

## Conceptual Art 1962 1969 From The Aesthetic Of

The synthetic proposition examines the impact of Civil Rights, Black Power, the student, feminist and sexual-liberty movements on conceptualism and its legacies in the United States between the late 1960s and the 1990s. It focuses on the turn to political reference in practices originally concerned with abstract ideas, as articulated by Joseph Kosuth, and traces key strategies in contemporary art to the reciprocal influences of conceptualism and identity politics: movements that have so far been historicised as mutually exclusive. The book demonstrates that while identity-based strategies were particular, their impact spread far beyond the individuals or communities that originated them. It offers a study of Adrian Piper, David Hammons, Renée Green, Mary Kelly, Martha Rosler, Silvia Kolbowski, Daniel Joseph Martinez, Lorna Simpson, Hans Haacke, Andrea Fraser and Charles Gaines. By turning to social issues, these artists analysed the conventions of language, photography, moving image, installation and display.

The Companion provides an accessible critical survey of Western visual art theory from sources in Classical, Medieval and Renaissance thought through to contemporary writings.

Literature and art have always depended on imitation, and in the past few decades quotation and appropriation have become dominant aesthetic practices. But critical methods have not kept pace with this development. Patrick Greaney reopens the debate about quotation and appropriation, shifting away from naïve claims about the death of the author. In interpretations of art and literature from the 1960s to the present, Quotational Practices shows how artists and writers use quotation not to undermine authorship and originality, but to answer questions at the heart of twentieth-century philosophies of history. Greaney argues that quotation is a technique employed by art and philosophy to build ties to the past and to possible futures. By exploring quotation's links to gender, identity, and history, he offers new approaches to works by some of the most influential modern and contemporary artists, writers, and philosophers, including Walter Benjamin, Guy Debord, Michel Foucault, Marcel Broodthaers, Glenn Ligon, Sharon Hayes, and Vanessa Place. Ultimately, Quotational Practices reveals innovative perspectives on canonical philosophical texts as well as art and literature in a wide range of genres and mediums—from concrete poetry and the artist's book to performance, painting, and video art.

During the mid-1960s, sculptors in the USA and Europe simultaneously lost interest in making objects. Instead, under banners such as Anti-Form and Arte Povera, they began to present undifferentiated matter as sculpture: industrial felt, lead, dirt, vegetables, even live animals. Such heaps, arrays and environments seemed to mark the end of modern sculpture. They dominated sculptural debate at the time of their appearance, and they have since proved enormously influential on contemporary art.

The first university-level textbook on the power, condition, and expanse of contemporary fine art drawing A Companion to Contemporary Drawing explores how 20th and 21st century artists have used drawing to understand and comment on the world. Presenting contributions by both theorists and practitioners, this unique textbook considers the place, space, and history of drawing and explores shifts in attitudes towards its practice over the years. Twenty-seven essays discuss how drawing emerges from the mind of the artist to question and reflect upon what they see, feel, and experience. This book discusses key themes in contemporary drawing practice, addresses the working conditions and context of artists, and considers a wide range of personal, social, and political considerations that influence artistic choices. Topics include the politics of eroticism in South American drawing, anti-capitalist drawing from Eastern Europe, drawing and conceptual art, feminist drawing, and exhibitions that have put drawing practices at the centre of contemporary art. This textbook: Demonstrates ways contemporary issues and concerns are addressed through drawing Reveals how drawing is used to make powerful social and political statements Situates works by contemporary practitioners within the context of their historical moment Explores how contemporary art practices utilize drawing as both process and finished artifact Shows how concepts of observation, representation, and audience have changed dramatically in the digital era Establishes drawing as a mode of thought Part of the acclaimed Wiley Blackwell Companions to Art History series, A Companion to Contemporary Drawing is a valuable text for students of fine art, art history, and curating, and for practitioners working within contemporary fine art practice.

Despite the explosion of interest in the "global 1968," the arts in this period - both popular and avant-garde forms - have too often been neglected. This interdisciplinary volume brings together scholars in history, cultural studies, musicology and other areas to explore the symbiosis of the sonic and the visual in the counterculture of the 1960s.

