



Parkett Number 25 September 199

Rosalind E. Krauss



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Gabriel Orozco Ann Temkin, 2009 From the developer of Allegories of Modernism Bernice Rose, 1992 *One Place after Another* Miwon Kwon, 2004-02-27 A critical history of site specific art since the late 1960s Site specific art emerged in the late 1960s in reaction to the growing commodification of art and the prevailing ideals of art's autonomy and universality Throughout the 1970s and 1980s as site specific art intersected with land art process art performance art conceptual art installation art institutional critique community based art and public art its creators insisted on the inseparability of the work and its context In recent years however the presumption of unrepeatability and immobility encapsulated in Richard Serra's famous dictum to remove the work is to destroy the work is being challenged by new models of site specificity and changes in institutional and market forces *One Place after Another* offers a critical history of site specific art since the late 1960s and a theoretical framework for examining the rhetoric of aesthetic vanguardism and political progressivism associated with its many permutations Informed by urban theory postmodernist criticism in art and architecture and debates concerning identity politics and the public sphere the book addresses the siting of art as more than an artistic problem It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism The book addresses the work of among others John Ahearn Mark Dion Andrea Fraser Donald Judd Renee Green Suzanne Lacy Inigo Manglano Ovalle Richard Serra Mierle Laderman Ukeles and Fred Wilson *Art of the Deal* Noah Horowitz, 2014-08-31 Art today is defined by its relationship to money as never before Prices of living artists works have been driven to unprecedented heights conventional boundaries within the art world have collapsed and artists now think ever more strategically about how to advance their careers Artists no longer simply make art but package sell and brand it Noah Horowitz exposes the inner workings of the contemporary art market explaining how this unique economy came to be how it works and where it's headed He takes a unique look at the globalization of the art world and the changing face of the business offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation have been drawn into the commercial sphere By carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008 *Art of the Deal* is a must read book that demystifies collecting and investing in today's art market *Dan Graham* Dan Graham, Rhea Anastas, 2009-02-20 The first comprehensive survey of a pioneering artist encompassing photographs film and video architectural models pavilion installations conceptual projects for magazine pages drawings and prints and writings Dan Graham is one of the most significant figures to emerge from the 1960s moment of Conceptual art with a practice that pioneered a range of art forms modes and ideas that are now fundamental to contemporary art The thrust of his practice has always pointed beyond beyond the art object beyond the studio beyond the medium beyond the gallery beyond the self Beyond all these categories and into the realm of the social the public the democratic the mass produced the architectural the anarchic the humorous Graham's

early work *Homes for America* a series of snapshots of suburban New Jersey tract housing accompanied by short parodic texts made as a page layout for *Arts* magazine announced a critical art grounded in the everyday and it merged the artist's interest in cultural commentary with art's most advanced visual modes His 1984 video essay *Rock My Religion* traced a continuum of separatism and collective ecstasy from the American religious sect the Shakers to hard core punk music This volume which accompanies a major retrospective organized by the Museum of Contemporary Art Los Angeles offers the first comprehensive survey of Graham's work The book's design evokes magazine format and style after Graham's important conceptual work from the 1960s in that medium Generously illustrated in color and black and white *Dan Graham Beyond* features eight new essays two new interviews with the artist a section of reprints of Graham's own writing and an animated manga style life of Dan Graham narrative It examines Graham's entire body of work which includes designs for magazine pages drawing photographs film and video and architectural models and pavilions Essays Chrissie Iles on Graham's performance work Bennett Simpson on Graham's interest and works in rock music Beatriz Colomina on Graham's architectural pavilions Rhea Anastas on Graham's early formation and short lived operation of the John Daniels Gallery Mark von Schlegell on Graham's interest in science fiction Mark Francis on Graham's *Public Space Two Audiences* 1976 Alexandra Midal on Graham's conceptual works for magazine pages and magazine design Philippe Vergne on Graham's puppet opera *Don't Trust Anyone Over Thirty* 2004 Kim Gordon interview with Graham on their collaborations and music Rodney Graham interview with Graham on jokes and humor in art

Sigmar Polke Margit Rowell, Sigmar Polke, Michael Semff, Bice Curiger, Museum of Modern Art (New York, N.Y.), 1999 Sigmar Polke's thirty five year career during which he has produced a vast range of work in all mediums has earned him a reputation as one of the most significant artists of his generation Born in 1941 he began his creative output around 1963 in Dusseldorf during a time of enormous social cultural and artistic changes in Germany and elsewhere Few of his works demonstrate more vividly his imagination sardonic wit and subversive approach than the drawings watercolors and gouaches produced during the 1960s and early 1970s Embedded in these images are incisive and parodic commentaries on consumer society the postwar political scene in Germany and classic artistic conventions

