

conceptual art: a critical anthology

edited by alexander alberro and blake stimson

Conceptual Art A Critical Anthology

Garrett Stewart



Conceptual Art A Critical Anthology:

Conceptual Art Alexander Alberro, Blake Stimson, 2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement Compared to other avant garde movements that emerged in the 1960s conceptual art has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use of theory by artists curators critics and historians This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement It also contains more recent memoirs by participants as well as critical histories of the period by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correspondence These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews Contributors Alexander Alberro Art Language Terry Atkinson Michael Baldwin Robert Barry Gregory Battcock Mel Bochner Sigmund Bode Georges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 Claure Jean Clay Michael Corris Eduardo Costa Thomas Crow Hanne Darboven Ralf Escheri 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 Helio 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

Idea Art Gregory Battcock, 1973 Heizer Michael Nitsch Hermann Weiner Lawrence Buren Daniel Bochner Mel LeWitt Sol etc

Conceptual Art and the Politics of Publicity Alexander Alberro, 2003 An examination of the origins and legacy of the conceptual art movement

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

Institutional Critique Alexander Alberro, Blake Stimson, 2011-09-30 An anthology of writings and projects by artists who developed and extended the genre of institutional critique Institutional critique is an artistic practice that reflects critically on its own housing in galleries and museums and on the concept and social function of art itself Such concerns have always been a part of modern art but took on new urgency at the end of the 1960s when driven by the social upheaval of the time and enabled by the tools and techniques of conceptual art institutional critique emerged as a genre This

anthology traces the development of institutional critique as an artistic concern from the 1960s to the present by gathering writings and representative art projects of artists from across Europe and throughout the Americas who developed and extended the genre. The texts and artworks included are notable for the range of perspectives and positions they reflect and for their influence in pushing the boundaries of what is meant by institutional critique. Like Alberro and Stimson's *Conceptual Art: A Critical Anthology*, this volume will shed new light on its subject through its critical and historical framing. Even readers already familiar with institutional critique will come away from this book with a greater and often redirected understanding of its significance. Artists represented include Wiesław Borowski, Daniel Buren, Marcel Broodthaers, Groupe de Recherche d'Art Visuel, Hans Haacke, Robert Rauschenberg, John Knight, Graciela Carnevale, Osvaldo Mateo Boglione, Guerrilla Art Action Group, Art Workers Coalition, Mierle Laderman Ukeles, Michael Asher, Mel Ramsden, Adrian Piper, The Guerrilla Girls, Laibach, Silvia Kolbowski, Andrea Fraser, Fred Wilson, Mark Dion, Maria Eichhorn, Critical Art Ensemble, Bureau d'études, WochenKlausur, The Yes Men, Hito Steyerl, and Andreas Siekmann.

Art After Conceptual Art Alexander Alberro, Sabeth Buchmann, 2006-10-27

Well-known art historians from Europe and the Americas discuss the influence of conceptualism on art since the 1970s. *Art After Conceptual Art* tracks the various legacies of conceptualist practice over the past three decades. This collection of essays by art historians from Europe and the Americas introduces and develops the idea that conceptual art generated several different and even contradictory forms of art practice. Some of these contested commonplace assumptions of what art is others served to buttress those assumptions. The bulk of the volume features newly written and highly innovative essays challenging standard interpretations of the legacy of conceptualism and discussing the influence of conceptualism's varied practices on art since the 1970s. The essays explore topics as diverse as the interrelationships between conceptualism and institutional critique, neoexpressionist painting and conceptualist paradigms, conceptual art's often ignored complicity with design and commodity culture, the specific forms of identity politics taken up by the reception of conceptual art and conceptualism's North-South and East-West dynamics. A few texts that continue to be crucial for critical debates within the fields of conceptual and postconceptual art practice history and theory have been reprinted in order to convey the vibrant and ongoing discussion on the status of art after conceptual art. Taken together, the essays will inspire an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art.

Distributed for the Generali Foundation, Vienna

Conceptual art, 2014

Conceptual Performance Nick Kaye, 2023-12-22

Conceptual Performance explores how the radical visual art that challenged material aesthetics in the 1960s and 1970s tested and extended the limits of character and concept of performance. *Conceptual Performance* sets out the history, theoretical basis, and character of this genre of work through a wide range of case studies. The volume considers how and why principal modes and agendas in Conceptual art in the 1960s and 1970s necessitated new engagements with performance as well as expanded notions of theatricality. In doing so, this book reviews and challenges prevailing histories of Conceptual art through critical frameworks.

of performativity and performance It also considers how Conceptual art adopted and redefined terms and tropes of theatre and performance including score document embodiment documentation relic remains and the narrative recuperation of ephemeral work While showing how performance has been integral to Conceptual art s critiques of prevailing assumptions about art s form purpose and meaning this volume also considers the reach and influence of Conceptual performance into recent thinking and practice This book will be of interest to scholars and students of theatre performance contemporary art and art history