The Art of Mechanical Reproduction presents a striking new approach to how traditional art mediums—painting, sculpture, and drawing—changed in the twentieth century in response to photography, film, and other technologies. Countering the modernist view that the medium provides advanced art with “resistance” against technological pressures, Tamara Trodd argues that we should view art and its practices as imaginatively responding to the potential that artists glimpsed in mechanical reproduction, putting art into dialogue with the commercial cultures of its time. The Art of Mechanical Reproduction weaves a rich history of the experimental networks in which artists as diverse as Paul Klee, Hans Bellmer, Ellsworth Kelly, Robert Rauschenberg, Gerhard Richter, Chris Marker, and Tacita Dean have worked, and it shows for the first time how extensively technological innovations of the moment have affected their work. Original and broad-ranging, The Art of Mechanical Reproduction challenges some of the most respected and entrenched criticism of the past several decades—and allows us to think about these artists anew.

The year 2012 marks the 20th anniversary of Felix Guattari's untimely passing in 1992 at the age of 62. This volume acknowledges the prescience of his insight into capital as a semiotic operator, which has been taken up by theorists of immaterial labour in the post-Autonomist movement, and invites his readers to meditate on the relevance of his thought for a critical diagnosis of present and future mutations of capitalism and labour in the turbulent global info-machinic ecologies of our time. Guattari tried to imagine a post-media era in which new subjectivities could blossom and experiments in controlled chaoticization would flourish. The essays assembled here answer why, and how, to read Guattari today.

Conceptual Art A Critical Anthology MIT Press

An exploration of transformations in the nature of the art object and artistic authorship in the last four decades. In this book, Martha Buskirk addresses the interesting fact that since the early 1960s, almost anything can and has been called art. Among other practices, contemporary artists have employed mass-produced elements, impermanent materials, and appropriated imagery, have incorporated performance and video, and have created works through instructions carried out by others. Furthermore, works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent. Buskirk begins with questions of authorship raised by minimalists' use of industrial materials and methods, including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists' works. Examining recent examples of appropriation, she finds precedents in pop art and the early twentieth-century readymade and explores the intersection of contemporary artistic copying and the system of copyrights, trademarks, and brand names characteristic of other forms of commodity production. She also investigates the ways that connections between work and context have transformed art and institutional conventions, the impact of new materials on definitions of medium, the role of the document as both primary and secondary object, and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art. Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art

of the 1960s and 1970s. She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself. She uses her discussion of the ready-made and conceptual art to explore broader issues of authorship, reproduction, context, and temporality.

October: The Second Decade collects examples of the innovative critical and theoretical work for which the journal October is known. A journal anthology draws a collective portrait; together, the gathered texts demonstrate the journal's ambitions and strengths. From the outset, October's aim has been to consider a range of cultural practices and to assess their place at a particular historical juncture. That task has now taken on an intensified urgency. The catastrophic state of our urban economies and the attendant social crises, as well as the more general predicaments of a postcolonial era, have had an inescapable impact on the cultural and discursive practices that are October's concern. Hence, October in its second decade has had an intensified concern with the role of cultural production within the public sphere and a sharper focus on the intersections of cultural practices with institutional structures. The topics of inquiry include body politics and psychoanalysis, spectacle and institutional critique, art practice and art history, and postcolonial discourse. Contributors: Carol Armstrong, Leo Bersani, Homi Bhabha, Yve-Alain Bois, Mikkel Borch-Jacobsen, Benjamin H. D. Buchloh, Susan Buck-Morss, Lygia Clark, T. J. Clark, Jonathan Crary, Gilles Deleuze, Manthia Diawara, Peter Eisenman, Hal Foster, Group Material, Denis Hollier, Alexander Kluge, Gertrud Koch, Silvia Kolbowski, Rosalind Krauss, Annette Michelson, Helen Molesworth, V. Y. Mudimbe, Oskar Negt, Mignon Nixon.

This book examines the use of image and text juxtapositions in conceptual art as a strategy for challenging several ideological and institutional demands placed on art. While conceptual art is generally identified by its use of language, this book makes clear exactly how language was used. In particular, it asks: How has the presence of language in a visual art context changed the ways art is talked about, theorised and produced? Image and Text in Conceptual Art demonstrates how artworks communicate in context and evaluates their critical potential. It discusses international case studies and draws resources from art history and theory, philosophy, discourse analysis, literary criticism and social semiotics. Engaging the critical and social dimensions of art, it proposes three methods of analysis that consider the work's performative gesture, its logico-semantic relations and the rhetorical operations in the discursive creation of meaning. This book offers a comprehensive method of analysis that can be applied beyond conceptual art.

