



**PLEASE
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ATTENTION
PLEASE:
BRUCE NAUMAN'S
WORDS**

WRITINGS AND INTERVIEWS

BRUCE NAUMAN

EDITED BY JANET KOVACH

Please Pay Attention Please Bruce Naumans Words Writings And Interviews

Bruce Nauman



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Please Pay Attention Please: Bruce Nauman's Words Bruce Nauman, 2005-02-18 The most comprehensive collection to date of the artist Bruce Nauman's writings plus all of his major interviews from 1965 to 2001 Since the 1960s the artist Bruce Nauman has developed a highly complex and pluralistic oeuvre ranging from discrete sculpture performance film video and text based works to elaborate multipart installations incorporating sound video recording and monitors and architectural structures Nauman's work is often interpreted in terms of movements and mediums including performance postminimalism process and conceptual art thereby emphasizing its apparent eclecticism But what is often overlooked is that underlying these seemingly disparate artistic tendencies are conceptual continuities one of which is an investigation of the nature of language Unlike many of his contemporaries Nauman has refrained from participating in the critical discourse surrounding his own work He has given relatively few interviews over the course of his career and has little to do with the art press or critical establishment Indeed he granted Janet Kraynak and The MIT Press almost complete autonomy in the preparation of this volume In contrast to Nauman's reputation for silence however from the beginning of his career the incorporation of language has been a central feature of his art This collection takes as its starting point the seeming paradox of an artist of so few words who produces an art of so many words Please Pay Attention Please contains all of Nauman's major interviews from 1965 to 2001 as well as a comprehensive body of his writings including instructions and proposal texts dialogues transcribed from audio video works and prose texts written specifically for installation sculptures Where relevant the texts are accompanied by illustrations of the artworks for which they were composed In the critical essay that serves as the book's introduction the editor investigates Nauman's art in relation to the linguistic turn in art practices of the 1960s understanding language through the speech act and its legacy in contemporary art **Please Pay Attention Please:**

Bruce Nauman's Words Bruce Nauman, 2005-02-18 The most comprehensive collection to date of the artist Bruce Nauman's writings plus all of his major interviews from 1965 to 2001 Since the 1960s the artist Bruce Nauman has developed a highly complex and pluralistic oeuvre ranging from discrete sculpture performance film video and text based works to elaborate multipart installations incorporating sound video recording and monitors and architectural structures Nauman's work is often interpreted in terms of movements and mediums including performance postminimalism process and conceptual art thereby emphasizing its apparent eclecticism But what is often overlooked is that underlying these seemingly disparate artistic tendencies are conceptual continuities one of which is an investigation of the nature of language Unlike many of his contemporaries Nauman has refrained from participating in the critical discourse surrounding his own work He has given relatively few interviews over the course of his career and has little to do with the art press or critical establishment Indeed he granted Janet Kraynak and The MIT Press almost complete autonomy in the preparation of this volume In contrast to Nauman's reputation for silence however from the beginning of his career the incorporation of language has been a central

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Constance M Lewallen's historical overview Dore Bowen's case study of Nauman's 1970 Corridor Installation with Mirror San Jose Installation Double Wedge Corridor with Mirror and a supplementary essay by Ted Mann on Nauman's drawings provide a comprehensive and in depth approach The book coincides with the major retrospective exhibition Bruce Nauman Disappearing Acts at the Schaulager Museum Basel Switzerland March 17 August 26 2018 and the Museum of Modern Art and MoMA PS1 New York October 21 2018 March 17 2019

Ai Weiwei's Blog Ai Weiwei, 2011-03-18 Manifestos and immodest proposals from China's most famous artist and activist culled from his popular blog shut down by Chinese authorities in 2009 In 2006 even though he could barely type China's most famous artist started blogging For more than three years Ai Weiwei turned out a steady stream of scathing social commentary criticism of government policy thoughts on art and architecture and autobiographical writings He wrote about the Sichuan earthquake and posted a list of the schoolchildren who died because of the government's tofu dregs engineering reminisced about Andy Warhol and the East Village art scene described the irony of being investigated for fraud by the Ministry of Public Security made a modest proposal for tax collection Then on June 1 2009 Chinese authorities shut down the blog This book offers a collection of Ai's notorious online writings translated into English the most complete public documentation of the original Chinese blog available in any language The New York Times called Ai a figure of Warholian celebrity He is a leading figure on the international art scene a regular in museums and biennials but in China he is a manifold and controversial presence artist architect curator social critic justice seeker He was a consultant on the design of the famous Bird's Nest stadium but called for an Olympic boycott he received a Chinese Contemporary Art lifetime achievement award in 2008 but was beaten by the police in connection with his citizen investigation of earthquake casualties in 2009 Ai Weiwei's Blog documents Ai's passion his genius his hubris his righteous anger and his vision for China

