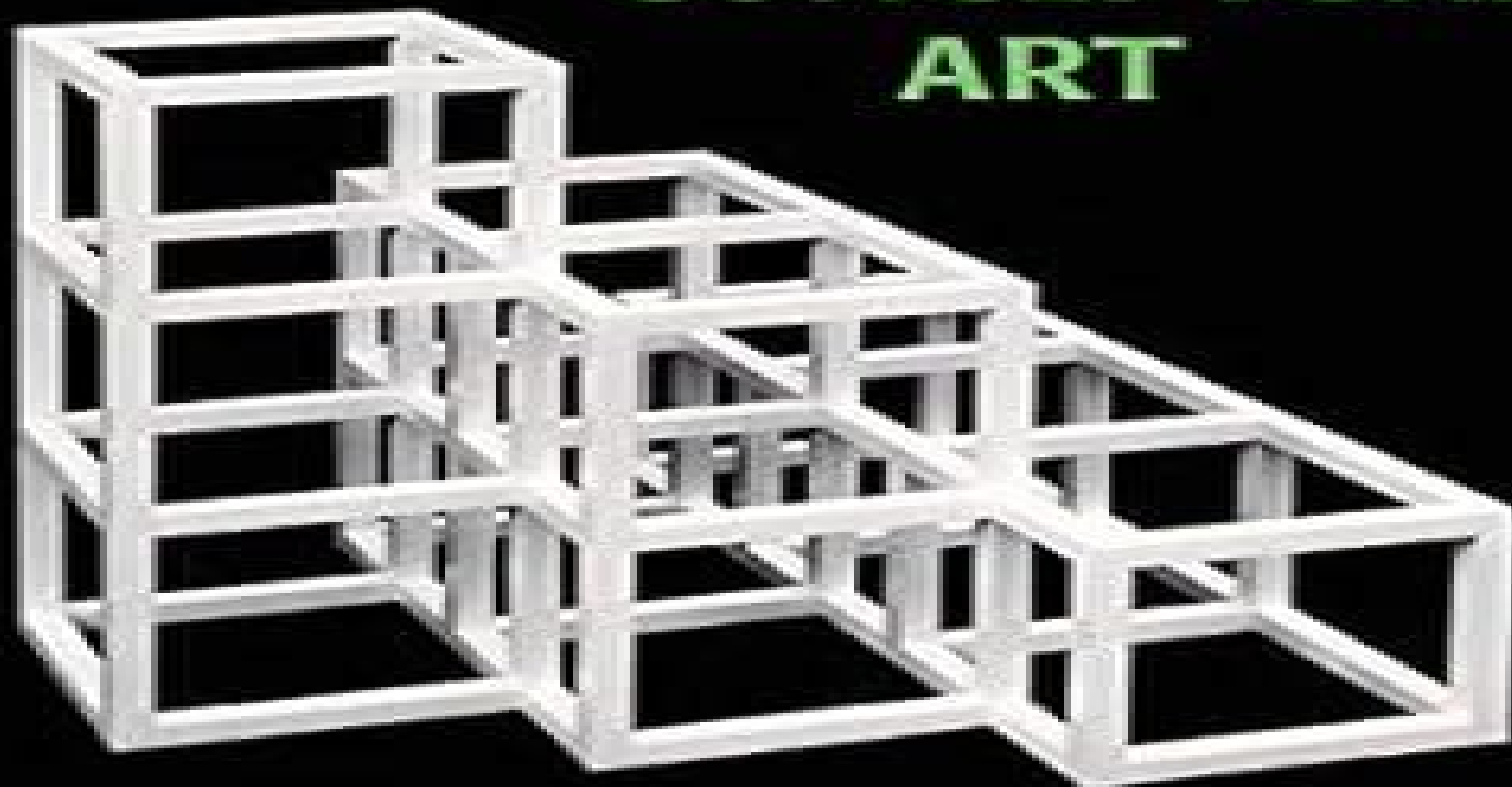


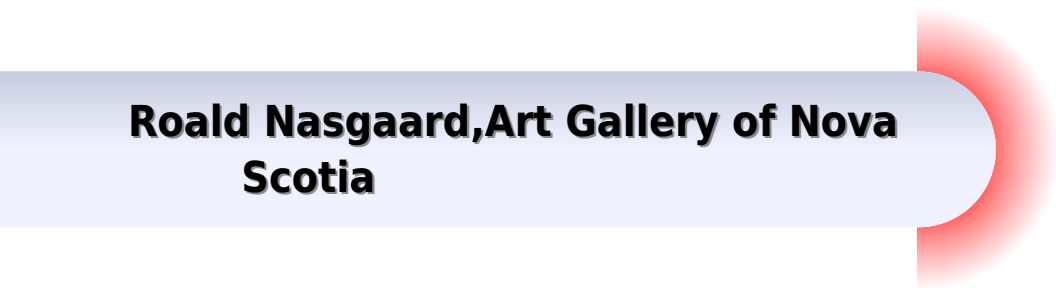
***BETWEEN
MODERNISM AND
CONCEPTUAL
ART***



ROBERT C. MORGAN

Between Modernism And Conceptual Art A Critical Response

Roald Nasgaard, Art Gallery of Nova Scotia



Between Modernism And Conceptual Art A Critical Response:

Between Modernism and Conceptual Art Robert C. Morgan, 1997-07-01 Art criticism in the 1980s was highly influenced by market forces that somewhat changed the face of the art world A mediocre show purchased by a wealthy investor or collector received disproportionate coverage in the New York press particularly those glossy four color journals that were highly dependent upon the advertising dollars of galleries auction houses vodka companies airlines and fashion designers Lost in the coverage of market driven art was that it was not necessarily the most advanced or even the most significant work of the decade This work provides an alternative viewpoint to the general American cultural discourse of the 1980s showing that the real situation was not the exclusionary rhetoric of Postmodernism but was instead the conflict between late Modernism and Conceptual Art The 24 essays range from discussions on Joseph Beuys and Allan Kaprow to studies of French artist Tania Mouraud and Polish artist Jan Zakrzewski It also includes a lengthy commentary on art and technology along with a look at performance and installation art

Between Modernism and Conceptual Art Robert C. Morgan, 1997-07-15 Art critic and artist Robert C Morgan proposes that the Postmodernism popular in the 1980s failed to address and even misrepresented and suppressed conceptual art while marketing the notion of Neo conceptualism a concept the author rejects as insignificant for advanced art He argues instead that it is in the tension between Modernism and Conceptual Art that vitality in art was in the 1980s and is still found Annotation copyrighted by Book News Inc Portland OR

Conceptual Art in the Netherlands and Belgium 1965-1975 Suzanna Heman, Jurrie Poot, Hripsime Visser, 2002

Conceptual Art and Painting Charles Harrison, 2001 In *Conceptual Art and Painting* a companion to his *Essays on Art and Language* Charles Harrison reconsiders Conceptual Art in light of renewed interest in the original movement and of the various forms of neo Conceptual art Publisher's description

Conceptual Art After Modernism Robert Bailey, 2025-05-30 This study provides a new interpretation of art after modernism by foregrounding the importance of conceptual thinking as a pervasive force for change in art and art history since 1950 Robert Bailey shows how distinctions between art and art history gave way as conceptual thinking provided artists and art historians with a common means to reassess what art could be and do in the world Bailey assesses the results of artful and scholarly inquiries combining creative activity with intellectual rigor to proffer new approaches to a variety of social and environmental concerns ranging from questions about human identity including race class gender and sexuality to activist efforts to redress everything from abortion access to migrants rights to climate change This book provides both a historical overview of these developments and close analyses of key works and texts spanning 1950 to the present and encompassing broad geographic scope with special attention paid to Indigenous art The book will be of interest to scholars working in art history and contemporary art