"In the 1960s, activist Chicano artists forged a remarkable history of printmaking that remains vital today. Many artists came of age during the civil rights, labor, anti-war, feminist and LGBTQ+ movements and channeled the period's social activism into assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States. ¡Printing the Revolution! explores the rise of Chicano graphics within these early social movements and the ways in which Chicano artists since then have advanced innovative printmaking practices attuned to social justice. More than reflecting the need for social change, the works featured in the catalogue and exhibition project and revise notions of Chicano identity, spur political activism, and school viewers in new understandings of U.S. and international history. By employing diverse visual and artistic modes from satire, to portraiture, to appropriation, conceptualism, and politicized pop, the artists in this exhibition build an enduring and inventive graphic tradition that has yet to be fully integrated into the history of U.S. printmaking. This exhibition is the first to unite historic civil rights-era prints alongside works by contemporary printmakers, including several that embrace expanded graphics that exist beyond the paper substrate. While the dominant mode of printmaking among Chicano artists remains screenprinting, the installation features works in a wide range of techniques and presentation strategies, from installation art to public interventions, augmented reality, and shareable graphics that circulate in the digital realm. The exhibition is also the first to consider how Chicano mentors, print centers, and networks nurtured other artists, including several who drew inspiration from the example of Chicano printmaking. Featured artists and collectives include Rupert García, Malaquias Montoya, Ester Hernández, the Royal Chicano Air Force, David Avalos, Elizabeth Sisco, Louis Hock, Sandra Fernández, Juan de Dios Mora, the Dominican York Proyecto Gráfica, Enrique Chagoya, René Castro, Juan Fuentes, and Linda Lucero, among others. ¡Printing the Revolution! features more than 100 works drawn from the Smithsonian American Art Museum's pioneering collection of Latinx art. The Museum's Chicano graphics holdings rose significantly with an important gift in 1995 from the renowned scholar Tomás Ybarra-Frausto. Since then, other major donations and an ambitious acquisition program have built one of the largest museum collections of Chicano graphics on the East Coast"--

This book examines the approaches of renowned Central European artists to the natural environment, uncovering an up till now largely unrecognized aspect of their work, which has regularly been analyzed through socio-political contexts, but rarely in terms of ecology. It focuses on the period after 1968, which not only brought changes to the political landscape of Eastern Europe, but shifted artistic practice towards conceptualism and was instrumental in spreading environmental consciousness. It comparatively investigates artists and artist groups from Slovenia, Croatia, Hungary, Slovakia and Czech Republic, at the moment when art exited the gallery and entered the natural environment, while socialist governments attempted to keep control over information about the real state of environmental pollution and block globally emerging ecological discourse. Apart from embedding artistic production in social, political and environmental histories of the region, this book also addresses the problem of art history as a discipline under socialism, presents a more complete picture of its neo-avant-garde art and constitutes an unprecedented application of the ecological paradigm to art history. It demonstrates the creativity, inventiveness and astuteness of Central European artists whose vision could not be controlled by any imposed borders at the dawn of global awareness of ecological crisis.

Early 21st century media arts are addressing the anxieties of an age shadowed by ubiquitous surveillance, big-data profiling, and globalised translocations of people. Altogether, they tap the overwhelming changes in our lived experience of self, body, and intersubjective relations. Shifting Interfaces addresses current exciting exchanges between art, science, and emerging technologies, highlighting a range of concerns that currently prevail in the field of media arts. This book provides an up-to-date perspective on the field, with a considerable representation of art-based research gaining salience in media art studies. The collection attends to art projects interrogating the destabilisation of identity and the breaching of individual privacy, the rekindled interest in phenomenology and in the neurocognitive workings of empathy, and the routes of interconnectivity beyond the human in the age of the Internet of Things. Offering a diversity of perspectives, ranging from purely theoretical to art-based research, and from aesthetics to social and cultural critique, this volume will be of great value for readers interested in contemporary art, art-science-technology interfaces, visual culture, and cultural studies.

