

Fluxus Codex

McLuhan in Space Richard Cavell 2002-01-01

Demonstrates how McLuhan extended insights derived from advances in physics and artistic experimentation into a theory of acoustic space which he then used to challenge the assumptions of visual space that had been produced through print culture.

New York Magazine

1989-02-27 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The Museum as Muse

Kynaston McShine 1999

Published on the occasion of the exhibition of the same name held at the Museum of Modern Art, New York, March 14 - June 1, 1999.

Tomorrow Is the Question

Benjamin Piekut 2014-04-09

Essays investigating and sparking new questions in experimental music

Remaking the Readymade

Adina Kamien-Kazhdan

2018-05-11 Replication and originality are central concepts in the artistic oeuvres of Marcel Duchamp and Man Ray. Remaking the Readymade reveals the underlying and previously unexplored processes and rationales for the collaboration between Duchamp, Man Ray, and Arturo Schwarz on the replication of readymades and objects. The 1964 editioned replicas of the readymades sent shock waves through the art world. Even though the replicas

undermined ideas of authorship and problematized the notion of identity and the artist, they paradoxically shared in the aura of the originals, becoming stand-ins for the readymades. Scholar-poet-dealer Arturo Schwarz played a crucial role, opening the door to joint or alternate authorship—an outstanding relationship between artist and dealer. By unearthing previously unpublished correspondence and documentary materials and combining this material with newly conducted exclusive interviews with key participants, *Remaking the Readymade* details heretofore unrevealed aspects of the technical processes involved in the (re)creation of iconic, long-lost Dada objects. Launched on the heels of the centenary of Duchamp's *Fountain*, this new analysis intensifies and complicates our understanding of Duchamp and Man Ray's initial conceptions, and raises questions about replication and authorship that will stimulate significant debate about the

legacy of the artists, the continuing significance of their works, and the meaning of terms such as creativity, originality, and value in the formation of art.

Between the Black Box and the White Cube Andrew V.

Uroskie 2014-02-27 Today, the moving image is ubiquitous in global contemporary art. The first book to tell the story of the postwar expanded cinema that inspired this omnipresence, *Between the Black Box and the White Cube* travels back to the 1950s and 1960s, when the rise of television caused movie theaters to lose their monopoly over the moving image, leading cinema to be installed directly alongside other forms of modern art. Explaining that the postwar expanded cinema was a response to both developments, Andrew V. Uroskie argues that, rather than a formal or technological innovation, the key change for artists involved a displacement of the moving image from the familiarity of the cinematic theater to original spaces and

contexts. He shows how newly available, inexpensive film and video technology enabled artists such as Nam June Paik, Robert Whitman, Stan VanDerBeek, Robert Breer, and especially Andy Warhol to become filmmakers. Through their efforts to explore a fresh way of experiencing the moving image, these artists sought to reimagine the nature and possibilities of art in a post-cinematic age and helped to develop a novel space between the “black box” of the movie theater and the “white cube” of the art gallery. Packed with over one hundred illustrations, *Between the Black Box and the White Cube* is a compelling look at a seminal moment in the cultural life of the moving image and its emergence in contemporary art.

Gaming Utopia Claudia Costa Pederson 2021-04-06 In *Gaming Utopia: Ludic Worlds in Art, Design, and Media*, Claudia Costa Pederson analyzes modernist avant-garde and contemporary video games to challenge the idea

that gaming is an exclusively white, heterosexual, male, corporatized leisure activity and reenvisions it as a catalyst for social change. By looking at over fifty projects that together span a century and the world, Pederson explores the capacity for sociopolitical commentary in virtual and digital realms and highlights contributions to the history of gaming by women, queer, and transnational artists. The result is a critical tool for understanding video games as imaginative forms of living that offer alternatives to our current reality. With an interdisciplinary approach, *Gaming Utopia* emphasizes how game design, creation, and play can become political forms of social protest and examines the ways that games as art open doors to a more just and peaceful world.

