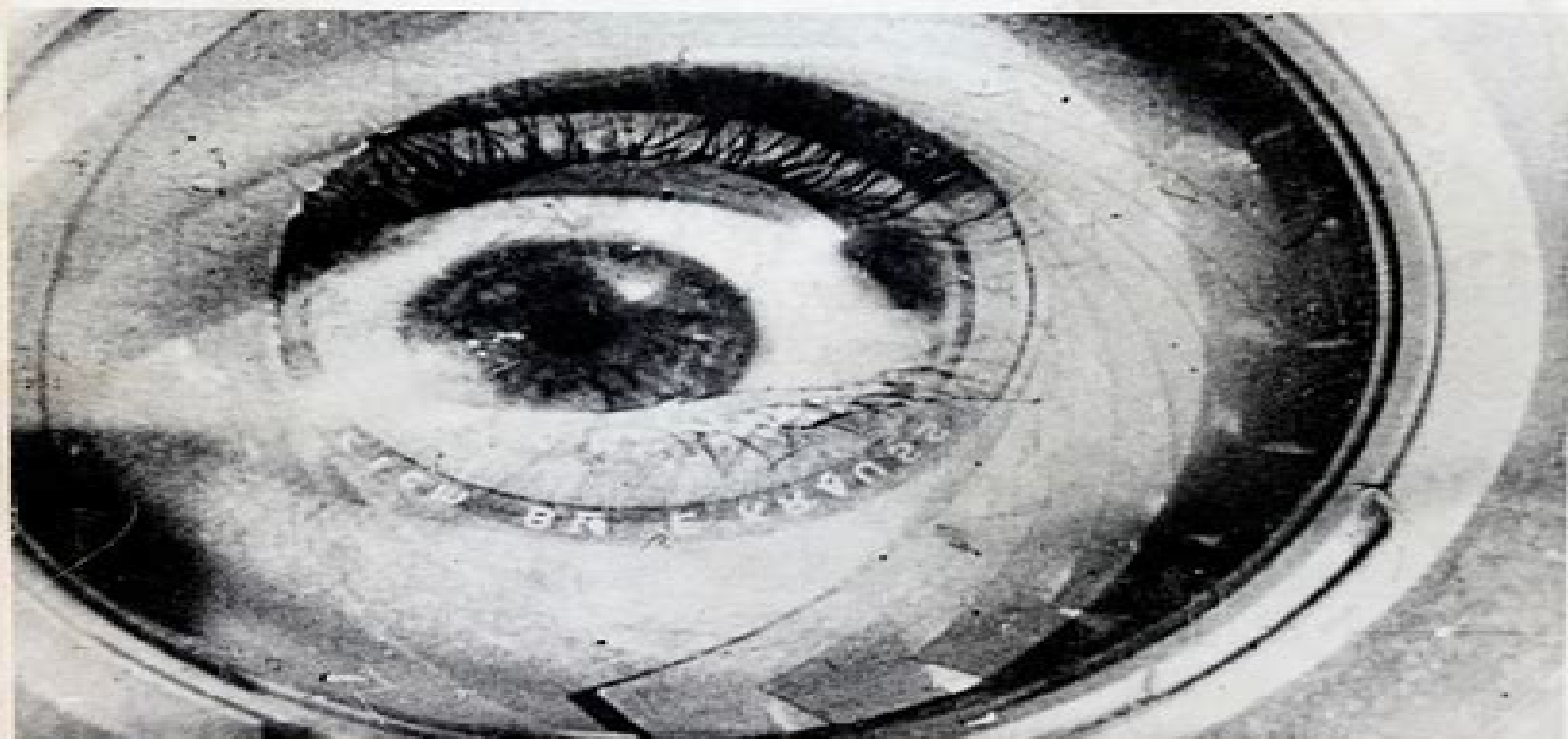


OCTOBER

The First Decade, 1976–1986



edited by | *Annette Michelson* | *Rosalind Krauss*
Douglas Crimp | *and Joan Copjec*

October The First Decade 1976 1986

Steve Pile



October The First Decade 1976 1986:

