

Machine in the Studio



Constructing
the
Postwar
American
Artist

CAROLINE A. JONES

Machine In The Studio Constructing The Postwar American Artist

Julia Bryan-Wilson



Machine In The Studio Constructing The Postwar American Artist:

Machine in the Studio Caroline A. Jones, 1996 Drawing on extensive interviews with artists and their assistants as well as close readings of artworks Jones explains that much of the major work of the 1960s was compelling precisely because it was mainstream central to the visual and economic culture of its time Machine Art, 1934 Jennifer Jane Marshall, 2019-01-23 In 1934 New York's Museum of Modern Art staged a major exhibition of ball bearings airplane propellers pots and pans cocktail tumblers petri dishes protractors and other machine parts and products The exhibition titled Machine Art explored these ordinary objects as works of modern art teaching museumgoers about the nature of beauty and value in the era of mass production Telling the story of this extraordinarily popular but controversial show Jennifer Jane Marshall examines its history and the relationship between the museum's director Alfred H Barr Jr and its curator Philip Johnson who oversaw it She situates the show within the tumultuous climate of the interwar period and the Great Depression considering how these unadorned objects served as a response to timely debates over photography abstract art the end of the American gold standard and John Dewey's insight that how a person experiences things depends on the context in which they are encountered An engaging investigation of interwar American modernism Machine Art 1934 reveals how even simple things can serve as a defense against uncertainty Art Workers Julia Bryan-Wilson, 2009 From artists to art workers Carl Andre's work ethic Robert Morris's art strike Lucy Lippard's feminist labor Hans Haacke's paperwork **"Science, Technology, and Utopias"** Christine Filippone, 2017-07-05 The rise of proxy wars the Space Race and cybernetics during the Cold War marked science and technology as vital sites of social and political power Women artists historically excluded from these domains responded critically while simultaneously redeploying the products of Technological Society into works that promoted ideals of progress and alternative concepts of human community In this innovative book author Christine Filippone offers the first focused examination of the conceptual use of science and technology by women artists during and just after the women's movement She argues that artists Alice Aycock Agnes Denes Martha Rosler and Carolee Schneemann used science and technology to mount a critique on Cold War American society as they saw it conservative and constricting Motivated by the contemporary American Women's Movement these artists transformed science and technology into new modes of artmaking that transgressed modernist heroic painterly styles and subverted the traditional economic structures of the gallery the museum and the dealer At the same time the artists also embraced these domains of knowledge and practice as expressions of hope for a better future Many found inspiration in the scientific theory of open systems which investigated problems of wholeness dynamic interaction and organization enabling consideration of the porous boundaries between human bodies and their social political and nonhuman environments Filippone also establishes that the theory of open systems not only informed feminist art but also continued to influence women artists practice of reclamation and ecological art through the twenty first century Feminism Art Theory Hilary Robinson, 2015-04-20 Charting over 45 years of feminist

debate on the significance of gender in the making and understanding of art the long anticipated new edition of *Feminism Art Theory* has been extensively updated and reworked Completely revised retaining only one third of the texts of the earlier edition with all other material being new inclusions Brings together 88 revealing texts from North America Europe and Australasia juxtaposing writings from artists and activists with those of academics Embraces a broad range of threads and perspectives from diverse national and global approaches lesbian and queer theory and postmodernism to education and aesthetics Includes many classic texts but is particularly notable for its inclusion of rare and significant material not reprinted elsewhere Provides a uniquely flexible resource for study and research due to its scale and structure each of the seven sections focuses on a specific area of debate with texts arranged chronologically in order to show how issues and arguments developed over time

New York New Wave Kathy Battista, 2019-01-24 New York is a centre of creative production for an exciting emerging generation of women artists Their work investigates themes such as the body as medium and subject matter the deconstruction of the existing patriarchal order of the art world the appropriation of earlier art historical references and the use of so called abject and everyday materials New York New Wave investigates the relevance of earlier feminist practice for this new generation asking Does gender difference still play a role in today's practice How can younger women artists embrace a radical political ideology and yet remain market friendly How far have these artists diverged from the established feminist tradition Artists discussed include Firelei Baez EV Day Ruby LaToya Fraser Diana Al Hadid K8 Hardy Valerie Hegarty Cindy Hinant Dawn Kasper Anya Kielar Liz Magic Laser Narcissister Alix Pearlstein Aurel Schmidt AL Steiner and W A G E