In the twenty-first century, we are continually confronted with the existential side of technology—the relationships between identity

and the mechanizations that have become extensions of the self. Focusing on one of humanity's most ubiquitous machines, *Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art* combines critical theory and new media theory to form the first philosophical analysis of the car within works of conceptual art. These works are broadly defined to encompass a wide range of creative expressions, particularly in car-based conceptual art by both older, established artists and younger, emerging artists, including Ed Ruscha, Martha Rosler, Richard Prince, Sylvie Fleury, Yael Bartana, Jeremy Deller, and Jonathan Schipper. At its core, the book offers an alternative formation of conceptual art understood according to technology, the body moving through space, and what art historian, curator, and artist Jack Burnham calls "relations." This thought-provoking study illuminates the ways in which the automobile becomes a naturalized extension of the human body, incarnating new forms of "car art" and spurring a technological reframing of conceptual art. Steeped in a sophisticated take on the image and semiotics of the car, the chapters probe the politics of materialism as well as high/low debates about taste, culture, and art. The result is a highly innovative approach to contemporary intersections of art and technology.

These influential essays by the noted critic and art historian Benjamin Buchloh have had a significant impact on the theory and practice of art history. Written over the course of three decades and now collected in one volume, they trace a history of crucial artistic transitions, iterations, and paradigmatic shifts in the twentieth century, considering both the evolution and emergence of artistic forms and the specific historical moment in which they occurred. Buchloh's subject matter ranges through various moments in the history of twentieth-century American and European art, from the moment of the *retour à l'ordre* of 1915 to developments in the Soviet Union in the 1920s to the beginnings of Conceptual art in the late 1960s to the appropriation artists of the 1980s. He discusses conflicts resulting from historical repetitions (such as the monochrome and collage/montage aesthetics in the 1910s, 1950s, and 1980s), the emergence of crucial neo-avantgarde typologies, and the resuscitation of obsolete genres (including the portrait and landscape, revived by 1980s photography). Although these essays are less monographic than those in Buchloh's earlier collection, *Neo-Avantgarde and Culture Industry*, two essays in this volume are devoted to Marcel Broodthaers, whose work remains central to Buchloh's theoretical concerns. Engaging with both formal and historical paradigms, Buchloh situates himself productively between the force fields of formal theory and historical narrative, embracing the discrepancies and contradictions between them and within individual artistic trajectories. Contents Formalism and Historicity (1977) Marcel Broodthaers: Allegories of the Avant-Garde (1980) Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting (1981) Allegorical Procedures: Appropriations and Montage in Contemporary Art (1982) The Museum Fictions of Marcel Broodthaers (1983) From Faktura to Factography (1984) Readymade, Objet Trouvé, Idée Reçue (1985) The Primary Colors for the Second Time: A Paradigm Repetition of the Neo-Avantgarde (1986) Cold War Constructivism (1986) Conceptual Art 1962--1969: From the Aesthetics of Administration to the Critique of Institutions (1989) Residual Resemblance: Three Notes on the Ends of Portraiture (1994) Sculpture: Publicity and the Poverty of Experience (1996)

Contrary to critics who have called it the "undecade," the 1970s were a time of risky, innovative art—and nowhere more so than in Britain, where the forces of feminism and labor politics merged in a radical new aesthetic. In *Art Labor, Sex Politics* Siona Wilson investigates the charged relationship of sex and labor politics as it played out in the making of feminist art in 1970s Britain. Her sustained exploration of works of experimental film, installation, performance, and photography maps the intersection of feminist and leftist projects in the artistic practices of this heady period. Collective practice, grassroots activism, and iconoclastic challenges to society's sexual norms are all fundamental elements of this theoretically informed history. The book provides fresh assessments of key feminist figures and introduces readers to less widely known artists such as Jo Spence and controversial groups like COUM Transmissions. Wilson's interpretations of two of the best-known (and infamous) exhibitions of feminist art—Mary Kelly's *Post-Partum Document* and COUM Transmissions' *Prostitution*—supply a historical context that reveals these works anew. Together these analyses demonstrate that feminist attention to sexual difference, sex, and psychic formation reconfigures received categories of labor and politics. How—and how much—do sexual politics transform our approach to aesthetic debates? What effect do the tropes of sexual difference and labor have on the very conception of the political within cultural practice? These are the questions that animate *Art Labor, Sex Politics* as it illuminates an intense and influential decade of intellectual and artistic experimentation.

"This volume evolved from the session "Provenance: The Transformative Power," held at the 96th annual College Art Association conference in Dallas, 21 February 2008."