October Annette Michelson, Rosalind E. Krauss, Douglas Crimp, Joan Copjec, 1989-01 OCTOBER The First Decade brings together a selection of some of the most important and representative texts many from issues long out of print that have appeared in one of the foremost journals in art criticism and theory Contributors include Rosalind Krauss Sergei Eisenstein Peter Handke Georges Didi Huberman Mary Ann Doane and Hans Haacke Their essays are organized under the categories of the index historical materialism the critique of institutions psychoanalysis rhetoric and the body Annette Michelson is Professor of Cinema Studies at New York University Rosalind Krauss is Professor of Art History at Hunter College CUNY Douglas Crimp is an art critic and Joan Copjec is a film theorist *The Oxford Handbook of Communist Visual Cultures* Aga Skrodzka, Xiaoning Lu, Katarzyna Marciniak, 2020-04-01 Stereotypes often cast communism as a defunct bankrupt ideology and a relic of the distant past However recent political movements like Europe's anti austerity protests the Arab Spring and Occupy Wall Street suggest that communism is still very much relevant and may even hold the key to a new idealized future In *The Oxford Handbook of Communist Visual Cultures* contributors trace the legacies of communist ideology in visual culture from buildings and monuments murals and sculpture to recycling campaigns and wall newspapers all of which work to make communism's ideas and values material Contributors work to resist the widespread demonization of communism demystifying its ideals and suggesting that it has visually shaped the modern world in undeniable and complex ways Together contributors answer crucial questions like What can be salvaged and reused from past communist experiments How has communism impacted the cultures of late capitalism And how have histories of communism left behind visual traces of potential utopias An interdisciplinary look at the cultural currency of communism today *The Oxford Handbook of Communist Visual Cultures* demonstrates the value of revisiting the practices of the past to form a better vision of the future

Encyclopedia of Twentieth-Century Photography, 3-Volume Set Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included [Eisenstein Rediscovered](#) Ian Christie, Professor Richard Taylor, Richard Taylor, 2005-06-28 Offers important new perspectives for reinterpreting Russian culture of the Soviet period presenting an unparalleled diversity of views and methodologies together with two newly discovered texts by Eisenstein [Telling Flesh](#) Vicki Kirby, 2014-04-04 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company **Popular**

Modernisms Bruce A. Barber, 2024-07-26 Popular Modernisms examines a process that has occurred throughout the history of art one that accelerated with the social effects of the industrial revolution the development of capitalism and the inception of modern social relations It argues that the shocks of modernist art encouraged the production of visual satires parodies ironies and pastiches and that in the company of other forms of text or performance based criticism these were the means by which those in marginal or subordinate social positions could exercise their displeasure and opposition to the ruling ideas and dominant classes of the day Expressing feelings ranging from mild discomfort to pure rage this criticism enabled social subordinates to contest or resist the dominance of high culture over low in terms eloquently described by Antonio Gramsci as the hegemony of the dominant centre culture over its margins The focus upon graphic satires cartoons and comics of modern art attempts to provide some practical explication of the symbolic contest of power as this process represents the struggle to achieve and maintain cultural hegemony A further aim in this book is to investigate the symbolic contestation of cultural meanings in social terms and thereby enrich our understanding of classed society There are I believe many social and political confluences that intersect within the symbolic construction and interpretation of culture This contest of power can be read as ideological conflict between various dominant and subordinate groups classes and class **Shadow Sites** Kitty

Hauser, 2007-03-29 At certain times of the day at sunrise and sunset the outlines of prehistoric fields barrows and hill forts in the British landscape may be thrown into relief Such shadow sites best seen from above and captured by an airborne camera are both examples of and metaphors for a particular way of seeing the landscape At a time of rapid modernisation and urbanisation in mid twentieth century Britain an archaeological vision of the British landscape reassured and enchanted a number of writers artists photographers and film makers From John Piper Eric Ravilious and Shell guide books to photographs of bomb damage aerial archaeology and The Wizard of Oz Kitty Hauser delves into evocative interpretations of the landscape and looks at the affinities between photography as a medium to capture traces of the past as well as their absence Modernism and the Mediterranean Jan K. Birksted, 2017-07-05 Situated in a Mediterranean landscape the