Art School Steven Henry Madoff, 2009-09-11 Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world The last explosive change in art education came nearly a century ago when the German Bauhaus was formed Today dramatic changes in the art world its increasing professionalization the pervasive power of the art market and fundamental shifts in art making itself in our post Duchampian era combined with a revolution in information technology raise fundamental questions about the education of today's artists *Art School Propositions for the 21st Century* brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic practical ethical and philosophical terms The essays in the book range over continents histories traditions experiments and fantasies of education Accompanying the essays are conversations with such prominent artist educators as John Baldessari Michael Craig Martin Hans Haacke and Marina Abramovic as well as questionnaire responses from a dozen important artists among them Mike Kelley Ann Hamilton Guillermo Kuitca and Shirin Neshat about their own experiences as students A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls And throughout the volume attention is paid to new initiatives and proposals about what an art school can and should be in the twenty first century and what it shouldn't be No other book on the subject

covers more of the questions concerning art education today or offers more insight into the pressures challenges risks and opportunities for artists and art educators in the years ahead Contributors Marina Abramovic Dennis Adams John Baldessari Ute Meta Bauer Daniel Birnbaum Saskia Bos Tania Bruguera Luis Camnitzer Michael Craig Martin Thierry de Duve Clementine Deliss Charles Esche Liam Gillick Boris Groys Hans Haacke Ann Lauterbach Ken Lum Steven Henry Madoff Brendan D Moran Ernesto Pujol Raqs Media Collective Charles Renfro Jeffrey T Schnapp Michael Shanks Robert Storr Anton Vidokle

Retroactivity and Contemporary Art Craig Staff, 2018-04-19 Contemporary art is often preoccupied with time or acts in which the past is recovered Through specific case studies of artists who strategically work with historical moments this book examines how art from the last two decades has sought to mobilize these particular histories and to what effect against the backdrop of Modernism Drawing on the art theory of Rosalind Krauss and the philosophies of Paul Ricoeur Gerhard Richter and Pierre Nora *Retroactivity and Contemporary Art* interprets those works that foreground some aspect of retroactivity whether re enacting commemorating or re imagining as key artistic strategies This book is striking philosophical reflection on time within art and art within time and an indispensable read for those attempting to understand the artistic significance of history materiality and memory Experimental Systems Michael Schwab, 2013 In the sciences the experimental approach has proved its worth in generating what subsequently requires understanding Can the emergent field of artistic research be inspired by recent thinking about the history and workings of science *Art and Postcapitalism* Dave Beech, 2019-10-20 Artistic labour was exemplary for Utopian Socialist theories of attractive labour and Marxist theories of nonalienated labour but the rise of the anti work movement and current theories of fully automated luxury communism have seen art topple from its privileged place within the left's political imaginary as the artist has been reconceived as a prototype of the precarious 24/7 worker *Art and Postcapitalism* argues that art remains essential for thinking about the intersection of labour capitalism and postcapitalism not insofar as it merges work and pleasure but as an example of noncapitalist production Reassessing the contemporary politics of work by revisiting debates about art technology and in the nineteenth and twentieth century Dave Beech challenges the aesthetics of labour in John Ruskin William Morris and Oscar Wilde with a value theory of the supersession of capitalism that sheds light on the anti work theory by Silvia Federici Andre Gorz Kathi Weeks and Maurizio Lazzarato as well as the technological Cockayne of Srnicek and Williams and Paul Mason Formulating a critique of contemporary postcapitalism and developing a new understanding of art and labour within the political project of the supersession of value production this book is essential for activists scholars and anyone interested in the real and imagined escape routes from capitalism Allan Kaprow, Robert Smithson, and the Limits to Art Philip Ursprung, Fiona Elliott, 2013-05-10 This innovative study of two of the most important artists of the twentieth century links the art practices of Allan Kaprow and Robert Smithson in their attempts to test the limits of art both what it is and where it is Ursprung provides a sophisticated yet accessible analysis placing the two artists firmly in the art world of the 1960s as well as in the art