Dislocations Robert Storr, Museum of Modern Art (New York, N.Y.), 1991

Design [does Not Equal] Art Barbara J. Bloemink, Joseph Cunningham, Cooper-Hewitt Museum, 2004 Design does not equal Art presents distinctive functional designs that share the limited palette materials and elegant geometric abstract forms characteristic of Minimalist and post Minimalist art including pine desks and porcelain tableware by Judd stone and steel tables and chairs by Burton lamps by Tuttle folding screens by LeWitt rugs by Rosemarie Trockel and Barbara Bloom daybeds by Whiteread and much more Filled with hundreds of photographs and drawing on candid conversations with many of the artists Design does not equal Art is an authoritative essential resource for designers scholars of Minimalist and post Minimalist art collectors and anyone interested in furniture and design of the late twentieth and early twenty first centuries

BOOK JACKET Title Summary

field provided by Blackwell North America Inc All Rights Reserved *Bachelors* Rosalind E. Krauss, 2000-08-25 These essays on nine women artists are framed by the question born of feminism What evaluative criteria can be applied to women's art Since the 1970s Rosalind Krauss has been exploring the art of painters sculptors and photographers examining the intersection of these artists concerns with the major currents of postwar visual culture the question of the commodity the status of the subject issues of representation and abstraction and the viability of individual media These essays on nine women artists are framed by the question born of feminism What evaluative criteria can be applied to women's art In the case of surrealism in particular some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny Krauss resists that claim for these bachelors are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics Some of this work such as the part object Louise Bourgeois or the formless Cindy Sherman could be said to find its power in strategies associated with such concepts as critique feminine In the work of Agnes Martin Eva Hesse or Sherrie Levine one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether *Bachelors* attempts to do justice to these and other artists Claude Cahun Dora Maar Louise Lawler Francesca Woodman in the terms their works demand *Art School* Steven Henry Madoff, 2009-09-11 Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world The last explosive change in art education came nearly a century ago when the German Bauhaus was formed Today dramatic changes in the art world its increasing professionalization the pervasive power of the art market and fundamental shifts in art making itself in our post Duchampian era combined with a revolution in information technology raise fundamental questions about the education of today's artists *Art School Propositions for the 21st Century* brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic practical ethical and philosophical terms The essays in the book range over continents histories traditions experiments and fantasies of education Accompanying the essays are conversations with such prominent artist educators as John Baldessari Michael Craig Martin Hans Haacke and Marina Abramovic as well as questionnaire responses from a dozen important artists among them Mike Kelley Ann Hamilton Guillermo Kuitca and Shirin Neshat about their own experiences as students A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls And throughout the volume attention is paid to new initiatives and proposals about what an art school can and should be in the twenty first century and what it shouldn't be No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures challenges risks and opportunities for artists and art educators in the years ahead Contributors Marina Abramovic Dennis Adams John Baldessari Ute Meta Bauer Daniel Birnbaum Saskia Bos Tania Bruguera Luis Camnitzer Michael Craig Martin Thierry de Duve Clementine Deliss Charles Esche Liam Gillick Boris

Groys Hans Haacke Ann Lauterbach Ken Lum Steven Henry Madoff Brendan D Moran Ernesto Pujol Raqs Media Collective Charles Renfro Jeffrey T Schnapp Michael Shanks Robert Storr Anton Vidokle **David Hammons** Elena

Filipovic, 2017-09-08 Drawing on unpublished documents and oral histories an illustrated examination of an iconic artwork of an artist who has made a lifework of tactical evasion One wintry day in 1983 alongside other street sellers in the East Village David Hammons peddled snowballs of various sizes He had neatly laid them out in graduated rows and spent the day acting as obliging salesman He called the evanescent and unannounced street action Bliz aard Ball Sale thus inscribing it into a body of work that from the late 1960s to the present has used a lexicon of ephemeral actions and self consciously black materials to comment on the nature of the artwork the art world and race in America And although Bliz aard Ball Sale has been frequently cited and is increasingly influential it has long been known only through a mix of eyewitness rumors and a handful of photographs Its details were as elusive as the artist himself even its exact date was unrecorded Like so much of the artist s work it was conceived it seems to slip between our fingers to trouble the grasp of the market as much as of history and knowability In this engaging study Elena Filipovic collects a vast oral history of the ephemeral action uncovering rare images and documents and giving us singular insight into an artist who made an art of making himself difficult to find And through it she reveals Bliz aard Ball Sale to be the backbone of a radical artistic oeuvre that transforms such notions as art commodity performance and even race into categories that shift and dissolve much like slowly melting snowballs