Maeght Foundation is a unique Modernist museum product of an extraordinary collaboration between the architect Jos uis Sert and the artists whose work was to be displayed there The architecture garden design and art offer a rare opportunity to see work in settings conceived in active collaboration with the artists themselves By focusing on the relationship between this art foundation and its Arcadian setting including Joan Mir labyrinth George Braque s pool Tal Coat s mosaic wall and Giacometti s terrace Jan K Birksted demonstrates how the building articulates many of the ideas that preoccupied this group of artists during the culminating years of their lives The study pays special attention to the ways in which architecture can shape the experience of time and addresses the Modernist desire for wilderness and its problematic roots in the classical Mediterranean ideal In showing how the design of the Maeght Foundation is a Modernist representation of Mediterranean culture the author has developed an interpretation of architecture that accommodates not only the architect s handling of

material or function but shows as well how it can be the embodiment of a particular vision of space and time **Scottish Art since 1960** Craig Richardson, 2017-07-05 Craig Richardson here addresses key areas of cultural politics and identity in a way that not only illuminates the development of Scottish art but teases out another strand of the plurality of developments which led to the success of artists throughout the UK in the 1990s It is of the highest relevance whether one's perspective is that of the development of the Scottish art British art or European art of this period The book adds significantly to our knowledge of the art of this period in a way that will aid not only our historical understanding but our understanding of the dynamics of art practice today Providing an analysis and including discussion interviewing artists curators and critics and accessing non catalogued personal archives towards a new chronology Richardson here examines and proposes a sequence of precisely denoted exemplary works which outlines a self-conscious definition of the interrogative term Scottish art Among the artists whose work is discussed are John Latham Simon Starling Alan Johnston Roderick Buchanan Glen Onwin Christine Borland William Johnstone Joan Eardley Alexander Moffat Douglas Gordon Alan Smith Graeme Fagen Ross Sinclair and many others The discussion culminates in a critically original demonstration of the scope for further research and practice within the subject facilitating national cultural debate on the character of Scottish national visual art *A History of Experimental Film and Video* A.L. Rees, 2019-07-25 Avant garde film is almost indefinable It is in a constant state of change and redefinition In his highly acclaimed history of experimental film A L Rees tracks the movement of the film avant garde between the cinema and modern art with its postmodern coda But he also reconstitutes the film avant garde as an independent form of art practice with its own internal logic and aesthetic discourse In this revised and updated edition Rees introduces experimental film and video to new readers interested in the wider cinema as well as offering a guide to enthusiasts of avant garde film and new media arts Ranging from C zanne and Dada via Cocteau Brakhage and Le Grice to the new wave of British film and video artists from the 1990s to the present day this expansive study situates avant garde film between the cinema and the gallery with many links to sonic as well as visual arts The new edition includes a review of current scholarship in avant garde film history and includes updated reading and viewing lists It also features a new introduction and concluding chapter which assess the rise of video projection in the gallery since the millennium and describe new work by the latest generation of experimental film makers The new edition is richly illustrated with images of the art works discussed *The Body and the City* Steve Pile, 2013-02-01 Over the last century psychoanalysis has transformed the ways in which we think about our relationships with others Psychoanalytic concepts and methods such as the unconscious and dream analysis have greatly impacted on social cultural and political theory Reinterpreting the ways in which Geography has explored people's mental maps and their deepest feelings about places The Body and the City outlines a new cartography of the subject The author maps key coordinates of meaning identity and power across the sites of body and city Exploring a wide range of critical thinking particularly the work of Lefebvre Freud and Lacan he analyses the