Beholding Ken Wilder 2020-05-14 *Beholding* considers the spatially situated encounter between artwork and spectator. It argues that artworks created for specific places or conditions structure a

reciprocal encounter, which is completed by the presence of a beholder. These are works which demand the 'beholder's share', but not, as Ernst Gombrich famously claimed, to sustain an illusion. Rather, Beholding reconfigures Gombrich's notion of the beholder's share as a set of 'licensed' imaginative and cognitive projections. Each chapter frames a particular work of art from the remit of a complementary theoretical text. The book establishes a transhistorical notion of the spatially situated encounter, and considers the role of the architectural host in bringing the beholder's orientation into play. The book engages a diverse range of practices: from Renaissance painting and group portraiture to intermedia practices of installation and performance art. Written within the broad remit of reception aesthetics, the book proposes a phenomenological theory of beholding, argued through an in-depth examination of artworks and their spatial contexts, selected

for their explanatory potential. These various encounters allocate different constitutive roles to the beholder, bringing not only spatial and temporal orientation into play, but also a repertoire of anticipated ideas and beliefs.

Fluxus Owen F. Smith 1998 *Theories and Documents of Contemporary Art* Kristine Stiles 1996 *Enth. u. a.: S. 74: Concrete art (1936-49) / Max Bill. - S. 74-77: The mathematical approach in contemporary art (1949) / Max Bill. - S. 301-304: Dieter Roth.*

Fluxus Thomas Kellein 1995 *Selection of Fluxus memorabilia, that captures the essence of the group's ideology.*

Paik's Virtual Archive Hanna Hölling 2017-02-21 Two works -- Conceptual and material aspects of media art -- Musical roots of performed and performative media -- Zen for film -- Changeability and multimedia art -- Time and conservation -- Heterotemporalities -- The material and the immaterial archive -- Archival implications

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-- Conclusion: the many archaisms of conservation and curation

Into Performance Midori Yoshimoto 2005-04-28 The 1960s was a time of incredible freedom and exploration in the art world, particularly in New York City, which witnessed the explosion of New Music, Happenings, Fluxus, New Dance, pop art, and minimalist art. Also notable during this period, although often overlooked, is the inordinate amount of revolutionary art that was created by women. Into Performance fills a critical gap in both American and Japanese art history as it brings to light the historical significance of five women artists—Yoko Ono, Yayoi Kusama, Takako Saito, Mieko Shiomi, and Shigeeko Kubota. Unusually courageous and self-determined, they were among the first Japanese women to leave their country—and its male-dominated, conservative art world—to explore the artistic possibilities in New York. They not only benefited from the New York art scene, however, they played a major

role in the development of international performance and intermedia art by bridging avant-garde movements in Tokyo and New York. This book traces the pioneering work of these five women artists and the socio-cultural issues that shaped their careers. Into Performance also explores the transformation of these artists' lifestyle from traditionally confined Japanese women to internationally active artists. Yoshimoto demonstrates how their work paved the way for younger Japanese women artists who continue to seek opportunities in the West today.

The Evolution of Conceptual Art In America Kempton Mooney 2000

The Fluxus Reader Ken Friedman 1998-11-18 Part I. Three histories : Developing a fluxable forum: Early performance & publishing / Owen Smith -- Fluxus, fluxion, flushoe: the 1970's / Simon Anderson -- Fluxus fortuna / Hannah Higgins -- Part II. Theories of Fluxus: Boredom and oblivion / Ina Blon -- Zen

