

A P E R T U R E



THE RETURN OF THE HERO

Return Of The Hero Aperture 110 Spring 1988

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Return Of The Hero Aperture 110 Spring 1988:

In the Red Geremie Barmé, 1999 A leading observer of Chinese literature society and politics lifts the veil on the culture wars that have raged between officials and dissidents in the period before and after the June 4 1989 Tiananmen Square massacre

In the Red Geremie R. Barmé, 2000-01-11 China Geremie R Barm notes has become one of the greatest writing and publishing nations on the planet and both cultural activists and the state are embroiled in debates about the production and distribution of its cultural products But what happens when global culture and Chinese capitalist socialism meet in the marketplace In the Red investigates what goes on behind the rhetoric of the official Chinese government and the dissident community and provides a unique perspective on mainstream Western perceptions of cultural developments artistic freedom and popular lifestyles in China today Illustrated with fascinating cartoons and photographs and rich with facts anecdotes and events In the Red exposes the complex relationship between official culture produced supported or sanctioned by the government and nonofficial or countercultures especially among urban youths and dissidents Two key and contrasting events loom large in this narrative the 1989 protests that ended with the June 4 massacre and a nationwide purge and Deng Xiaoping's 1992 tour of the south in which he emphasized the need for radical economic reform Although a level of political tolerance has evolved since the 1970s Barm sheds light on the significance of the intermittent denunciations of artists ideas and works

The Return of the Hero, 1988 *David Levinthal, Work from 1975-1996* David Levinthal, Charles Stainback, Richard Woodward, International Center of Photography, 1997

Collage Katherine Hoffman, 1989 Collage is neither genre or art movement yet it has had a profound impact upon art of the twentieth century Far more than Picasso's pasted papers or the layering of images upon images collage challenges concepts of realism abstraction time dimension and perspective As a means of artistic expression it has persisted and expanded to incorporate the increasing sophistication and complexity of image production The representation of images simultaneously from multiple angles experimentations out of which collage developed in the early part of our century takes on increasingly deeper meanings when applied to literature cinema photography music and video art all beneficiaries of collage In *Collage Critical Views* art historian Katherine Hoffman has assembled a rich collage of perspectives on the art form Classic articles by noted art historians and critics including Clement Greenberg Donald Kuspit Harold Rosenberg and Robert Rosenblum are juxtaposed with more recent contributions by Patricia Leighton Charlotte Stokes Annegreth Nill and Gregory Ulmer as well as with articles published here for the first time by such artists as Miriam Schapiro Richard Newman and Paul Vangelisti to suggest the range of impact collage has had on twentieth century artistic expression With an introductory overview and notes preceding each chapter Hoffman offers an invaluable collection to scholars artists and historians of the twentieth century unfolding the social political philosophical aesthetic and technological components and interpretations that make clear collage's pervasive legacy to twentieth century art Provided by publisher *John Baldessari* Sharon Coplan Hurowitz, 2009 John Baldessari conceptual artist and teacher

has lived and worked in California all his life Considered a pioneer of postmodern ideas in the 1970s he came to prominence with his early text paintings and moved on to photographic images paired with text He has maintained his interest in the relationship of words and imagery of delighting in the absurd and pointing out the irony in contemporary art theory for more than 35 years Baldessari has been active as a printmaker since 1970 The Prints of John Baldessari A Catalogue Raison marks the first comprehensive accounting of this tremendous body of work and the influence this artist has had on the international art world

AUTHORS Sharon Coplan Hurowitz is a New York based art consultant and prints researcher Wendy Weitman until 2007 was curator in the Department of Prints and Illustrated Books at The Museum of Modern Art New York where she had worked since 1980 In addition to curating a number of important exhibitions Ms Weitman has taught and lectured widely on prints in the U S Europe and Japan

SELLING POINTS The first definitive study of print work of this prolific artist s career that has spanned nearly forty years Baldessari is a recipient of the Americans for the Arts Lifetime Achievement Award This publication features recently completed work that has never been published 195 colour 50 b w illustrations

John Baldessari Coosje van Bruggen,1990 In three provocative and thoughtful essays Coosje van Bruggen traces Baldessari s gradual shift from the creation of imagist mind games in the 1960s through his intellectual analyses of social codes in the late 1970s and early 1980s to an emphasis on psychological and emotional content in the late 1980s In addition the texts provide a chronological overview of the artist s career and a penetrating study of the use of narrative and dream structure in the work of the 1970s and 80s Over 400 illustrations document Baldessari s extensive oeuvre and include four artist s projects commissioned for this publication as well as special pieces created for the book jacket and endpapers a reflection of Baldessari s interest in books as art A comprehensive exhibition history including films and videotapes previously not compiled a bibliography and an index complete the publication From jacket

La Recherche photographique ,1989

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