"Science, Technology, and Utopias " Christine Filippone, 2017-07-05 The rise of proxy wars the Space Race and cybernetics during the Cold War marked science and technology as vital sites of social and political power Women artists

historically excluded from these domains responded critically while simultaneously redeploying the products of Technological Society into works that promoted ideals of progress and alternative concepts of human community In this innovative book author Christine Filippone offers the first focused examination of the conceptual use of science and technology by women artists during and just after the women s movement She argues that artists Alice Aycock Agnes Denes Martha Rosler and Carolee Schneemann used science and technology to mount a critique on Cold War American society as they saw it conservative and constricting Motivated by the contemporary American Women s Movement these artists transformed science and technology into new modes of artmaking that transgressed modernist heroic painterly styles and subverted the traditional economic structures of the gallery the museum and the dealer At the same time the artists also embraced these domains of knowledge and practice as expressions of hope for a better future Many found inspiration in the scientific theory of open systems which investigated problems of wholeness dynamic interaction and organization enabling consideration of the porous boundaries between human bodies and their social political and nonhuman environments Filippone also establishes that the theory of open systems not only informed feminist art but also continued to influence women artists practice of reclamation and ecological art through the twenty first century

The Photographic Paradigm Annette W. Balkema, Henk Slager, 2023-04-17 This issue investigates the meaning of photographic image for contemporary art In Malraux dream photography offers the ultimate guarantee for a coherent presentation of art However as Douglas Crimp has stated the appearance and enhancement of photography as a form of art among other art forms disrupted the center of the art world What does this mean for art and philosophy in our time Various artists and theorists will delve into that question Christian Boltanski Benjamin H D Buchloh Jean Fran ois Chevrier Douglas Crimp Jos de Mul Mirjam de Zeeuw Rineke Dijkstra Michael Gibbs Rodney Graham Gerald van der Kaap Karen Knorr Zoe Leonard Ken Lum Hermann Pitz Liza May Post John Roberts Allan Sekula Andres Serrano Jan Simons Beat Streuli John M Swinnen Ren e van de Vall Hilde van Gelder Hripsim Visser Jeff Wall Ian Wallace and Herta Wolf

Art, Philosophy, and Ideology Aleš Erjavec, 2024-04-22 This volume presents a selection of aesthetic and art theoretical writings by the internationally renowned philosopher Ale Erjavec from the 1990s to the present Erjavec was an active participant in the artistic revolt in Slovenia throughout the 1980 and became one of the most notable international theorists of late and post socialist developments in art His work also extended to new emergent forms of contemporary art and visual culture in global art and culture networks The diverse contexts and artists with which he has engaged gives him a unique critical perspective on major debates in philosophical aesthetics and art theory

Artbibliographies Modern , 1998

The Philistine Controversy Dave Beech, John Roberts, 2002-06-17 Dave Beech and John Roberts develop what they call a counter intuitive notion of the philistine with insights on cultural division and exclusion

After Modern Art 1945-2000 David Hopkins, 2000-09-14 Following a clear timeline the author highlights key movements of modern art giving careful attention to the artists political and cultural worlds Styles include Abstract

Expressionism Pop Art Minimalism Conceptualism Postmodernism and performance art 65 color illustrations 65 halftones

A Dilemma of English Modernism Michael J. K. Walsh, 2007-02 Presents a first history of the artist and his work within the literary and sociocultural context of contemporary London Paris Milan and New York This work also emphasizes a re-evaluative positioning of Nevinson's work within a modernist framework in literature and art in the first half of the twentieth century in northwest Europe

Who Runs the Artworld Brad Buckley, John Conomos, 2017-09-01 Who Runs the Artworld Money Power and Ethics examines the economics and mythologies of today's global artworld It unmasks the complex web of relationships that now exist among high profile curators collectors museum trustees and corporate sponsors and the historic and ongoing complicity between the art and money markets The book examines alternative models being deployed by curators and artists influenced by the 2008 global financial crisis and the international socio-political Occupy movement with a particular focus on a renewed activism by artists This activism is coupled with an institutional and social critique led by groups such as Liberate Tate the Precarious Workers Brigade and Strike Debt Who Runs the Artworld Money Power and Ethics brings together a diverse range of thinkers who draw on the disciplines of art theory social sciences and cultural economics and curatorship and the lived experience of artists The contributors to this book are in their respective contexts working at the forefront of these compelling issues