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vaudeville: a medi(t)ation in the margins of Fluxus / David T. Doris -- Fluxus as a laboratory / Craig Saper -- Part III. Critical and historical perspectives: Fluxus history and trans-history: competing strategies for empowerment / Estera Milman -- Historical design and social purpose: a note on the relationship of Fluxus to modernism / Stephen C. Foster -- A spirit of large goals: fluxus, dada and postmodern cultural theory at two speeds -- Part IV. Three Fluxus voices : Transcript of the videotaped Interview with George Maciunas -- Selections from an interview with Billie Maciunas / Susan L. Jarosi -- Maybe Fluxus (a para-interrogative guide for the neoteric transmuter, tinker, tinker and totalist) / Larry Miller -- Part V. Two Fluxus theories : Fluxus : theory and reception / Dick Higgins -- Fluxus and company / Ken Friedman -- Part. VI-- Documents of Fluxus : Fluxus chronology : key moments and events -- A list of selected Fluxus art works and related

primary source materials -- A list of selected Fluxus sources and related secondary sources. *Erik Satie: Music, Art and Literature* Caroline Potter 2016-05-13 Erik Satie (1866-1925) was a quirky, innovative and enigmatic composer whose impact has spread far beyond the musical world. As an artist active in several spheres - from cabaret to religion, from calligraphy to poetry and playwriting - and collaborator with some of the leading avant-garde figures of the day, including Cocteau, Picasso, Diaghilev and René Clair, he was one of few genuinely cross-disciplinary composers. His artistic activity, during a tumultuous time in the Parisian art world, situates him in an especially exciting period, and his friendships with Debussy, Stravinsky and others place him at the centre of French musical life. He was a unique figure whose art is immediately recognisable, whatever the medium he employed. *Erik Satie: Music, Art and Literature* explores many aspects of Satie's

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creativity to give a full picture of this most multifaceted of composers. The focus is on Satie's philosophy and psychology revealed through his music; Satie's interest in and participation in artistic media other than music, and Satie's collaborations with other artists. This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century. Symbolism 2019 Natasha Lushetich 2019-11-18 Special Focus editor: Natasha Lushetich Series editors: Rüdiger Ahrens, Florian Kläger, Klaus Stierstorfer Symbolism is cohesive. It gathers heterogeneity over time, across fields of human endeavor and systems of communication. Non-sequiturs, paradox and tautology, appear dissipative. Yet they are highly productive in reticular and fractal ways. Suffice it to look at the philosophical tautology of Parmenides's kind, which suggests that being "is"; at the practice of the koan, which

collapses dualistic thinking by way of incompatible propositions, such as "the Eastern hill keeps running on the water"; at logical paradoxes in which the operative logic is sabotaged by its own means, as in Hempel's paradox; at absurdist dramatic texts in which protagonists record empty time in order to mark the emptiness of the time they are recording, as in Beckett's Krapp's Last Tape; or at paradoxical games like Maciunas's Prepared Table Tennis played with paddles that have huge holes in them. In all of these examples, the existence-apprehending processes occur via unexpected itineraries, in vacant but nevertheless enunciative codes, in seemingly futile, yet calibrating performances, and in a temporality that is the cumulative time's "other." They catapult the mind into the realm of the extra-linguistic, the para-logical and the meta-experiential, or they transfigure it through a series of reticular iterations. Forty years after Varela et al's

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groundbreaking work on the embodied, emotional and environmentally embedded mind - that marked a definitive departure from its former strictly rational conception - there is a need to re-examine the territory that lies beyond mind for a different reason: the proliferation of algorithmic logics that rely on the idea of a rational agent (human or algorithmic) making logical, self-serving decisions. This special issue explores neither-rational-nor-irrational forms of thinking and making. It sketches a cartography of a-rational processes of meaning- and knowledge-production that operate across numerous sites, practices, and disciplines: visual and media art; literature; art history; music; dance; film; intermedia and photography. Part I "Ahistoricity, Assemblages and Interpretative Reversals" focuses on the legacy of the (neo) avant-garde and amodernism. Part II "Destinerrance, Labyrinths and Folds" investigates the ways in which the Derridian

delays/detours and the Deleuzian folding function as concrete ways of embodied knowledge-production. Part III, "Immanent Transcendence", offers a glimpse into the reticular and iterative structuring of transcendence that does not pre-exist immanence but is its residue.

