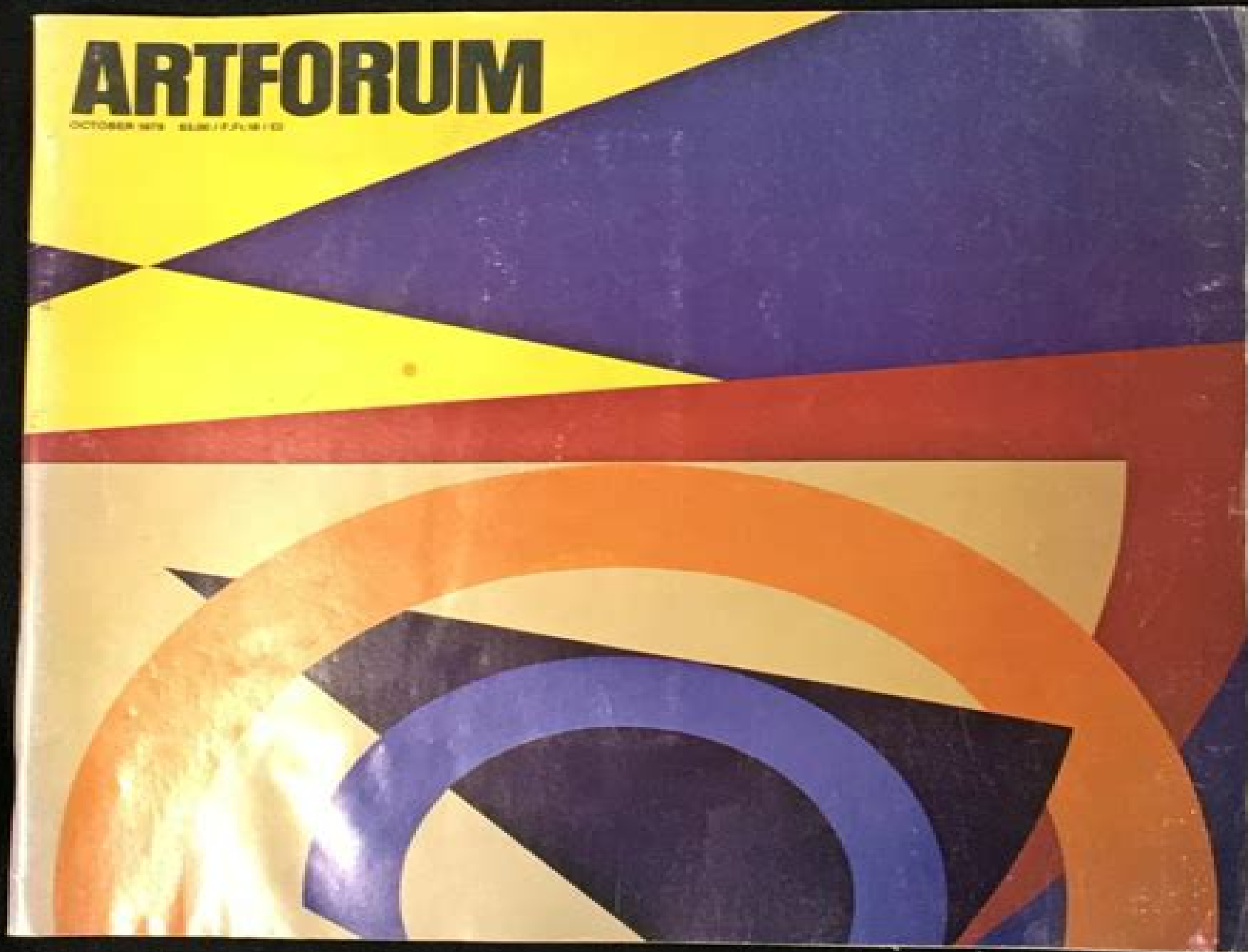


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## Artforum Vol V No 2 October 1966:

*Performance: pt. 1. Identity and the self* Philip Auslander, 2003 This collection reflects not only the multidisciplinary nature of current thinking about performance but also the complex and contested nature of the concept itself **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 **After Modern Art** David Hopkins, 2018 A beautifully illustrated new edition of this pioneering study of art since 1945 Focussing mainly on the relationship between American and European Art this book offers an up to date introduction to the major artists and movements of recent years **The National Gallery of Canada** Douglas Ord, 2003 The National Gallery of Canada Ideas Art and Architecture examines the National Gallery as an institution a collection and a series of sites for the display of the nation s art Douglas Ord explores how throughout the gallery s development art has consistently been linked to notions of religious truth national spirit and hallowed atmosphere culminating in Moshe Safdie s design for the institution s current building Integrating accounts of political intrigue and public controversy with philosophy art theory and architectural analysis Ord provides vivid accounts of successive directors struggles to obtain a permanent home for the nation s art and sheds light on the place and the role of art in Canada R sum de l diteur **Minimal Art** Gregory Battcock, 1995-08-03 This is a collection of writings by and about the work of the 1960s minimalists illustrated with photographs of paintings sculptures and performance **Live in Your Head** Philip Morris Europe, 1969 **Dark Toys** David Hopkins, 2021-01-01 A wide ranging look at surrealist and postsurrealist engagements with the culture and imagery of childhood We all have memories of the object world of childhood For many of us playthings and images from those days continue to resonate Rereading a swathe of modern and contemporary artistic production through the lens of its engagement with childhood this book blends in depth art historical analysis with sustained theoretical exploration of topics such as surrealist temporality toys play nostalgia memory and 20th century constructions of the child The result is an entirely new approach to the surrealist tradition via its engagement with childish things Providing what the author describes as a long history of surrealism this book plots a trajectory from surrealism itself to the art of the 1980s and 1990s through to the present day It addresses a range of figures from Marcel Duchamp Giorgio de Chirico Max Ernst Hans Bellmer Joseph Cornell and Helen Levitt at one end of the spectrum to Louise Bourgeois Eduardo Paolozzi Claes Oldenburg Susan Hiller Martin Sharp Helen Chadwick Mike Kelley and Jeff Koons at the other **Singular Plural Ways of Staging Together** Iris Julian, 2024-05-06 Focusing on staging processes in contemporary dance and art performance creates new opportunities to study creative participation and co authorship To gain these new insights Iris Julian analyses experimental projects initiated by two groups and a single choreographer Collect if by Collect if Deufert Plischke and Xavier Le Roy By exploring nuances of staging work the concept

of singular plural became the analytical guideline and resulted into three research perspectives theatre studies sociology and ontological reading Jean Luc Nancy Michaela Ott Gerald Raunig This approach makes it possible to look beyond the importance that is often credited to single authorship in the arts With a foreword by Prof Dr Gerald Siegmund A *Companion to Contemporary Art Since 1945* Amelia Jones, 2009-02-09 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 Guggenheim International Exhibition Solomon R. Guggenheim Museum, 1967 **Machine in the Studio** Caroline A. Jones, 1996 Drawing on extensive interviews with artists and their assistants as well as close readings of artworks Jones explains that much of the major work of the 1960s was compelling precisely because it was mainstream central to the visual and economic culture of its time Manuel Neri Bruce Nixon, Manuel Neri, 2006 A new monograph of relief sculptures and related drawings by this celebrated contemporary artist Neri is the 2006 recipient of the Lifetime Achievement Award presented by the International Sculpture Center *Yayoi Kusama* Jo Applin, 2012-10-05 A study of Kusama's era defining work a sublime miraculous field of phalluses against the background of abstraction eroticism sexuality and softness Almost a half century after Yayoi Kusama debuted her landmark installation *Infinity Mirror Room Phalli's Field* 1965 in New York the work remains challenging and unclassifiable Shifting between the Pop like and the Surreal the Minimal and the metaphorical the figurative and the abstract the psychotic and the erotic with references to free love and psychedelia it seemed to embody all that the 1960s was about while at the same time denying the prevailing aesthetics of its time The installation itself was a room lined with mirrored panels and carpeted with several hundred brightly polka dotted soft fabric protrusions into which the visitor was completely absorbed Kusama simply called it a sublime miraculous field of phalluses A precursor of performance based feminist art practice media pranksterism and Occupy movements Kusama born in 1929 was once as well known as her admirers Andy Warhol Donald Judd and Joseph Cornell In this first monograph on an epoch defining work Jo Applin looks at the installation in detail and places it in the context of subsequent art practice and theory as well as Kusama's own as she called it obsessional art Applin also discusses Kusama's relationship to her contemporaries particularly those working with environments abstract erotic sculpture and mirrors and those grappling with such issues as abstraction eroticism sexuality and softness The work of Lee Lozano Claes Oldenburg Louise Bourgeois and Eva Hesse is seen anew when considered in relation to Yayoi Kusama's **Sculpture at**