Marianne Moore and the Cultures of Modernity Victoria Bazin, 2016-05-06 Victoria Bazin examines the poetry of Marianne Moore as it is shaped by and responsive to the experience of being a modern woman of living in the aftermath of the First World War of being interpellated as a modern consumer and of writing in the age of mechanical reproduction She argues that Moore's textual collages and syllabic sculptures are based on the cultural clutter or debris of modernity on textual extracts and reproductions on the phantasmagoria of city life revealing something modernism worked hard to conceal its relation to modernity more specifically its relation to the new emerging and expanding mass consumer culture Drawing extensively on archival resources to trace Moore's influences and to describe her own distinctive modernist aesthetic this book argues that it was her feminist adaptation of pragmatism that shaped her poetic response to modernity Moore's use of the quoted fragment is conceptualised in relation not only to Walter Benjamin's philosophical history but also to William James's image of the world as a series of partial stories As such this account of Marianne Moore not only contributes to a greater understanding of the poet and her work but it also offers up a more politicized and historically nuanced understanding of poetic modernism between the wars one that retains a sense of the formal complexities of poetic language and the poet's own ethical imperatives whilst also recognising the material impact of modernity upon the modernist poem This book will appeal therefore not only to scholars already familiar with Moore's poetry but more widely to those interested in modernism and American culture between the wars

Art Jonathan Vickery, Diarmuid Costello, 2007-01-01 The last few decades have witnessed an explosion in ideas and theories on art Art itself has never been so topical but much recent thinking remains inaccessible and difficult to use This book assesses the

work of those thinkers including artists who have had a major impact on making criticizing and interpreting art since the 1960s With entries by leading international experts this book presents a concise critical appraisal of thinkers and their ideas about art and its place in the wider cultural context A guide to the key thinkers who shape today s world of art this book is a vital reference for anyone interested in modern and contemporary art its history philosophy and practice Theodor ADORNO Roland BARTHES Georges BATAILLE Jean BAUDRILLARD Walter BENJAMIN JM BERNSTEIN Pierre BOURDIEU Nicolas BOURRIAUD Benjamin BUCHLOH Daniel BUREN Judith BUTLER No l CARROLL Stanley CAVELL TJ CLARK Arthur C DANTO Gilles DELEUZE Jacques DERRIDA George DICKIE Thierry DE DUVE James ELKINS Hal FOSTER Michel FOUCAULT Michael FRIED Dan GRAHAM Clement GREENBERG Fredric JAMESON Mike KELLEY Mary KELLY Melanie KLEIN Joseph KOSUTH Rosalind KRAUSS Julia KRISTEVA Barbara KRUGER Niklas LUHMANN Jean Fran ois LYOTARD Maurice MERLEAU PONTY WJT MITCHELL Robert MORRIS Linda NOCHLIN Adrian PIPER Griselda POLLOCK Robert SMITHSON Jeff WALL Albrecht WELLMER Richard WOLLHEIM

Anywhere or Not at All Peter Osborne, 2013-06-04 A new reading of the philosophy of contemporary art by the author of *The Politics of Time* Contemporary art is the object of inflated and widely divergent claims But what kind of discourse can open it up effectively to critical analysis *Anywhere or Not at All* is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical historical social and art critical Developing the position that contemporary art is postconceptual art the book progresses through a dual series of conceptual constructions and interpretations of particular works to assess the art from a number of perspectives contemporaneity and its global context art against aesthetic the Romantic pre history of conceptual art the multiplicity of modernisms transcategoriality conceptual abstraction photographic ontology digitalization and the institutional and existential complexities of art space and art time *Anywhere or Not at All* maps out the conceptual space for an art that is both critical and contemporary in the era of global capitalism Winner of the 2014 Annual Book Prize of the Association for the Study of the Arts of the Present USA