The Exquisite Corpse Kanta Kochhar-Lindgren 2009-12-01 This work addresses historical and contemporary manifestations of poems, drawings, collages, and performance works that employ the ritual of the 'cadaver exquis'.

Antidiets of the Avant-garde Cecilia Novero 2010 Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

The Taste of Art Silvia Bottinelli 2017-06-01 The Taste of Art offers a sample of scholarly essays that examine the role of food in Western contemporary art practices. The contributors are scholars from a range of disciplines, including art history, philosophy, film studies, and

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history. As a whole, the volume illustrates how artists engage with food as matter and process in order to explore alternative aesthetic strategies and indicate countercultural shifts in society. The collection opens by exploring the theoretical intersections of art and food, food art's historical root in Futurism, and the ways in which food carries gendered meaning in popular film. Subsequent sections analyze the ways in which artists challenge mainstream ideas through food in a variety of scenarios. Beginning from a focus on the body and subjectivity, the authors zoom out to look at the domestic sphere, and finally the public sphere. Here are essays that study a range of artists including, among others, Filippo Tommaso Marinetti, Daniel Spoerri, Dieter Roth, Joseph Beuys, Al Ruppertsberg, Alison Knowles, Martha Rosler, Robin Weltsch, Vicki Hodgetts, Paul McCarthy, Luciano Fabro, Carries Mae Weems, Peter Fischli and David Weiss, Janine Antoni, Elżbieta Jabłońska, Liza

Lou, Tom Marioni, Rirkrit Tiravanija, Michael Rakowitz, and Natalie Jeremijenko. "Art and Visual Culture on the French Riviera, 1956?971 " Rosemary O'Neill 2017-07-05 The Riviera in the 1950s and 1960s was culturally rich with modernist icons such as Matisse and Picasso in residence, but also a burgeoning tourist culture, that established the C?d'Azur as a center of indigenous artists associated with Nouveau R?isme, Fluxus, and Supports/Surfaces, emerged under the mantle of the "Ecole de Nice." Drawing on the primary sources and little known publications generated during the period from museum archives, collections in the region, and privately owned archives, this study integrates material published in monographic studies of individuals and art movements, to offer the first in-depth study of this important movement in twentieth-century art. The author situates the work of the Ecole de Nice within the broader social currents that

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are so important in contextualizing this phenomenon within this internal region of France, and underscores why this work was so significant at this historical moment within the context of the broader European art scene, and contemporary American art, with which it shared affinities. Despite their stylistic differences, and associations with groups that are generally considered distinct, O'Neill discloses that these artists shared conceptual affinities?theatrical modes of presentation based on appropriation, use of the ready-made, and a determination to counter style-driven painting associated with the postwar Ecole de Paris. *Art and Visual Culture on the Riviera, 1956-1971* suggests that the emergence of an Ecole de Nice internally eroded the dominance of Paris as the national standard at this moment of French decentralization efforts, and that these artists fostered a model of aesthetic pluralism that remained locally distinct

yet fully engaged with international vanguard trends of the 1960s.

Social Practice Art in Turbulent

Times Eric J. Schruers

2019-07-03 This volume is an anthology of current groundbreaking research on social practice art.

Contributing scholars provide a variety of assessments of recent projects as well as earlier precedents, define approaches to art production, and provide crucial political context. The topics and art projects covered, many of which the authors have experienced firsthand, represent the work of innovative artists whose creative practice is utilized to engage audience members as active participants in effecting social and political change. Chapters are divided into four parts that cover history, specific examples, global perspectives, and critical analysis.

