

D 3 4 Odi Elen Malpas Moj Mukarac

Neil Larsen

The Duchamp Effect Martha Buskirk, Mignon Nixon, 1996-09-25 This expanded edition of the fall 1994 special issue of October includes new essays by Sarat Maharaj and by Molly Nesbit and Naomi Sawelson-Gorse. It also includes the transcript of an exchange between T. J. Clark and Benjamin Buchloh which presents new responses to the problems raised by this immediately popular (and now out of print) issue of the journal. The Duchamp Effect is an investigation of the historical reception of the work of Marcel Duchamp from the 1950s to the present, including interviews by Benjamin Buchloh (with Claes Oldenburg, Andy Warhol, and Robert Morris), Elizabeth Armstrong (with Ed Ruscha and Bruce Conner), and Martha Buskirk (with Louise Lawler, Sherrie Levine, and Fred Wilson) and a round-table discussion of the Duchamp effect on conceptual art. Contents Introduction, Benjamin H. D. Buchloh • What's Neo about the Neo-Avant-Garde?, Hal Foster • Typotranslating the Green Box, Sarat Maharaj • Three Conversations in 1985: Claes Oldenburg, Andy Warhol, Robert Morris, Benjamin H. D. Buchloh • Interviews with Ed Ruscha and Bruce Conner, Elizabeth Armstrong • Echoes of the Readymade: Critique of Pure Modernism, Thierry de Duve • Concept of Nothing: New Notes by Marcel Duchamp and Walter Arensberg, Molly Nesbit and Naomi Sawelson-Gorse • Interviews with Sherrie Levine, Louise Lawler, and Fred Wilson, Martha Buskirk • Thoroughly Modern Marcel, Martha Buskirk • Conceptual Art and the Reception of Duchamp, October Round Table • All the Things I Said about Duchamp: A Response to Benjamin Buchloh, T. J. Clark • Response to T. J. Clark, Benjamin Buchloh

Art History After Modernism Hans Belting, 2003-08 Art history after modernism does not only mean that art looks different today; it also means that our discourse on art has taken a different direction, if it is safe to say it has taken a direction at all. So begins Hans Belting's brilliant, iconoclastic reconsideration of art and art history at the end of the millennium, which builds upon his earlier and highly successful volume, *The End of the History of Art?*. Known for his striking and original theories about the nature of art, according to the Economist, Belting here examines how art is made, viewed, and interpreted today. Arguing that contemporary art has burst out of the frame that art history had built for it, Belting calls for an entirely new approach to thinking and writing about art. He moves effortlessly between contemporary issues—the rise of global and minority art and its consequences for Western art history, installation and video art, and the troubled institution of the art museum—and questions central to art history's definition of itself, such as the distinction between high and low culture, art criticism versus art history, and the invention of modernism in art history. Forty-eight black and white images

illustrate the text, perfectly reflecting the state of contemporary art. With *Art History after Modernism*, Belting retains his place as one of the most original thinkers working in the visual arts today.

Institutional Critique Alexander Alberro, Blake Stimson, 2009 An anthology of writings and projects by artists from across Europe and throughout the Americas who developed and extended the genre of institutional critique.

Art Has No History! John Roberts, 1994 In this stimulating collection of essays, John Roberts draws together a wide range of work on some of the most important artists of the post-war period. Written by leading art historians and artist-writers, the essays take a sharply critical look at the construction of modern art history. The artists discussed include Francis Picabia, Robert Smithson, Ad Reinhardt, Andy Warhol, Gerhard Richter, Mary Kelly, Cindy Sherman, Victor Burgin and Laurie Anderson. The extensive influence of post-structuralism on all schools of art history has brought about a widespread derogation of questions around intentionality and social agency. Free-ranging textual interpretation has come to outweigh causal analysis. *Art Has No History!* reverses this bias. Putting the artist back into art history, the essays reinstate the claims for historical materialism as a theory of the conflictual socialization of individuals. Acknowledging the dissemblances involved in the representations of artistic invention, the book challenges the self-image of traditional art history and the radical New Art History alike. In his introduction, John Roberts gives a fascinating account of the vicissitudes of Marxist writing on art, from Max Raphael and Arnold Hauser to T.J. Clark and Griselda Pollock. Placing the debates on intention and agency in their wider political context, he refers to what he calls the continuing influence of historical materialism on the best Anglophone art writing today. *Art Has No History!* is a lively and iconoclastic contribution to that tradition.

Partisan Canons Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific.

Realism in 20th Century Painting Brendan Prendeville, 2000 Prendeville discusses the historical, artistic, and critical contexts in which painting has taken a realist turn. Color illustrations.

Modernism and Hegemony Neil Larsen, 1990

The Sovereignty of Art Christoph Menke, 1998 In this book Christoph Menke attempts to explain art's sovereign power to subvert reason without falling into an error common to Adorno's negative dialectics and Derrida's deconstruction.

