moreiras, Paik Nak-chung, Leslie Sklair, Subramani, Barbara Trent

The Cultural Economy

Popular Culture, Globalization and Japan

Promoting Cultural Diversity in the Age of Globalization

The Globalization of Renaissance Art

Globalization and cultural diplomacy

Globalization and Culture

Re-Imagining the City: Art, Globalization, and Urban Spaces examines how contemporary processes of globalization are transforming cultural experience and production in urban spaces. It maps how cultural productions in art, architecture and communications media are contributing to the reimagining of place and identity through events, artefacts and attitudes. This book recasts how we understand cities - how knowledge can be formed, framed and transferred through cultural production and how that knowledge is mediated through the construction of aesthetic meaning and value.

How global contemporary art reanimates the past as a resource for the present, combating modern art's legacy of Eurocentrism. If European modernism was premised on the new—on surpassing the past, often by assigning it to the “traditional” societies of the Global South—global contemporary art reanimates the past as a resource for the present. In this account of what globalization means for contemporary art, David Joselit argues that the creative use of tradition by artists from around the world serves as a means of combatting modern art's legacy of Eurocentrism. Modernism claimed to live in the future and relegated the rest of the world to the past.

Global contemporary art shatters this myth by reactivating various forms of heritage—from literati ink painting in China to Aboriginal painting in Australia—in order to propose new and different futures. Joselit analyzes not only how heritage becomes contemporary through the practice of individual artists but also how a cultural infrastructure of museums, biennials, and art fairs worldwide has emerged as a means of generating economic value, attracting capital and tourist dollars. Joselit traces three distinct forms of modernism that developed outside the West, in opposition to Euro-American modernism: postcolonial, socialist realism, and

the underground. He argues that these modern genealogies are synchronized with one another and with Western modernism to produce global contemporary art. Joselit discusses curation and what he terms "the curatorial episteme," which, through its acts of framing or curating, can become a means of recalibrating hierarchies of knowledge—and can contribute to the dual projects of decolonization and deimperialization. A Frenchman rents a Hollywood movie. A Thai schoolgirl mimics Madonna. Saddam Hussein chooses Frank Sinatra's "My Way" as the theme song for his fifty-fourth birthday. It is a commonplace that globalization is subverting local culture. But is it helping as much as it hurts? In this strikingly original treatment of a fiercely debated issue, Tyler Cowen makes a bold new case for a more sympathetic understanding of cross-cultural trade. Creative Destruction brings not stale suppositions but an economist's eye to bear on an age-old question: Are market exchange and aesthetic quality friends or foes? On the whole, argues Cowen in clear and vigorous prose, they are friends. Cultural "destruction" breeds not artistic demise but diversity. Through an array of colorful examples from the areas where globalization's critics have been most vocal, Cowen asks what happens when cultures collide through trade, whether technology destroys native arts, why (and whether) Hollywood movies rule the world, whether "globalized" culture is dumbing down societies everywhere, and if national cultures matter at all. Scrutinizing such manifestations of "indigenous" culture as the steel band ensembles of Trinidad, Indian handweaving, and music from Zaire, Cowen finds that they are more vibrant than ever--thanks largely to cross-cultural trade. For all the pressures that market forces exert on individual cultures, diversity typically increases within society, even when cultures become more like each other. Trade enhances the range of individual choice, yielding forms of expression within cultures that flower as never before. While some see cultural decline as a half-empty glass, Cowen sees it as a glass half-full with the stirrings of cultural brilliance. Not all readers will agree, but all will want a say in the debate this exceptional book will stir.

The "biennale culture" now determines much of the art world. Literature on the worldwide dissemination of art assumes nationalism and ethnic identity, but rarely analyzes it. At the same time there is extensive theorizing about globalization in political theory, cultural studies, postcolonial theory, political economy, sociology, and anthropology. Art and Globalization brings political and cultural theorists together with writers and historians concerned specifically with the visual arts in order to test the limits of the conceptualization of the global in art. Among the major writers on contemporary international art represented in this book are Rasheed Araeen, Joaquín Barriendos, Susan Buck-Morss, John Clark, Iftikhar Dadi, T. J. Demos, Néstor García Canclini, Charles Green, Suman Gupta, Harry Harootunian, Michael Ann Holly, Shigemi Inaga, Fredric Jameson, Caroline Jones, Thomas DaCosta Kaufmann, Anthony D. King, Partha Mitter, Keith Moxey, Saskia Sassen, Ming Tiampo, and C. J. W.-L. Wee. Art and Globalization is the first book in the Stone Art Theory Institutes Series. The five volumes, each on a different theoretical issue in contemporary art, build on conversations held in intensive, weeklong closed meetings. Each volume begins with edited and annotated transcripts of those meetings, followed by assessments written by a wide community of artists, scholars, historians, theorists, and critics. The result is a series of well-informed, contentious, open-ended dialogues about the most difficult theoretical and philosophical problems we face in rethinking the arts today.

Contemporary Chinese Visual Culture

Globalization and Contemporary Art

Creating New Urban Landscapes in Asia

Proceedings of the Asia-Pacific Research in Social Sciences and Humanities, Depok, Indonesia, November 7-9, 2016: Topics in Arts and Humanities

Teaching Globalization Through Contemporary Chinese Art

Cosmopolitan Canvases

Global CultureMedia, Arts, Policy, and GlobalizationRoutledge

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This is the third volume in The Art Seminar, James Elkin's series of conversations on art and visual studies. Is Art History Global? stages international conversation among art historians and critics on the subject of the practice and responsibility of global thinking within the field. Participants range from Keith Moxey of Columbia University to Cao Yiqiang, Ding Ning, Cuautemoc Medina, Oliver Debroise, Renato Gonzalez Mello, and other scholars.

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