Corporate Imaginations Mari

Dumett 2017-08-22 The first extended study of the renowned artists' collective

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Fluxus, *Corporate Imaginations* examines the group as it emerged on three continents from 1962 to 1978 in its complexities, contradictions, and historical specificity. The collective's founder, George Maciunas, organized Fluxus like a multinational corporation, simulating corporate organization and commodity flows, yet it is equally significant that he imagined critical art practice in this way at that time. For all its avant-garde criticality, Fluxus also ambivalently shared aspects of the rising corporate culture of the day. In this book, Mari Dumett addresses the "business" of Fluxus and explores the larger discursive issues of organization, mediatization, routinization, automation, commoditization, and systematization that Fluxus artists both manipulated and exposed. A study of six central figures in the group—George Brecht, Alison Knowles, George Maciunas, Nam June Paik, Mieko Shiomi, and Robert Watts—reveals how they

developed historically specific strategies of mimicking the capitalist system. These artists appropriated tools, occupied spaces, revealed operations, and, ultimately, "performed the system" itself via aesthetics of organization, communication, events, branding, routine, and global mapping. Through "corporate imaginations," Fluxus artists proposed "strategies for living" as conscious creative subjects within a totalizing and increasingly global system, demonstrating how these strategies must be repeated in an ongoing negotiation of new relations of power and control between subject and system.

Mouse Muse Lorna Owen
2014-11-18 A beautifully designed introduction to art history by way of artworks that feature the mouse—from the ancient world to drawings by Picasso, Disney, and Art Spiegelman. Across centuries and civilizations, artists have used the mouse—the planet's most common mammal after us—to illustrate our myths and beliefs. Mice have appeared as

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Japanese symbols of good luck or medieval emblems of evil, in Arab fables, Russian political satire and Nazi propaganda, as scientific tools and to help us challenge the way we see nature. With more than 80 rarely reproduced works—including paintings by Hieronymus Bosch and Gustav Klimt, a silkscreen by Andy Warhol, a print by Hokusai, a photograph by André Kertész, a sculpture by Claes Oldenburg, a video installation by Bruce Nauman, a performance by Joseph Beuys, and many more—Lorna Owen has created an engaging presentation of an extraordinary range. The pieces, which represent every period of visual art, are accompanied by Owen's intriguing text about the story behind each work. She has combined her passion for art and her empathy for the unsung archetype of the animal kingdom to explain not only how or why the artist came to use the mouse as a subject, but how the art, in the end, reveals more about us than it could

ever reveal about this humble creature.

Wet Mira Schor 1997 Taking aim at the mostly male bastion of art theory and criticism, Mira Schor brings a maverick perspective and provocative voice to the issues of contemporary painting, gender representation, and feminist art. Writing from her dual perspective of a practicing painter and art critic, Schor's writing has been widely read over the past fifteen years in *Artforum*, *Art Journal*, *Heresies*, and *M/E/A/N/I/N/G*, a journal she coedited. Collected here, these essays challenge established hierarchies of the art world of the 1980s and 1990s and document the intellectual and artistic development that have marked Schor's own progress as a critic. Bridging the gap between art practice, artwork, and critical theory, *Wet* includes some of Schor's most influential essays that have made a significant contribution to debates over essentialism. Articles range from discussions of contemporary women artists

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Ida Applebroog, Mary Kelly, and the Guerrilla Girls, to "Figure/Ground," an examination of utopian modernism's fear of the "goo" of painting and femininity. From the provocative "Representations of the Penis," which suggests novel readings of familiar images of masculinity and introduces new ones, to "Appropriated Sexuality," a trenchant analysis of David Salle's depiction of women, *Wet* is a fascinating and informative collection. Complemented by over twenty illustrations, the essays in *Wet* reveal Schor's remarkable ability to see and to make others see art in a radically new light.

Music, Art and Performance from Liszt to Riot Grrrl

Diane V. Silverthorne
 2018-10-18 Opening with an account of print portraiture facilitating Franz Liszt's celebrity status and concluding with Riot Grrrl's noisy politics of feminism and performance, this interdisciplinary anthology charts the relationship between music and the visual arts from

late Romanticism and the birth of modernism to 'postmodernism', while crossing from Western art to the Middle East. Focused on music as a central experience of art and life, these essays scrutinize 'the musicalisation of art' focusing on the visual and performing arts and detailing significant instances of intra-art relations between c. 1840 and the present day. Essays reflect on the aesthetic relationships of music to painting, performance and installation, sound-and- silence, time-and-space. The insistent influence of Wagner is considered as well as the work and ideas of Manet, Satie and Cage, Thomas Wilfred, La Monte Young and Eliasson. What distinguishes these studies are the convictions that music is never alone and that a full understanding of the "isms" of the last two hundred years is best achieved when music's influential presence in the visual arts is acknowledged and interrogated.