Dematerialization Karen Benezra,2020-03-03 Dematerialization examines the intertwined experimental practices and critical discourses of art and industrial design in Argentina Mexico and Chile in the 1960s and 1970s Provocative in nature this book investigates the way that artists critics and designers considered the relationship between the crisis of the modernist concept of artistic medium and the radical social transformation brought about by the accelerated capitalist development of the preceding decades Beginning with Oscar Masotta s sui generis definition of the term Karen Benezra proposes dematerialization as a concept that allows us to see how disputes over the materiality of the art and design object functioned in order to address questions concerning the role of appearance myth and ideology in the dynamic logic structuring social relations in contemporary discussions of aesthetics artistic collectivism and industrial design

Dematerialization brings new insights to the fields of contemporary art history critical theory and Latin American cultural studies *This Is Not a Copy* Kaja Marczewska,2018-02-22 In *This Is Not a Copy* Kaja Marczewska identifies a characteristic copy paste tendency in contemporary culture a shift in attitude that allows reproduction and plagiarizing to become a norm in cultural production This inclination can be observed in literature and non literary forms of writing at an unprecedented level as experiments with text redefine the nature of creativity Responding to these transformations Marczewska argues that we must radically rethink our conceptions of artistic practice and proposes a move away from the familiar categories of copying and originality creativity and plagiarism in favour of the notion of iteration Developing the new concept of the Iterative Turn *This Is Not a Copy* identifies and theorizes the turn toward ubiquitous iteration as a condition of text based creative practices as they emerge in response to contemporary technologies Conceiving of writing as iterative invites us to address a set of new critical questions about contemporary culture Combining discussion of literature experimental and electronic writing mainstream and independent publishing with debates in 20th and 21st century art contemporary media culture transforming technologies and copyright laws *This Is Not a Copy* offers a timely and urgently needed argument introducing a unique new perspective on practices that permeate our contemporary culture *Bookwork* Garrett Stewart,2011-05-01 There they rest inert impertinent in gallery space those book forms either imitated or mutilated replicas of reading matter or its vestiges Strange after its long and robust career for the book to take early retirement in a museum not as rare manuscript but as functionless sculpture Readymade or constructed such book shapes are canceled as text when deposited as gallery objects shut off from their normal reading when not in some yet more drastic way

dismembered or reassembled So begins *Bookwork* which follows our passion for books to its logical extreme in artists who employ found or simulated books as a sculptural medium Investigating the conceptual labor behind this proliferating international art practice Garrett Stewart looks at hundreds of book like objects alone or as part of gallery installations in this original account of works that force attention upon a book's material identity and cultural resonance Less an inquiry into the artist's book than an exploration of the book form's contemporary objecthood Stewart's interdisciplinary approach traces the lineage of these aggressive artifacts from the 1919 *Unhappy Readymade* of Marcel Duchamp down to the current crisis of paper based media in the digital era *Bookwork* surveys and illustrates a stunning variety of appropriated and fabricated books alike ranging from hacksawed discards to the giant lead folios of Anselm Kiefer The unreadable books Stewart engages with in this timely study are found again and again to generate graphic metaphors for the textual experience they preclude becoming in this sense legible after all

Aspects Edward A. Vazquez, 2018-01-02 Stretching lengths of yarn across interior spaces American artist Fred Sandback 1943-2003 created expansive works that underscore the physical presence of the viewer This book the first major study of Sandback explores the full range of his art which not only disrupts traditional conceptions of material presence but also stages an ethics of interaction between object and observer Drawing on Sandback's substantial archive Edward A. Vazquez demonstrates that the artist's work with all its physical slightness and attentiveness to place as well as its relationship to minimal and conceptual art of the 1960s creates a link between viewers and space that is best understood as sculptural even as it almost surpasses physical form At the same time the economy of Sandback's site determined practice draws viewers focus to their connection to space and others sharing it As Vazquez shows Sandback's art aims for nothing less than a total recalibration of the senses as the spectator is caught on neither one side nor the other of an object or space but powerfully within it

Art, Mind, and Narrative Julian Dodd, 2016-11-17 This volume presents new essays on art mind and narrative inspired by the work of the late Peter Goldie who was Samuel Hall Professor of Philosophy at the University of Manchester until 2011 Its three sections cover Narrative Thinking Emotion Mind and Art and Art Value and Ontology Within these sections leading authorities in the philosophy of mind aesthetics and the emotions offer the reader entry points into many of the most exciting contemporary debates in these areas of philosophy Topics covered include the role that narrative thinking plays in our lives our imaginative engagement with fiction the emotions and their role in the motivation of action the connection between artistic activity and human well being and the appreciation and ontological status of conceptual artworks