An international movement that followed specific geographical-cultural patterns, Conceptual Art built on the legacy of Marcel Duchamp, redefining the institutional and social relationships among production, work and audience in ways which have comprehensively transformed the nature of the art object and forms of artistic practice, both historically and in the present. Investigating and documenting the histories, theories and forms of Conceptual Art, this timely book, including both established writers and a new generation of art historians, shows that Conceptual Art was a broad movement encompassing a range of artistic tendencies. This is the most stimulating account of the movement to date, arguing forcefully for its vitality and potential as well as examining its influence on art today. With essays by Alex Alberro, Stephen Bann, Jon Bird, David Company, Helen Molesworth, Michael Newman, Peter Osborne, Birgit Pelzer, Desa Philipagesi, Anne Rorimer, Peter Wollen and William Wood.

A novel account of the relationship between postindustrial capitalism and postmodern culture, this book looks at American poetry and art of the last fifty years in light of the massive changes in people's working lives. Over the last few decades, we have seen the shift from an economy based on the production of goods to one based on the provision of services, the entry of large numbers of women into the workforce, and the emergence of new digital technologies that have transformed the way people work. *The Work of Art in the Age of Deindustrialization* argues that art and literature not only reflected the transformation of the workplace but anticipated and may have contributed to it as well, providing some of the terms through which resistance to labor was expressed. As firms continue to tout creativity and to reorganize in response to this resistance, they increasingly rely on models of labor that derive from values and ideas found in the experimental poetry and conceptual art of decades past.

*Conceptualism and Materiality. Matters of Art and Politics* underscores the significance of materials and materiality within Conceptual art and conceptualism more broadly. It challenges the notion of conceptualism as an idea-centered, anti-materialist enterprise, and highlights the political implications thereof.

An examination of the origins and legacy of the conceptual art movement.

A revelatory consideration of the wide-ranging practice of one of the most influential American artists of the 20th century A pioneer of minimalism and conceptual art, Sol LeWitt (1928–2007) is best known for his monumental wall drawings. LeWitt's broad artistic practice, however, also included photography, artist's books, sculpture, and printmaking. From the familiar to the underappreciated aspects of the artist's oeuvre, this book examines the ways that LeWitt's work was multidisciplinary, humorous, philosophical, and even religious. *Locating Sol LeWitt* contains nine new essays that explore the artist's work across media and address topics such as LeWitt's formative friendships with colleagues at the Museum of Modern Art in the early 1960s; his photographs of Manhattan's Lower East Side; his 1979 collaboration with Lucinda Childs and Philip Glass and its impact on his printmaking; and his commissions linked to Jewish history and the Holocaust. The essays offer insights into the role of parody, experimentation, and uncertainty in the artist's practice, along with contingency in relation to site,

space, and movement. Together, these studies shed light on the full scope of LeWitt's creativity and offer a multifaceted reassessment of this singular and influential artist.

By the early 1960s, theorists like Lévi-Strauss, Lacan, Foucault, and Barthes had created a world ruled by signifying structures and pictured through the grids of language, information, and systems. Artists soon followed, turning to language and its related forms to devise a new, conceptual approach to art making. Examining the ways in which artists shared the structuralist devotion to systems of many sorts, *Systems We Have Loved* shows that even as structuralism encouraged the advent of conceptual art, it also raised intractable problems that artists were forced to confront. Considering such notable art figures as Mary Kelly, Robert Morris, Robert Smithson, and Rosalind Krauss, Eve Meltzer argues that during this period the visual arts depicted and tested the far-reaching claims about subjectivity espoused by theorists. She offers a new way of framing two of the twentieth century's most transformative movements—one artistic, one expansively theoretical—and she reveals their shared dream—or nightmare—of the world as a system of signs. By endorsing this view, Meltzer proposes, these artists drew attention to the fictions and limitations of this dream, even as they risked getting caught in the very systems they had adopted. The first book to describe art's embrace of the world as an information system, *Systems We Have Loved* breathes new life into the study of conceptual art. Few artists have changed the manner in which photographic images are made, read, and received over the past two decades as dramatically as German photographer Wolfgang Tillmans (b. 1968). One of the most important and distinctive artists to emerge in the 1990s, Tillmans's work is internationally recognized for its powerful reflections on the often overlooked objects and moments in everyday life. With images culled from the entirety of Tillmans's career, this generously illustrated book accompanies the artist's first retrospective exhibition in the United States and features the potent effects of his portraits, abstractions, and structural and sculptural motifs. Essays by leading scholars examine the context of the German art and pop cultural scene in which Tillmans first began working in the late 1980s; his use of magazines as both venue and source materials; his unique approach to portraiture; his ability to create a sense of intimacy between the viewer and subjects ranging from his friends to cultural figures and heads of state; and his distinctive approach to presenting his images in displays and installations. A fascinating look at the breadth of Tillmans's career to date, including his most recent new work, this book demonstrates the renowned abilities of one of the art world's most revolutionary photographers.