Small Scale Subversion: Mail Art & Artistamps John Held Jr.

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2015 Although increasingly appreciated in fine art and stamp collecting circles, artist postage stamps, or artistamps, are more likely to be traded between the people who create them than they are to be exhibited in commercial art galleries or read about in philatelic journals. Artistamps are part and parcel of the grassroots network known as Mail Art, an alternative art of creative long-distance communication that intuited the demand for cross-cultural exchange long before the Internet. Although seemingly rigid, the postage stamp format allows flexible approaches in painting, watercolor, offset, photography, photocopy, rubber-stamping, engraving, digitization and sculpture.

Everything Has Already Been Written Gerald Janecek 2018-12-15 Innovative poets such as Vsevolod Nekrasov, Lev Rubinstein, and Dmitry Prigov are among the most prominent literary figures of Russia in the 1980s and 1990s, yet they are virtually unknown outside Russia. The same is

true of the numerous active Russian performance art groups, especially the pioneering Collective Actions group led by the brilliantly inventive Andrei Monastyrsky. *Everything Has Already Been Written* strives to make Moscow Conceptualism more accessible, to break the language barrier and to foster understanding among an international readership by thoroughly discussing a broad range of specific works and theories. Janecek's study is the first comprehensive analysis of Moscow Conceptualist poetry and theory, vital for an understanding of Russian culture in the post-Conceptualist era.

International Perspectives on Publishing Platforms Meghan Forbes 2018-12-21 With large-scale scholarly projects dedicated to digitizing print-based magazines and a concurrent turn towards digital mapping and data visualization, periodicals that were once accessible only in the archive now have the capacity to reach a wider

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audience, and make visible previously overlooked networks and connections enacted within and across the magazines. *International Perspectives on Publishing Platforms: Image, Object, Text* offers a unique contribution to the field of periodical studies, while also broadening the scope of purview to consider related content with regards to other relevant printed matter and cultural products, as well as digital archiving strategies. Including interdisciplinary contributions from academics around the world, the volume presents a wide range of approaches to periodicals and printed matter from Africa, Asia, Europe, the Middle East, Latin America, and the Caribbean. Questions of material print culture and the digital realm are considered both via theoretical and more empirical approaches. As a whole, the book considers the pluralism of perspectives that the study of periodicals and printed matter contribute to our historical understanding of various political and social

issues, and also devotes attention to the ways in which digital archiving projects can be instrumentalized as a strategy for filling in gaps in the historical record. *International Perspectives on Publishing Platforms* should be of great interest to researchers, academics and postgraduates engaged in the study of periodicals, publishing, book history, world literature, digital humanities, media, visual and material culture.

Begin Again Kenneth Silverman 2012-07-11 A man of extraordinary and seemingly limitless talents—musician, inventor, composer, poet, and even amateur mycologist—John Cage became a central figure of the avant-garde early in his life and remained at that pinnacle until his death in 1992 at the age of eighty. Award-winning biographer Kenneth Silverman gives us the first comprehensive life of this remarkable artist. Silverman begins with Cage's childhood in interwar Los Angeles and his stay in Paris from 1930 to

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1931, where immersion in the burgeoning new musical and artistic movements triggered an explosion of his creativity. Cage continued his studies in the United States with the seminal modern composer Arnold Schoenberg, and he soon began the experiments with sound and percussion instruments that would develop into his signature work with prepared piano, radio static, random noise, and silence. Cage's unorthodox methods still influence artists in a wide range of genres and media. Silverman concurrently follows Cage's rich personal life, from his early marriage to his lifelong personal and professional partnership with choreographer Merce Cunningham, as well as his friendships over the years with other composers, artists, philosophers, and writers. Drawing on interviews with Cage's contemporaries and friends and on the enormous archive of his letters and writings, and including photographs, facsimiles of musical scores, and Web links

to illustrative sections of his compositions, Silverman gives us a biography of major significance: a revelatory portrait of one of the most important cultural figures of the twentieth century. !--