Flickering Light Christoph Ribbat, 2013-07-15 Without neon Las Vegas might still be a sleepy desert town in Nevada and Times Square merely another busy intersection in New York City Transformed by the installation of these brightly colored signs these destinations are now world famous representing the vibrant heart of popular culture But for some neon lighting represents the worst of commercialism Energized by the conflicting love and hatred people have for neon *Flickering Light* explores its technological and intellectual history from the discovery of the noble gas in late nineteenth century London to its fading popularity today Christoph Ribbat follows writers artists and musicians from cultural critic Theodor Adorno British rock band the Verve and artist Tracey Emin to Vladimir Nabokov Langston Hughes and American country singers through the neon cities in Europe America and Asia demonstrating how they turned these blinking lights and letters into metaphors of the modern era He examines how gifted craftsmen carefully sculpted neon advertisements introducing elegance to modern metropolises during neon's heyday between the wars followed by its subsequent popularity in Las Vegas during the 1950s and 60s Ribbat ends with a melancholy discussion of neon's decline describing how these glowing signs and installations came to be seen as dated and

characteristic of run down neighborhoods From elaborate neon lighting displays to neglected diner signs with unlit letters Flickering Light tells the engrossing story of how a glowing tube of gas took over the world and faded almost as quickly as it arrived

Language to Cover a Page Vito Acconci, 2006 Poems and other texts from the 1960s by a pioneering conceptual artist that show a continuity with his subsequent work in performance and video art Pioneering conceptual artist Vito Acconci began his career as a poet In the 1960s before beginning his work in performance and video art Acconci studied at the Iowa Writers Workshop and published poems in journals and chapbooks Almost all of this work remains unknown much of it appeared in the self produced magazines of the Lower East Side s mimeo revolution and many other pieces were never published Language to Cover a Page collects these writings for the first time and not only shows Acconci to be an important experimental writer of the period but demonstrates the continuity of his early writing with his later work in film video and performance Language to Cover a Page documents a key moment in the unprecedented intersection of artists and poets in the late 1960s as seen in the Dwan Gallery s series of Language shows 1967 1970 and in Acconci s own journal 0 to 9 Indeed as Acconci moved from the poetry scene to the art world his poetry became increasingly performative while his artwork was often structured and motivated by linguistic play Acconci s early writing recalls the work of Samuel Beckett the deadpan voice of the nouveau roman and the jump cuts and fraught permutations of the nouvelle vague Poems in Language to Cover a Page explore the materiality of language language as matter and not ideas as Robert Smithson put it the physical space of the page and the physicality of source texts phonebooks thesauruses dictionaries Other poems take the space of the page as an analogue to performance space or implicate the poem in a network of activity as in his Dial a Poem pieces Readers will find Acconci s inventive and accomplished poetry as edgy and provocative as anything published today

Cuts Carl Andre, 2021-08-03 Statements dialogue letters epigrams and poems by sculptor Carl Andre a central figure in minimalism Just as Carl Andre s sculptures are cuts of elemental materials his writings are condensed expressions cuts of language that emphasize the part rather than the whole Andre a central figure in minimalism and one of the most influential sculptors of our time does not produce the usual critical essay He has said that he is not a writer of prose and the texts included in Cuts the most comprehensive collection of his writings yet published appear in a wide variety of forms that are pithy and poetic rather than prosaic Some texts are statements many of them fifty words or less written for catalog entries and press releases Others are Socratic dialogues interwoven statements or in the form of questionnaires and interviews Still others are letters public and private lengthy missives and postcards Some are epigrams and maxims for example on Damian Hirst I DON T FEAR HIS SHARK I FEAR HIS FORMALDEHYDE and some are planar poems words and letters arranged and rearranged into different patterns They are organized alphabetically by subject under such entries as Art and Capitalism Childhood Entropy After Smithson Matter My Work Other Artists and Poetry and they include Andre s reflections on Michelangelo and Duchamp on Stein and Marx and such contemporaries as Eva Hesse Robert Smithson Robert Morris and Damien Hirst Carl Andre s