*Subjects and Objects* provides the philosophical groundwork for the determination of the limits of Abstraction in art. This involves extensive consideration of the subject-object relationship and properties of subjects and objects that pertain to making and apprehending works of art. 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

A scholarly work examining the continuing evolution of the magazine—part of the popular *Handbooks in Media and Communication* series *The Handbook of Magazine Studies* is a wide-ranging study of the ways in which the political economy of magazines has dramatically shifted in recent years—and continues to do so at a rapid pace. Essays from emerging and established scholars explore the cultural function of magazine media in light of significant changes in content delivery, format, and audience. This volume integrates academic examination with pragmatic discussion to explore contemporary organizational practices, content, and cultural impact. Offering original research and fresh insights, thirty-six chapters provide a truly global perspective on the conceptual and historical foundations of magazines, their organizational cultures and narrative strategies, and their influences on society, identities, and lifestyle. The text addresses topics such as the role of advocacy in shaping and changing magazine identities, magazines and advertising in the digital age, gender and sexuality in magazines, and global magazine markets. Useful to scholars and educators alike, this book: Discusses media theory, academic research, and real-world organizational dynamics Presents essays from both emerging and established scholars in disciplines such as art, geography, and women's studies Features in-depth case studies of magazines in international, national, and regional contexts Explores issues surrounding race, ethnicity, activism, and resistance Whether used as a reference, a supplementary text, or as a catalyst to spark new research, *The Handbook of Magazine Studies* is a valuable resource for students, educators, and scholars in fields of mass media, communication, and journalism. This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement. Compared to other avant-garde movements that emerged in the 1960s, conceptual art has received relatively little serious attention by art historians and critics of the past twenty-five years—in part because of the difficult, intellectual nature of the art. This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years, on critical discussion surrounding postmodernism, and on the use of theory by artists, curators, critics, and historians. This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement. It also contains more recent memoirs by participants, as well as critical histories of the period by some of today's leading artists and art historians. Many of the essays and artists' statements have been translated into English specifically for this volume. A good portion of the exchange between artists, critics, and theorists took place in difficult-to-find limited-edition catalogs, small journals, and private correspondence. These influential documents are gathered here for the first time, along with a number of previously unpublished essays and interviews. Contributors Alexander Alberro, *Art & Language*, Terry Atkinson, Michael Baldwin, Robert Barry, Gregory Battcock, Mel Bochner, Sigmund Bode, Georges Boudaille, Marcel Broodthaers, Benjamin Buchloh, Daniel Buren, Victor Burgin, Ian Burn, Jack Burnham, Luis Camnitzer, John Chandler, Sarah Charlesworth, Michel Claura, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raúl Escari, Piero Gilardi, Dan Graham, Maria Teresa Gramuglio, Hans Haacke, Charles Harrison, Roberto Jacoby, Mary Kelly, Joseph Kosuth, Max Kozloff, Christine Kozlov, Sol LeWitt, Lucy Lippard, Lee Lozano, Kynaston McShine, Cildo Meireles, Catherine Millet, Olivier Mosset, John Murphy, Hélio Oiticica, Michel Parmentier, Adrian Piper, Yvonne Rainer, Mari Carmen Ramirez, Nicolas Rosa, Harold Rosenberg, Martha Rosler, Allan Sekula, Jeanne Siegel, Seth Siegelaub, Terry Smith, Robert Smithson, Athena Tacha Spear, Blake Stimson, Niele Toroni, Mierle Ukeles, Jeff Wall, Rolf Wedewer, Ian Wilson

This book offers a compelling perspective on the striking similarity of art and commerce in contemporary culture. Combining the history and theory of art with theories of contemporary culture and marketing, Maria A. Slowinska chooses three angles (space, object/experience, persona) to bridge present and past, aesthetic appearance and theoretical discourse, and traditional divisions between art and commerce. Beyond both pessimistic and celebratory rhetorics, »Art/Commerce« illuminates contemporary phenomena in which the aestheticization of commerce and the commercialization of aesthetics converge.