dialectic between the individual and the external world to present a pathbreaking psychoanalysis of space *Dimensions of the Americas* Shifra M. Goldman, 1994 Acclaimed art historian Shifra Goldman here provides the first overview of the social history of modern and contemporary Latin American and Latino art Long needed in the field of art history this collection of thirty three essays focuses on Latin American artists throughout Mexico Central and South America the Caribbean and the United States Goldman s extensive introduction provides an up to date chronology of modern Latin American art a history of social art history in the United States and synopses of recent theoretical and historical writings by major scholars from Mexico Cuba Brazil Peru Uruguay Chile and the United States In her essays Goldman discusses a vast array of topics including the influence of the Mexican muralists on the American continent the political and artistic significance of poster art and printmaking in Cuba Puerto Rico and among Chicanos the role of women artists such as Guatemalan painter Isabel Ruiz and the increasingly important role of politics and multinational businesses in the art world of the 1970s and 1980s She explores the reception of Latin American and Latino art in the United States focusing on major historical exhibits as well as on exhibits by artists such as Chilean Alfredo Jaar and Argentinian Leandro Katz Finally she examines the significance of nationalist and ethnic themes in Latin American and Latino art Written in a straightforward style equally accessible to specialists students and general audiences this book will become essential reading for anyone interested in understanding the importance of Latin American art and the complex dynamic shaping it *Transmedia Creatures* Francesca Saggini, Anna Enrichetta Soccio, 2018-10-19 On the 200th anniversary of the first edition of Mary Shelley s *Frankenstein* *Transmedia Creatures* presents studies of *Frankenstein* by international scholars from converging disciplines such as humanities musicology film studies television studies English and digital humanities These innovative contributions investigate the afterlives of a novel taught in a disparate array of courses *Frankenstein* disturbs and transcends boundaries be they political ethical theological aesthetic and not least of media ensuring its vibrant presence in contemporary popular culture *Transmedia Creatures* highlights how cultural content is redistributed through multiple media forms and modes of production including user generated ones from below that often appear synchronously and dismantle and renew established readings of the text while at the same time incorporating and revitalizing aspects that have always been central to it The authors engage with concepts value systems and aesthetic moral categories among them the family horror monstrosity diversity education risk technology the body from a variety of contemporary approaches and highly original perspectives which yields new connections Ultimately *Frankenstein* as evidenced by this collection is paradoxically enriched by the heteroglossia of preconceptions misreadings and overreadings that attend it and that reveal the complex interweaving of perceptions and responses it generates Published by Bucknell University Press Distributed worldwide by Rutgers University Press *The Great War and the Language of Modernism* Vincent Sherry, 2003-04-10 With the expressions Lost Generation and The Men of 1914 the major authors of modernism designated the overwhelming effect the First World War exerted on

their era Literary critics have long employed the same phrases in an attempt to place a radically experimental specifically modernist writing in its formative historical setting What real basis did that Great War provide for the verbal inventiveness of modernist poetry and fiction Does the literature we bring under this heading respond directly to that provocation and if so what historical memories or revelations can be heard to stir in these words Vincent Sherry reopens these long unanswered questions by focusing attention on the public culture of the English war He reads the discourses through which the Liberal party constructed its cause its Great Campaign A breakdown in the established language of liberal modernity the idioms of public reason and civic rationality marked the sizable crisis this event represents in the mainstream traditions of post Reformation Europe If modernist writing characteristically attempts to challenge the standard values of Enlightenment rationalism this study recovers the historical cultural setting of its most substantial and daring opportunity And this moment was the occasion for great artistic innovations in the work of Virginia Woolf T S Eliot and Ezra Pound Combining the records of political journalism and popular intellectual culture with abundant visual illustration Vincent Sherry provides the framework for new interpretations of the major texts of Woolf Eliot and Pound With its relocation of the verbal imagination of modernism in the context of the English war *The Great War and the Language of Modernism* restores the historical content and depth of this literature revealing its most daunting import National Visions, National Blindness Leslie