writing and its materiality its stress on the visual and tactile qualities of language takes its place beside his sculpture and its materiality its revelation of matter as matter rather than matter as symbol Both assert the ethical and political primacy of matter in a culture that prizes the replica the insubstantial and the virtual I am not an idealist as an artist says Andre I try to discover my visions in the conditions of the world It s the conditions which are important **Feelings Are Facts** Yvonne Rainer,2013-09-20 Memoir by the avant garde dancer choreographer and filmmaker recounting her childhood years sexual misadventures and artistic explorations If you re interested in Plato you re reading the wrong book If you re interested in difficult childhoods sexual misadventures aesthetics cultural history and the reasons that a club sandwich and other meals including breakfast have remained in the memory of the present writer keep reading from Feelings Are Facts In this memoir dancer choreographer and filmmaker Yvonne Rainer traces her personal and artistic coming of age Feelings Are Facts the title comes from a dictum by Rainer s one time psychotherapist uses diary entries letters program notes excerpts from film scripts snapshots and film frame enlargements to present a vivid portrait of an extraordinary artist and woman in postwar America Rainer tells of a California childhood in which she was farmed out by her parents to foster families and orphanages of sexual and intellectual initiations in San Francisco and Berkeley and of artistic discoveries and accomplishments in the New York City dance world Rainer studied with Martha Graham and Merce Cunningham in the late 1950s and early 1960s cofounded the Judson Dance Theater in 1962 hobnobbed with New York artists including Robert Rauschenberg Robert Morris her lover and partner for several years and Yoko Ono and became involved with feminist and antiwar causes in the 1970s and 1980s Rainer writes about how she constructed her dances including The Mind Is a Muscle and its famous section Trio A as well as the recent After Many a Summer Dies the Swan and about turning from dance to film and back to dance And she writes about meeting her longtime partner Martha Gever and discovering the pleasures of domestic life

Heterogeneous Objects Raphaël Pirenne,Alexander Streitberger,2013 Heterogeneous objects provides various essays that explore the encounter of photography with other media since the 1960s The essays offer new ways of thinking about photography beyond modernist notions of medium specificity and autonomy based upon the idea that a photograph does not rely on a coherent system of codes but is almost always encountered as a fragmented partial object Addressing recent debates in art history and photography theory film studies and media theory the contributions cover a broad array of approaches relating photography to issues of the panorama surveillance sculpture transformation and processuality and the development of new media categories Rather than conceiving of photography as a medium the aim is to reconsider the photograph as a historically theoretically and culturally embedded heterogeneous object that is always related to in contact with or shaped by other media **Walking and Mapping** Karen O'Rourke,2016-02-12 An exploration of walking and mapping as both form and content in art projects using old and new technologies shoe leather and GPS From Guy Debord in the early 1950s to Richard Long Janet Cardiff and Esther Polak more recently contemporary artists have returned again and

again to the walking motif Today the convergence of global networks online databases and new tools for mobile mapping coincides with a resurgence of interest in walking as an art form In *Walking and Mapping* Karen O Rourke explores a series of walking mapping projects by contemporary artists She offers close readings of these projects many of which she was able to experience firsthand and situates them in relation to landmark works from the past half century Together they form a new entity a dynamic whole greater than the sum of its parts By alternating close study of selected projects with a broader view of their place in a bigger picture *Walking and Mapping* itself maps a complex phenomenon *Bruce Nauman* Adi Louria Hayon, 2024-05-06 To date scholars explored Bruce Nauman's oeuvre through various perspectives concepts and premises including linguistics performance power and knowledge sound the political and more Amidst this vast and rich field Nauman's pieces have been regarded by critics in terms of systematic skepticism tragic skepticism skepticism of the medium and linguistic doubt This book methodically analyzes the notion of performative skepticism and its relevance to various dimensions of Bruce Nauman's post minimalist artistic practice It is argued that Nauman performs the perpetual failure of perception hence demonstrating its doubtful validity to produce certain knowledge without allowing a resolution This kind of skepticism here called performative skepticism exposes the impossibility of epistemological equipment to produce knowledge and the impossibility of attaining certainty in bridging the gap between knowledge and the real *Color Chart* Ann Temkin, 2008 *Color Chart* celebrates a paradox the lush beauty that results when contemporary artists assign colour decisions to chance readymade source or arbitrary system Midway through the 20th century long held convictions regarding the spiritual truth or scientific validity of particular colours gave way to an excitement about colour as a mass produced and standardized commercial product The Romantic quest for personal expression instead became Andy Warhol's I want to be a machine the artistry of mixing pigments was eclipsed by Frank Stella's Straight out of the can it can't get better than that This book and the exhibition it accompanies is the first devoted to this pivotal transformation and features work by some forty artists ranging from Ellsworth Kelly and Gerhard Richter to Sherrie Levine and Damien Hirst *Installation art as experience of self, in space and time* Christine Vial Kayser, Sylvie Coëllier, 2021-09-07 Installation art has modified our relationship to art for over fifty years by soliciting the whole body demonstrating its sensitivity to space surroundings and the living beings with which it is constantly interacting This book analyses this modification of perception through phenomenological approaches convoking Husserl Heidegger Merleau Ponty as well as Levinas Depraz and the neuroscientist Varela This theoretical framework is implicit in the various case studies which revisit works that have become classic or emblematic by Carl Andre Bruce Nauman Dan Graham inaugural experiments that remain available only through photographic and written archives by Jean Michel Sanejouand Philippe Parreno as well as the influence of the mode in the realm of music The book also examines the transference of this Western form to Asia revealing how it resonates with ancient Asian representations and practices often associated with the spiritual The distinct chapters underpin the role of space as a