Polish-born artist Ewa Partum is considered a pioneer of Central-Eastern European feminist art produced within the conceptual idiom. Her

work can also be divided chronologically into Polish (1965-82), West Berlin (1982-1989) and transnational (from 1989) periods. Karolina Majewska-Güde articulates the historical alterity of Ewa Partum's works in their various locations and the specificity of the positions from which Partum's art was interpreted and disseminated. At the same time, the book engages with the art histories of the Central and Eastern European neo-avant-gardes focusing on the issue of narrative strategies of CEE art history.

Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums, publishing houses and universities, school boards and professional organizations, political parties and multinational corporations. The text is split into four thematic sections, each of which begins with a short introduction from the editor, the sections include: Border Patrols, addresses the artistic canon and its relationship to the ongoing 'war on terror', globalization, and the rise of the Belgian nationalist party. The Subjects of Art History, questions whether 'art' and 'history' are really what the discipline seeks to understand. Instituting Art History, concerns art history and its relation to the university and raises questions about the mission, habits, ethics and limits of university today. Old Master, New Institutions, shows how art history and the museum respond to nationalism, corporate management models and the 'culture wars'. Intertwines a dual emphasis on evolving institutional priorities and major shifts in artistic production.

A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

Essays from contributors including Tim Cole, Marianne Hirsch, and Andrea Liss stress the importance of Holocaust remembrance via films, paintings, and other visual representations that help in the retention of memories.

Art today is defined by its relationship to money as never before. Prices have been driven to unprecedented heights, conventional boundaries within the art world have collapsed, and artists think ever more strategically about how to advance their careers. Art is no longer simply made, but packaged, sold, and branded. In Art of the Deal, 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. In a new postscript, Horowitz reflects on the evolution of the trade since the book's original release in 2011, shining light on the market's continued ascent as well as its most urgent challenges.

Irrational Judgments examines the close friendship and significant exchange of ideas between Eva Hesse (1936–1970) and Sol LeWitt (1928–2007) in New York City during the 1960s. Taking its title from LeWitt's statement "Irrational judgments lead to new experience," this book examines the breakthroughs of the artists' intertwined careers, offering a new understanding of minimal, post-minimal, and conceptual art amid the era's political and social upheavals. Kirsten Swenson offers the first in-depth discussion of the early critical developments of each artist: LeWitt's turn from commercial design to fine art, and Hesse's move from expressionist painting to reliefs and sculpture. Bringing together a wealth of documents, interviews, and images—many published here for the first time—this handsome publication presents an insightful account of the artists' influence on and support for each other's pursuit of an experimental practice. Swenson's analysis expands our understanding of the artists' ideas, the importance of their work, and, more broadly, the relationship of the 1960s New York art world to gender politics, the Vietnam War, and the city itself.

In this first critical account of Matta-Clark's work, Pamela M. Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs. Although highly regarded during his short life—and honored by artists and architects today—the American artist Gordon Matta-Clark (1943-78) has been largely ignored within the history of art. Matta-Clark is best remembered for site-specific projects known as "building cuts."

Sculptural transformations of architecture produced through direct cuts into buildings scheduled for demolition, these works now exist only as sculptural fragments, photographs, and film and video documentations. Matta-Clark is also remembered as a catalytic force in the creation of SoHo in the early 1970s. Through loft activities, site projects at the exhibition space 112 Greene Street, and his work at the restaurant Food, he participated in the production of a new social and artistic space. Have art historians written so little about Matta-Clark's work because of its ephemerality, or, as Pamela M. Lee argues, because of its historiographic, political, and social dimensions? What did the activity of carving up a building-in anticipation of its destruction—suggest about the conditions of art making, architecture, and urbanism in the 1970s? What was one to make of the paradox attendant on its making—that the production of the object was contingent upon its ruination? How do these projects address the very writing of history, a history that imagines itself building toward an ideal work in the service of progress? In this first critical account of Matta-Clark's work, Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs.

In One and Five Ideas eminent critic, historian, and former member of the Art & Language collective Terry Smith explores the artistic, philosophical, political, and geographical dimensions of Conceptual Art and conceptualism. These four essays and a conversation with Mary Kelly—published between 1974 and 2012—contain Smith's most essential work on Conceptual Art and his argument that conceptualism was key to the historical transition from modern to contemporary art. Nothing less than a distinctive theory of Conceptual and contemporary art, One and Five Ideas showcases the critical voice of one of the major art theorists of our time.

[Copyright: 38e1157e58832bd118b4c656ef60c247](https://doi.org/10.1017/9781107388327)