Beyond the Brush Bhoomi Gupta, 2025-01-25 Embark on a captivating journey through the ages with *Beyond the Brush* From the enigmatic smile of the Mona Lisa to the bold splatters of abstract expressionism this book delves into the evolution of artistic expression across cultures and epochs Uncover the stories behind iconic masterpieces from the delicate strokes of the Renaissance to the raw energy of modern art and discover the revolutionary movements that shaped our visual world Explore the intricate interplay between creativity and society where art becomes a mirror reflecting the human experience in all its complexity Whether you re an art aficionado or a curious newcomer this immersive exploration of human imagination will transport you through the canvas of time offering fresh insights into the power and purpose of art throughout history Dive deep into the layers of meaning symbolism and innovation that have defined artistic endeavors and see how art continues to shape and be shaped by the world around us

Abstract Painting in Canada Roald Nasgaard, Art Gallery of Nova Scotia, 2008 In the tradition of the distinguished

Douglas McIntyre art program this lavishly illustrated and superbly printed book is a rich readable history of abstract painting in Canada The story begins in the 1920s with the sometimes eccentric but remarkable work rooted in symbolism and theosophy of pioneers such as Kathleen Munn Bertram Brooker and Lawren Harris Two decades later the Automatistes Canada's first truly independent avant garde art movement burst onto the scene in Montreal After the Second World War the urge to abstraction spread across Canada manifesting itself in significant regional movements Vancouver painters retained a British flavour while in Toronto the Painters Eleven looked south to New York Montreal's Plasticiens launched their own razor edged interpretation of the European tradition of geometric abstraction In the sixties and seventies the Prairies were influenced by Clement Greenberg's post painterly abstraction while Halifax became a hub of conceptual art and concrete painting The book continues through the eighties and nineties during which critics largely denounced painting and concludes in the twenty first century with abstract painting alive and well again in the studios of Canada's young artists A monumental tome containing 200 color reproductions it mines a rich vein of art history ripe for international discovery [Fifty Key Texts in Art History](#) Diana Newall, Grant Pooke, 2013-03-01 Fifty Key Texts in Art History is an anthology of critical commentaries selected from the classical period to the late modern It explores some of the central and emerging themes issues and debates within Art History as an increasingly expansive and globalised discipline It features an international range of contributors including art historians artists curators and gallerists Arranged chronologically each entry includes a bibliography for further reading and a key word index for easy reference Text selections range across issues including artistic value cultural identity modernism gender psychoanalysis photographic theory poststructuralism and postcolonialism Rozsika Parker and Griselda Pollock *Old Mistresses Women Art Ideology* 1981 Victor Burgin's *The End of Art Theory Criticism and Postmodernity* 1986 Homi Bhabha *The Location of Culture Hybridity Liminal Spaces and Borders* 1994 Geeta Kapur *When was Modernism in Indian Art* 1995 Judith Butler's *Gender Trouble* 1999 Georges Didi Huberman *Confronting Images Questioning the Ends of a Certain History of Art* 2004 *Aesthetics After Modernism* Diarmuid Costello, 2024 *Aesthetics after Modernism* argues for the ongoing relevance of aesthetics to art after modernism In it I show that even what are typically taken to be the hardest of hard cases engage us in recognisably aesthetic ways and as such remain amenable to aesthetic analysis Why if that is true do so many art theorists critics and sometimes even artists appear to think otherwise I trace the artworld's rejection of aesthetic theory to Clement Greenberg's success in co-opting the discourse of aesthetics notably Kant's aesthetics to underwrite his own formalism about modernist art Not only has this led to Kant being tarred with the brush of Greenbergian formalism it has also led critics and theorists of later art to miss the resources of the aesthetic tradition perhaps especially Kant for capturing what is distinctive about our cognitive relation to the kinds of art that interest them There is a tendency simply to assume that Kant's aesthetics cannot speak to the more conceptual aspects of our interactions with art I trace the legacy of Greenberg's modernism and formalism for later art criticism and theory before offering an interpretation of Kant's theory of

art that seeks to show otherwise I take Conceptual Art as my test case here is a form of art that often claims to forgo sensible properties altogether But if Kant s aesthetics can accommodate to our cognitive relation to art with no sensible features relevant to its appreciation as art then it should in principle withstand the challenge of any form of art

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