metaframe the common ground of the various installations While the nature and agency of space varies from social historical space leisurely or political space inner psychological space to shared empty space these installations reveal the chiasm between the individual body and the outside space The chapters bear testimony of the process in which the physical journey of the spectator's body within a material at times invisible space and its structural components takes place in time as a succession of micro experiences Installation art as experience of self in space and time adds to the existing literature of art history a level of theoretical experiential and transcultural analysis that will make this inquiry relevant to both university students and independent researchers in the academic fields of philosophy psychology aesthetics art theory and history religious and Asian studies

Imagine Math 3 Michele Emmer, 2015-03-04 Imagine mathematics imagine with the help of mathematics imagine new worlds new geometries new forms This volume in the series Imagine Math casts light on what is new and interesting in the relationships between mathematics imagination and culture The book opens by examining the connections between modern and contemporary art and mathematics including Linda D Henderson's contribution Several further papers are devoted to mathematical models and their influence on modern and contemporary art including the work of Henry Moore and Hiroshi Sugimoto Among the many other interesting contributions are an homage to Beno t Mandelbrot with reference to the exhibition held in New York in 2013 and the thoughts of Jean Pierre Bourguignon on the art and math exhibition at the Fondation Cartier in Paris An interesting part is dedicated to the connections between math computer science and theatre with the papers by C Bardainne and A Mondot The topics are treated in a way that is rigorous but captivating detailed but very evocative This is an all embracing look at the world of mathematics and culture

Contemporary Art in Heritage Spaces Nick Cass, Gill Park, Anna Powell, 2020-05-21 Contemporary Art in Heritage Spaces considers the challenges that accompany an assessment of the role of contemporary art in heritage contexts whilst also examining ways to measure and articulate the impact and value of these intersections in the future Presenting a variety of perspectives from a broad range of creative and cultural industries this book examines case studies from the past decade where contemporary art has been sited within heritage spaces Exploring the impact of these instances of intersection and the thinking behind such moments of confluence it provides an insight into a breadth of experiences from curator producer and practitioner to visitor of exhibitions where this juncture between contemporary art and heritage plays a crucial and critical role Themes covered in the book include interpretation soliciting and measuring audience responses tourism and the visitor economy regeneration agendas heritage research marginalised histories and the legacy of exhibitions Contemporary Art in Heritage Spaces will be essential reading for academics and students engaged in the study of museum and heritage studies and contemporary art around the globe Museum practitioners and artists should also find much to interest them within the pages of this volume Chapter 9 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

The Music of

Simon Holt David Charlton, 2017 Duende y Duelos the Andalusian spirit in the Lorca settings Anthony Gilbert An interplay of passion and spirit The nightingale s to blame Richard E McGregor Images in sound movement harmony and colour in the early music Philip Rupprecht Myth and narrative in 3 for Icarus Edward Venn Sound sense and syntax the Emily Dickinson settings Steph Power Piano music Stephen Gutman Redefining the cello s voice musical agency in feet of clay Rebecca Thumpston Performance and reflections Holt s music for oboe and cor anglais Melinda Maxwell Shaking the bars the yellow wallpaper Steph Power Listening to the river s road stance texture and space in the concertos David Beard Orchestral works in performance Thierry Fischer Oblique themes and still centres a conversation between Julia Bardsley and Simon Holt Sketching and idea gathering Simon Speare Art conceptualism and politics in Holt s music David Charlton *A Rose Has No Teeth* Constance Lewallen, Robert R. Riley, Robert Storr, Anne M. Wagner, 2007-01-15 De jaren zestig in de carri re van de veelzijdige Amerikaanse maker geb 1941 van o a performances installaties videokunst en sculptuur **Anglo-American Exchange in Postwar Sculpture, 1945-1975** Rebecca Peabody, 2011-12-31 Anglo American Exchange in Postwar Sculpture 1945 1975 redresses an important art historical oversight Histories of American and British sculpture are usually told separately with artists and their work divided by nationality yet such boundaries obscure a vibrant exchange of ideas individuals and aesthetic influences In reality the postwar art world saw dynamic interactions between British and American sculptors critics curators teachers and institutions Using works of art as points of departure this book explores the international movement of people objects and ideas demonstrating the importance of Anglo American exchange to the history of postwar sculpture

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