Bruce Nauman Taylor Walsh, 2018-10-16 Essential texts on the work of Bruce Nauman spanning the five decades of the artist's career This volume collects essential texts on the work of Bruce Nauman b 1941 an artist of exceptional range whose work continues to probe the fundamentals of both life and art These critical writings scholarly essays and an interview span five decades of Nauman's career ranging from the first substantive feature on his work published in 1967 to a catalog essay from his 2018 retrospective Written by prominent critics art historians and

curators the individual texts consider his work in various media from photography and artists books to sculpture video and room scaled installations Taken together the essays trace the arc of critical reception given to Nauman s work charting the somewhat uneven path to his current eminence as one of our truly indispensable living artists Contributors Kathryn Chiong Fidel A Danieli Isabel Graw Rosalind Krauss Janet Kraynak Pamela M Lee John Miller Robert Pincus Witten Joan Simon Robert Slifkin Marcia Tucker Anne M Wagner Taylor Walsh and Jeffrey Weiss

Contemporary Art Alexander Dumbadze, Suzanne Hudson, 2012-12-04 An engaging account of today s contemporary art world that features original articles by leading international art historians critics curators and artists introducing varied perspectives on the most important debates and discussions happening around the world Features a collection of all new essays organized around fourteen specific themes chosen to reflect the latest debates in contemporary art since 1989 Each topic is prefaced by an introduction on current discussions in the field and investigated by three essays each shedding light on the subject in new and contrasting ways Topics include globalization formalism technology participation agency biennials activism fundamentalism judgment markets art schools and scholarship International in scope bringing together over forty of the most important voices in the field including Sof a Hernandez Chong Cuy David Joselit Michelle Kuo Raqs Media Collective and Jan Verwoert A stimulating guide that will encourage polemical interventions and foster critical dialogue among both students and art aficionados

What Are Poets For? Gerald L Bruns, 2012-06 Conceptions and practices of poetry change not only from time to time and from place to place but also from poet to poet This has never been more the case than in recent years Gerald Bruns s magisterial *What Are Poets For* explores typographical experiments that distribute letters randomly across a printed page sound tracks made of vocal and buccal noises and holographic poems that recompose themselves as one travels through their digital space Bruns surveys one word poems found texts and book length assemblies of disconnected phrases he even includes descriptions of poems that no one could possibly write but which are no less interesting or no less poetic for all of that The purpose of the book is to illuminate this strange poetic landscape spotlighting and describing such oddities as they appear anomalies that most contemporary poetry criticism ignores Naturally this breadth raises numerous philosophical questions that Bruns also addresses for example whether poetry should be responsible semantically ethically politically to anything outside itself whether it can be reduced to categories distinctions and the rule of identity and whether a particular poem can seem odd or strange when everything is an anomaly Perhaps our task is simply to learn like anthropologists how to inhabit such an anarchic world The poets taken up for study are among the most important and innovative in the late twentieth and early twenty first centuries John Ashbery Charles Bernstein Paul Celan Kenneth Goldsmith Lyn Hejinian Susan Howe Karen Mac Cormack Steve McCaffery John Matthias J H Prynne and Tom Raworth *What Are Poets For* is nothing less than a lucid detailed study of some of the most intractable writings in contemporary poetry

Subversive Strategies in Contemporary Chinese Art Mary Wiseman, Liu Yuedi, 2011-03-21 What is art and what is its role in a China that is changing

at a dizzying speed These questions lie at the heart of Chinese contemporary art Subversive Strategies paves the way for the rebirth of a Chinese aesthetics adequate to the art whose sheer energy and imaginative power is subverting the ideas through which western and Chinese critics think about art The first collection of essays by American and Chinese philosophers and art historians Subversive Strategies begins by showing how the art reflects current crises and is working them out through bodies gendered and political The essays raise the question of Chinese identity in a global world and note a blurring of the boundary between art and everyday life

Postscript Andrea Andersson, 2018-01-01 Postscript is the first collection of writings on the subject of conceptual writing by a diverse field of scholars in the realms of art literature media as well as the artists themselves

The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Intelligent Action Timothy Ridlen, 2024-06-14 Through archival research and analysis of artworks by Gyorgy Kepes Allan Kaprow Mel Bochner and Suzanne Lacy among others Intelligent Action examines how these artists brought alternatives to dominant conceptions of research and knowledge production The book is organized around specific institutional formations artistic research centers proposals exhibitions on college campuses and the establishment of new schools or pedagogic programs Formal and social analysis demonstrate how artists responded to ideas of research knowledge production information and pedagogy Works discussed were produced between 1958 and 1975 a moment when boundaries between media were breaking down in response to technological cultural and generational change In the context of academia these artistic practices have taken up the look feel or language of various research and teaching practices In some cases artists bent to the demands of the cold war research university while in others artists developed new modes of practice and pedagogy Reading these works through their institutional histories author Tim Ridlen shows how artistic research practices and artistic subjectivity developed in the long 1960s within and alongside academia transforming the role of artists in the process

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yourself (or, like Richard [Baxter], write) about the loved one you lost.