**the Ends of Slavery** Caitlin Meehye Beach, 2022-11-15 From abolitionist medallions to statues of bondpeople bearing broken chains sculpture gave visual and material form to narratives about the end of slavery in the eighteenth and nineteenth centuries Sculpture at the Ends of Slavery sheds light on the complex and at times contradictory place of such works as they moved through a world contoured both by the devastating economy of enslavement and by international abolitionist campaigns By examining matters of making circulation display and reception Caitlin Meehye Beach argues that sculpture stood as a highly visible but deeply unstable site from which to interrogate the politics of slavery With focus on works by Josiah Wedgwood Hiram Powers Edmonia Lewis John Bell and Francesco Pezzicar Beach uncovers both the radical possibilities and the conflicting limitations of art in the pursuit of justice in racial capitalism's wake *Modernism in Dispute* John Harris, Paul Wood, Francis Frascina, Jonathan Harris, Charles Harrison, 1993-01-01 This volume is part of a four volume series about art and its interpretation in the 19th and 20th centuries The books provide an introduction to modern European and American art and criticism that should be valuable both to students and to the general reader

**Anti-illusion: Procedures/materials** Whitney Museum of American Art, 1969 This exhibition includes film music and extended time pieces as well as sculpture and painting Page 3 *Art as Art* Ad Reinhardt, 1991-06-06 Ad Reinhardt is probably best known for his black paintings which aroused as much controversy as admiration in the American art world when they were first exhibited in the 1950s Although his ideas about art and life were often at odds with those of his contemporaries they prefigured the ascendance of minimalism Reinhardt's interest in the Orient and in religion his strong convictions about the value of abstraction and his disgust with the commercialism of the art world are as fresh and valid today as they were when he first expressed them *Pollock and After* Francis Frascina, 2000 This revised edition features ten new articles and is fully updated to take account of new critical approaches to post war American art **Contemporary Artists Working Outside the City** Sarah Lowndes, 2018-04-17 This book reflects on the motivations of creative practitioners who have moved out of cities from the mid 1960s onwards to establish creative homesteads The book focuses on desert exile painter Agnes Martin radical filmmaker and gardener Derek Jarman and iconoclastic conceptual artist Chris Burden detailing their connections to the cities they had left behind New York London Los Angeles Sarah Lowndes also examines how the rise of digital technologies has made it more possible for artists to live and work outside the major art centers especially given the rising cost of living in London Berlin and New York focusing on three peripheral creative centers the seaside town of Hastings England the midsized metro of Leipzig Germany and post industrial Detroit USA *The Cultural Devolution* Neil Mulholland, 2017-10-23 Title first published in 2003 What happened to art in Britain when the balance began to shift from public to private subsidy following the IMF crisis in 1976 In this polemical book Neil Mulholland charts the political and cultural shifts in art in Britain from the mid 1970s to the end of the twentieth century His account covers the key trends and artists of this extraordinarily diverse period including critical postmodernism feminism

neoconservatism object sculpture the new image Brit Art and Scottish neoconceptualism and traces the development of critical thinking from the opinions of critics such as Richard Cork John Roberts and Matthew Collings to tabloid press art scandals The Cultural Devolution offers a broad critical and historical framework within which to understand public debate on the merits of young British artists such as Damien Hirst while looking beyond such celebrities to re discover the wealth and range of work produced Essential reading for anyone interested in contemporary art in Britain

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