Dawn, 2011-11-01 In the early decades of the twentieth century Canada sought to define itself as an independent dominion with allegiance to the British Empire The visual arts were considered central to the formation of a distinct national identity and the Group of Seven's landscapes became part of a larger program to unify the nation and assert its uniqueness *National Visions National Blindness* traces the development of this program and illuminates its conflicted history Using newly discovered archival evidence Leslie Dawn revises common interpretations of several well known events and rescues others from obscurity He problematizes conventional perceptions of the Group as a national school and underscores the contradictions inherent in international exhibitions showing unpeopled landscapes alongside Northwest Coast Native arts and the Indian paintings of Langdon Kihn and Emily Carr Dawn examines how this dichotomy forced a re evaluation of the place of First Nations in both Canadian art and nationalism *National Visions National Blindness* is an elegantly written work offering new and insightful analysis and will be of great interest to readers and researchers of Canadian art history First Nations art and history tourism cultural politics museum studies and ethnographic practices **Great Art Critics**

(1750-2000) J. Pedro Lorente, 2020-04-01 The art world has become a point of contention within a range of debates and yet strangely enough while art criticism has been discussed at length very little is said about art critics Following in the footsteps of Lionello Venturi's *History of Art Criticism* in the current volume Lorente provides an updated reassessment of the great art critics from the Enlightenment down to the turn of the millennium Conceived as a didactic handbook with a recommended bibliography at the end of each chapter this concise work tells the history of a profession in permanent crisis while also

paying homage to its most influential practitioners in different cultural contexts Moving Images, Mobile Bodies Horea Avram, 2018-07-27 The book comprises a series of contributions by international scholars and practitioners from different backgrounds researching in the fields of contemporary visual culture and performance studies This collection addresses the issue of corporeality as a discursive field which asks for a poetics and the possible ways in which technology affects and is affected by the body in the context of recent artistic and theoretical developments The common denominator of the contributions here is their focus on the relationship between body and image expressed as the connection between reality and fiction presence and absence private and public physical and virtual The essays cover a wide range of topics within a framework that integrates and emphasises recent artistic practices and current academic debates in the fields of performance studies visual arts new aesthetics perception theories phenomenology and media theory The book addresses these recent trends by articulating issues including the relationship between immediate experience and mediated image performing the image the body as fictional territory performative idioms and technological expression corporeality presence and memory interactivity as a catalyst for multimodality and remediation visibility performativity and expanded spectatorship and the tensions between public space and intimacy in social media environments The main strength of this volume is the fact that it provides the reader with a fresh insightful and transdisciplinary perspective on the body image relationship an issue widely debated today especially in the context of global artistic and technological transformations

From Here to Tierra Del Fuego Paul Magee, 2000 Reading these self superior texts through the theories and commentaries of Karl Marx Sigmund Freud Walter Benjamin Michael Taussig Theodor Adorno and others Magee explores the West's obsession with seeing its commodities from Coke bottles to cakes of Pears Soap as objects of native fascination and fetishism *Cultural Studies* Ien Ang, Journal Staff, John Hartley, 1992 *Cultural Studies* explores popular culture in a uniquely exciting and innovative way From new kinds of writing to photo essays the journal is both theoretically and politically rewarding The Sense of Semblance: Philosophical Analyses of Holocaust Art Henry W. Pickford, 2013 Holocaust artworks intuitively must fulfill at least two criteria artistic lest they be merely historical documents and historical lest they distort the Holocaust or become merely artworks The Sense of Semblance locates this problematic within philosophical aesthetics as a version of the conflict between aesthetic autonomy and heteronomy and argues that Adorno's dialectic of aesthetic semblance describes the normative demand that artworks maintain a dynamic tension between the two The Sense of Semblance aims to move beyond familiar debates surrounding postmodernism by demonstrating the usefulness of contemporary theories of meaning and understanding including those from the analytic tradition Pickford shows how the causal theory of names the philosophy of tacit knowledge the analytic philosophy of quotation Sartre's theory of the imaginary the epistemology of testimony and Walter Benjamin's dialectical image can help explicate how individual artworks fulfill artistic and historical desiderata In close readings of Celan's poetry Holocaust memorials in Berlin the quotational

artist Heimrad Becker Claude Lanzmann's film Shoah and Art Spiegelman's graphic novel Maus Pickford offers interpretations that in their precision specificity and clarity inaugurate a dialogue between contemporary analytic philosophy and contemporary art The Sense of Semblance is the first book to incorporate contemporary analytic philosophy in interpretations of art and architecture literature and film about the Holocaust

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