Beyond Memory Diane Neumaier, 2004 Photography possesses a powerful ability to bear witness aid remembrance shape and even alter recollection In Beyond Memory Soviet Nonconformist Photography and Photo Related Works of Art the general editor Diane Neumaier and twenty three contributors offer a rigorous examination of the medium s role in late Soviet unofficial art Focusing on the period between the mid 1950s and the late 1980s they explore artists unusually inventive and resourceful uses of photography within a highly developed Soviet dissident culture During this time lack of high quality photographic materials complimented by tremendous creative impulses prompted artists to explore experimental photo processes such as camera and darkroom manipulations photomontage and hand coloring Photography also took on a provocative array of forms including photo installation artist made samizdat self published books photo realist painting and many other surprising applications of the flexible medium Beyond Memory shows how innovative conceptual moves and approaches to form and content echoes of Soviet society s coded communication and a Russian sense of absurdity were common in the Soviet cultural underground Collectively the works in this anthology demonstrate how late Soviet artists employed irony and invention to make positive use of difficult circumstances In the process the volume illuminates the multiple characters of photography itself and highlights the leading role that the medium has come to play in the international art world today Beyond Memory stands on its own as a rigorous examination of photography s place in late Soviet unofficial art while also serving as a supplement to the traveling exhibition of the same title Susan Sontag Leland

Poague, Kathy A. Parsons, 2003-09-02 Susan Sontag An Annotated Bibliography catalogues the works of one of America's most prolific and important 20th century authors Known for her philosophical writings on American culture topics left untouched by Sontag's writings are few and far between This volume is an exhaustive collection that includes her novels essays reviews films and interviews Each entry is accompanied by an annotated bibliography *The Art and Films of Lynn Hershman Leeson* Meredith Tromble, Lynn Hershman, 2005-12-05 Lynn Hershman Leeson's groundbreaking installation performance photography video digital and film works have earned her an international reputation as a prodigious and innovative artist This first historical and critical analysis of her work by prominent scholars and the artist herself brings nearly forty years of creative output into focus by tracking the development of her constant themes through each medium The provocative essays in this volume ranging from formal to theoretical to psychological to poetical analyses establish her place at the forefront of contemporary art Hershman Leeson's work explores vision spectatorship and the construction of sexed subjectivity touching on key feminist concerns relating to the lived experience of the physical body and the body as a medium on which social law and values are inscribed Her projects of self analysis and self mythification explode stable notions of identity The Art and Films of Lynn Hershman Leeson demonstrates how Hershman Leeson's work uniquely mirrors fragmented human subjectivity at the beginning of the twenty first century Especially useful are the artist's updated chronology and a DVD with excerpts from several of her works Copub Henry Art Gallery University of Washington **Edward Ruscha: 1983-1987** Edward Ruscha, 2003 Video Spaces Barbara London, 1995 Exhibition 6 22 9 12 95 Distributed by Abrams Rosemarie Trockel, Werkgruppen 1986-1998 Rosemarie Trockel, Birte Frenssen, Hamburger Kunsthalle, 1998 *Artists' Magazines* Gwen Allen, 2015-08-21 How artists magazines in all their ephemerality materiality and temporary intensity challenged mainstream art criticism and the gallery system During the 1960s and 1970s magazines became an important new site of artistic practice functioning as an alternative exhibition space for the dematerialized practices of conceptual art Artists created works expressly for these mass produced hand editioned pages using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery In *Artists Magazines* Gwen Allen looks at the most important of these magazines in their heyday the 1960s to the 1980s and compiles a comprehensive illustrated directory of hundreds of others Among the magazines Allen examines are Aspen 1965 1971 a multimedia magazine in a box issues included Super 8 films flexi disc records critical writings artists postage stamps and collectible chapbooks Avalanche 1970 1976 which expressed the countercultural character of the emerging SoHo art community through its interviews and artist designed contributions and Real Life 1979 1994 published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation These and the other magazines Allen examines expressed their differences from mainstream media in both form and content they cast their homemade do it yourself quality against the slickness of an Artforum and they created work that defied the formalist orthodoxy of the day *Artists Magazines* featuring abundant color illustrations of magazine covers and

content offers an essential guide to a little explored medium **Show and Tell** Group Material (Firm : New York, N.Y.),2010 Edited by Julie Ault Essays by Doug Ashford Julie Ault Sabrina Locks Tim Rollins **The Sublime, Terror and Human Difference** Christine Battersby,2013-01-11 Christine Battersby is a leading thinker in the field of philosophy gender studies and visual and literary aesthetics In this important new work she undertakes an exploration of the nature of the sublime one of the most important topics in contemporary debates about modernity politics and art Through a compelling examination of terror transcendence and the other in key European philosophers and writers Battersby articulates a radical female sublime A central feature of *The Sublime Terror and Human Difference* is its engagement with recent debates around 9 11 race and Islam Battersby shows how since the eighteenth century the pleasures of the sublime have been described in terms of the transcendence of terror Linked to the feminine the sublime was closed off to flesh and blood women to Orientals and to other supposedly inferior human types Engaging with Kant Burke the German Romantics Nietzsche Derrida Lyotard Irigaray and Arendt as well as with women writers and artists Battersby traces the history of these exclusions while finding resources within the history of western culture for thinking human differences afresh *The Sublime Terror and Human Difference* is essential reading for students of continental philosophy gender studies aesthetics literary theory visual culture and race and social theory

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