Contemporary Art Terry E. Smith, 2011 *Contemporary Art: World Currents* is the first comprehensive worldwide survey of contemporary art from the 1980s to the present day. Author Terry Smith argues that, in recent decades, a global shift from modern to contemporary art has occurred: artists everywhere have embraced the contemporary world's teeming multiplicity, its proliferating differences and its challenging complexities and new technologies. Alongside more than 350 carefully selected color images of key works, Terry Smith offers the first account of these changes, from their historical beginnings to the present day. Exploring key works by both well known and little-known artists, the author shows how contemporary art

achieved definitive force in the markets and museums of the major art centres during the 1980s and then became a global phenomenon as artworlds everywhere began to connect more closely: new communicative technologies and expanding social media are now shaping the future of art. Contemporary Art: World Currents breaks new ground in tracing how modern, traditional and indigenous art became contemporary in each cultural region of the world, ranging across Western, East and Central Europe, North and South America and the Caribbean, Oceania, Africa, and the Middle East. Terry Smith lays the groundwork for a new comparative approach to contemporary art, emphasizing its relationships to all aspects of contemporary life. He argues that it is cultural diversity and individual artistic inventiveness, not a convergence towards sameness, which makes today's art contemporary. Contemporary Art: World Currents brings the subject right up-to-date, highlighting the concerns of contemporary artists while giving the reader an invaluable insight to art today. Teaching and Learning Experience Improve Critical Thinking- Explore how contemporary art has become a global, connected phenomenon Engage Students- Looks at the work of contemporary artists from across the world. Support Instructors- Image PowerPoint slides are available for Contemporary Art: World Currents.

Gilles Deleuze and the Ruin of Representation Dorothea Olkowski, 1999-10-28 Item includes discussion of Mary Kelly's work.

Themes of Contemporary Art Jean Robertson, Craig McDaniel, 2021-06 Themes of Contemporary Art: Visual Art after 1980 offers students and readers an introduction to recent art--

Being an Artist in Post-Fordist Times Pascal Gielen, Paul De Bruyne, 2012

The Oxford Handbook of Global Modernisms Mark Wollaeger, Matt Eatough, 2013-10 The Oxford Handbook of Global Modernisms expands the scope of modernism beyond its traditional focus on English and Irish literature to explore the contributions of artists from countries and regions like the US, Cuba, Spain, the Balkans, China, Japan, India, Vietnam, and Nigeria.

October Annette Michelson, 1987 Brings together a selection of some of the most important and representative texts ... that has appeared in one of the foremost journals in art criticism and theory--Cover.

Art and Contemporary Critical Practice Gerald Raunig, Gene Ray, 2009 'Institutional critique' is best known through the critical practice that developed in the late 1960s and early 1970s by artists who presented radical challenges to the museum and gallery system. Since then it has been pushed in new directions by new generations of artists registering and responding to the global transformations of contemporary life. The essays collected in this volume explore this legacy and develop the models of institutional critique in ways that go well beyond the field of art. Interrogating the shifting relations between 'institutions' and 'critique', the contributors to this volume analyze the past and present of institutional critique and propose lines of future development. Engaging with the work of philosophers and political theorists such as Michel Foucault, Judith

Butler, Gilles Deleuze, Antonio Negri, Paolo Virno and others, these essays reflect on the mutual enrichments between critical art practices and social movements and elaborate the conditions for politicized critical practice in the twenty-first century.

Contemporary Asian Art Melissa Chiu, Benjamin Genocchio, 2010 This volume on contemporary Asian art surveys art created in Asia or by Asian artists from the 1990s onwards. In four thematic chapters, the full scope of Asian art is covered, from calligraphy and ceramics, to installation and Internet art.

Contemporary British Art Herbert Read, 1964

Meaning Liam Gillick Monika Szewczyk, 2009-07-10 The first critical reader on one of today's most pivotal (and perplexing) contemporary artists. Liam Gillick emerged as part of the generation of "Young British Artists" who energized the British art scene in the 1980s and 1990s. He is now one of the most influential (and perplexing) artists in all of contemporary art. Gillick's discursive mode of art practice—often associated with "relational aesthetics"—complicates object production, embraces the exhibition as medium, and explores the social role and function of art. His body of work includes variations on "discussion platforms" (architectural structures that question or facilitate social interaction), text sculptures, and published texts that reflect on the increasing gap between utopian idealism and the real world. Artist, writer, curator, and provocateur, Gillick explores how an artistic practice can be conducted and represented, while at the same time questioning curatorial practice and the conventions of applied design. This reader coincides with a year-long, multi-venue, mid-career retrospective that serves both as a continuous investigation into Gillick's practice and an in-depth study of his work to date. The book offers a range of critical perspectives on Gillick's work. Among them: political scientist Chantall Mouffe develops her notion of radical democracy and antagonism; sociologist Maurizio Lazzarato (whose theorization of immaterial labor influenced Gillick) comments on the current economic crisis; philosopher and artist Benoît Maire links Gillick to continental philosophy; and Johanna Burton questions Gillick's practice in the context of feminist critique. Contributors Peio Aguirre, Julieta Aranda, Johanna Burton, Nikolaus Hirsch, John Kelsey, Maurizio Lazzarato, Maria Lind, Sven Lütticken, Benoît Maire, Chantall Mouffe, Barbara Steiner, Marcus Verhagen

The New Art History A. L. Rees, Frances Borzello, 1988

Epistemology of Art Miško Šuvaković, 2008

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