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Artistic Bedfellows Holly Crawford 2008-09-17 Artistic Bedfellows is an international interdisciplinary collection of historical essays, critical papers, case studies, interviews, and comments from scholars and practitioners that shed new light on the growing field of collaborative art. This collection examines the field of collaborative art broadly, while asking specific questions with regard to the issues of interdisciplinary and cultural difference, as well as the psychological and political complexity of collaboration. The diversity of approach is needed in the current multimedia and cross disciplinarily world of art. This reader is designed to stimulate thought and discussion for

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anyone interested in this growing field and practice.

Art and Visual Culture on the French Riviera,

1956-1971 Rosemary O'Neill 2012 Drawing on the primary sources and little known publications from museum archives, collections in the region, and privately owned archives, *Art and Visual Culture on the Riviera, 1956-1971* offers the first in-depth study of the Ecole de Nice. The author shows how artists indigenous to the region challenged the dominance of Paris as the national standard at this moment of French decentralization efforts, and growing internationalism in the arts.

Museums and Public Art?

Cher Krause Knight 2018-06-11 While many museums have ignored public art as a distinct arena of art production and display, others have - either grudgingly or enthusiastically - embraced it. Some institutions have partnered with public art agencies to expand the scope of special exhibitions; other museums have attempted to

establish in-house public art programs. This is the first book to contextualize the collaborations between museums and public art through a range of essays marked by their coherence of topical focus, written by leading and emerging scholars and artists. Organized into three sections it represents a major contribution to the field of art history in general, and to those of public art and museum studies in particular. It includes essays by art historians, critics, curators, arts administrators and artists, all of whom help to finally codify the largely unwritten history of how museums and public art have and continue to intersect. Key questions are both addressed and offered as topics for further discussion: Who originates such public art initiatives, funds them, and most importantly, establishes the philosophy behind them? Is the efficacy of these initiatives evaluated in the same way as other museum exhibitions and programs? Can public art ever be a "permanent" feature in

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any museum? And finally, are the museum and public art ultimately at odds, or able to mutually benefit one another?

Greenwich Village 1963 Sally Banes 1993 This book does not aim to document comprehensively the extraordinarily rich activity in New York City in the early 1960's. Instead, the author focuses on one year, 1963. This was the most productive year of the period 1958-64, the transition between the Fifties and Sixties. The author also focuses on one other place--- Greenwich Village in lower Manhattan. For it was primarily here, in a place already historically and culturally mythologized as avant-garde terrain, that the emerging generation of vanguard artists lived, worked, socialized, and remade the history of the avant-garde. - from the Introduction.

Parody and Festivity in Early Modern Art David R. Smith 2017-07-05 Dwelling on the rich interconnections between parody and festivity in humanist thought and popular

culture alike, the essays in this volume delve into the nature and the meanings of festive laughter as it was conceived of in early modern art. The concept of 'carnival' supplies the main thread connecting these essays. Bound as festivity often is to popular culture, not all the topics fit the canons of high art, and some of the art is distinctly low-brow and occasionally ephemeral; themes include grobianism and the grotesque, scatology, popular proverbs with ironic twists, and a wide range of comic reversals, some quite profound. Many hinge on ideas of the world upside down. Though the chapters most often deal with Northern Renaissance and Baroque art, they spill over into other countries, times, and cultures, while maintaining the carnivalesque air suggested by the book's title.

