

AFTER MODERNIST PAINTING

The History of a Contemporary Practice



Craig Staff

I.B. TAURIS

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Lydia Dona, *Photo Ghosts and the Labyrinth
Drips on the Void*, 1996.

'While painting, as a practice, appears now in a host of widespread plural guises and contexts, attempts to theorise its global terrain have generally been avoided of late. Craig Staff's timely interrogation of the practice does not shirk this responsibility. ... For those who want a highly informed and erudite overview of this unstable and ever-evolving landscape, this is essential reading.'

David Ryan, Reader in Fine Art, Anglia Ruskin University

'The book's phenomenal achievement is to steadily guide the reader through a multitude of competing theories and debates around what painting is, whilst being grounded in the diverse practices of individual artists as they speculatively push at the frontiers of what painting might become.'

Dan Hays, artist

Since the publication of Clement Greenberg's 'Modernist Painting' in 1960, the status of painting and its continued legitimacy as a medium has been repeatedly placed under question. As such, painting has had to continually redefine its own parameters and renegotiate for itself a critical position within a broader, more discursive set of discourses. *After Modernist Painting* is both a historical survey and critical re-evaluation of the contested and contingent nature of the medium of painting over the last 50 years. Presenting the first critical account of painting, rather than art generally, Craig Staff provides a timely exploration of what has remained a persistent and protean medium. This book is an invaluable resource for those seeking to understand the themes and issues that have pertained to painting within the context of postmodernism and contemporary artistic practice.

Craig Staff is Reader in Fine Art at The University of Northampton, an artist and author of *Modernist Painting and Materiality* (2011).

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Cover image:

Giulio Paolini, *Senza titolo (Untitled)*, 1961
tin of paint, stretcher, polyethylene, 21 x 21 cm
(collection of the artist)

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