Experimental - Visual - Concrete 2020-12-07 This book addresses the major critical and interpretive issues of contemporary experimental poetic texts. Critical

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approaches, historical contexts, and basic concepts are surveyed in two introductory essays, while the study of poetic movements in historical context and the chronological trajectory of production of experimental texts are discussed in the first major segment of the volume, *Experimentation in Its Historical Moment*. The principal topic addressed here is the nature of experimental poetry in revolutionary social contexts. The second major theme, focused upon in the section *Experimentation in the Language Arts*, is that of language as a vehicle for experiments and cognitive quests, aimed not at the production of truth or social emancipation but at experiential aspects of language and language use. Haroldo de Campos's fragmented poetic prose work *Galàxias* is a highlighted topic of attention, as are poetic and language experiments in *Lettrism*, *Fluxus*, sound poetry, and new technological poetics. The development of

the basic tenets of Concrete poetry and current critical perspectives on its status in poetical experimentation constitute the basis of the third section of the book, *Concrete and Neo-Concrete Poetry*. The relationship of historical Concrete poetry to artistic genres is presented, with special emphasis on Brazil and on contemporary visual writing. The section *Memoirs of Concrete*, in the context of oral history, includes retrospective accounts by two of Concrete poetry's most renowned editors. The closing section of this book presents statements on the theory and practice of avant-garde poetry by 22 participants in the Yale Symposium on *Contemporary Poetics and Concretism*.

Sculpture and the Vitrine

JohnC. Welchman 2017-07-05
Vitrines and glass cabinets are familiar apparatuses that have in large part defined modern modes of display and visibility, both within and beyond the museum. They separate objects from their contexts, group

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them with other objects, both similar and dissimilar, and often serve to reinforce their intrinsic or aesthetic values. The vitrine has much in common with the picture frame, the plinth and the gallery, but it has not yet received the kind of detailed art historical and theoretical discussion that has been brought to these other modes of formal display. The twelve contributions to this volume examine some of the points of origin of the vitrine and the various relations it brokers with sculpture, first in the Wunderkammer and cabinet of curiosities and then in dialog with the development of glazed architecture beginning with Paxton's Crystal Palace (1851). The collection offers close discussions of the role of the vitrine and shop window in the rise of commodity culture and their apposition with Constructivist design in the work of Frederick Kiesler; as well as original readings of the use of vitrines in Surrealism and Fluxus, and in work by Joseph Beuys, Paul Thek, Claes

Oldenburg and his collaborators, Jeff Koons, Mike Kelley, Dan Graham, Vito Acconci, Damien Hirst and Josephine Meckseper, among others. Sculpture and the Vitrine also raises key questions about the nature and implications of vitrinous space, including its fronts onto desire and the spectacle; transparency and legibility; and onto ideas and practices associated with the archive: collecting, preserving and ordering.

Fluxus Codex Jon Hendricks
1988-10-15 Fluxus was an art movement of the 1960s and 70s that set out to abolish the canonized art idioms of the day. Pioneers of Conceptual Art and Minimalism, the Fluxus artists were known for their environments, performance art and mass-producible objects. This book is a study of the Fluxus movement.

Getty Research Journal No. 4
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explore the rich collections of the J. Paul Getty Museum and Research Institute, as well as the Research Institute's research projects and annual theme of its scholar program. Shorter texts highlight new acquisitions and discoveries in the collections, and focus on the diverse tools for scholarship being developed at the Research Institute. This issue includes essays by Scott Allan, Adriano Amendola, Valérie Bajou, Alessia Frassani, Alden R. Gordon, Natilee Harren, Sigrid Hofer, Christopher R. Lakey, Vimalin Rujivacharakul, and David Saunders; the short texts examine a Nuremberg festival book, translations of a seventeenth-century rhyming inventory, the print innovations of Maria Sibylla Merian, Karl Schneider's Sears designs, Clement Greenberg's copy of T. S. Eliot's *The Waste Land*, the Marcia Tucker papers, a mail art project by William Pope.L, the L.A. Art Girls' reinvention of Allan Kaprow's *Fluids*, and Jennifer Bornstein's investigations into the archives

of women performance artists. *The Madonna of the Future*
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