historical discourse of the following decades Although their practices were quite different they both extended the studio and gallery into desert landscapes abandoned warehouses industrial sites train stations and other spaces Ursprung bolsters his argument with substantial archival research and sociological and economic models of expansion and limits *Pop Trickster Fool* Kelly M. Cresap, 2004 Analyzes Warhol's persona as a revolutionary performance artist **Where Minds and Matters Meet** Volker Janssen, Amy Bix, Linda Nash, 2012-12-12 The American West where such landmarks as the Golden Gate Bridge rival wild landscapes in popularity and iconic significance has been viewed as a frontier of technological innovation Where Minds and Matters Meet calls attention to the convergence of Western history and the history of technology showing that the region's politics and culture have shaped seemingly placeless global technological practices and institutions Drawing on political and social history as well as art history the book's essays take the cultural measure of the region's great technological milestones including San Diego's Panama California Exposition the building of the Hetch Hetchy Dam in the Sierras and traffic planning in Los Angeles Contributors Amy Bix Louise Nelson Dyble Patrick McCray Linda Nash Peter Neushul Matthew W Roth Bruce Sinclair L Chase Smith Carlene Stephens Aristotle Tympas Jason Weems Peter Westwick Stephanie Young *Men, Masculinities and the Modern Career* Kadri Aavik, Clarice Bland, Josephine Hoegaerts, Janne Tuomas Vilhelm Salminen, 2020-08-24 This book focuses on the multiple and diverse masculinities at work Spanning both historical approaches to the rise of profession as a marker of masculinity and critical approaches to the current structures of management employment and workplace hierarchy the book questions what role masculinity plays in cultural understandings affective experiences and mediated representations of a professional career *Images of Class* Jacopo Galimberti, 2022-09-06 The first overview of the unique encounter between artists and the prominent Marxist current Workerism also known as Operaismo During the 1960s and 1970s Workerism and Autonomia were prominent Marxist currents However it is rarely acknowledged that these movements inspired many visual artists such as the members of Archizoom Gordon Matta Clark and Gianfranco Baruchello This book focuses on the aesthetic and cultural discourse developed by three generations of militants including Mario Tronti Antonio Negri Bifo and Silvia Federici and how it was appropriated by artists architects graphic designers and architectural historians such as Manfredo Tafuri *Images of Class* signposts key moments of this dialogue ranging from the drawings published on *classe operaia* to *Potere Operaio*'s exhibition in Paris the Metropolitan Indians zines a feminist art collective who adhered to the Wages for Housework Campaign and the N group's experiments with Gestalt theory Featuring more than 140 images of artworks many published here for the first time this volume provides an original perspective on post war Italian culture and new insights into some of the most influential Marxist movements of the twentieth and twenty first centuries worldwide **Claes Oldenburg's Theater of Vision** Nadja Rottner, 2023-11-10 In four chronologically organized chapters this study traces the conceptual dependence and deep connectivity among Claes Oldenburg's poetry sculpture films and performance art between 1956 and

1965 This research intensive book argues that Oldenburg's art relies on machine vision and other metaphors to visualize the structure and image content of human thought as an artistic problem Anchored in new oral history interviews and extensive archival material it brings together understudied visual and concrete poetry experimental films fifteen group performances commonly referred to as happenings and a close analysis of his well known installations of *The Street* 1960 and *The Store* 1961-62 effectively setting in place a reexamination of Oldenburg's pop art from the street store home and cinema years The book will be of interest to scholars working in art history film studies performance studies literature intermedia studies and media theory

Feast of Excess George Cotkin, 2016 *Feast of Excess* is an engaging and accessible portrait of The New Sensibility as it was named by Susan Sontag in 1965 The New Sensibility sought to push culture in extreme directions either towards stark minimalism or gaudy maximalism Through vignette profiles of prominent figures John Cage Patricia Highsmith Allen Ginsberg Andy Warhol Anne Sexton John Coltrane Bob Dylan Erica Jong and Thomas Pynchon to name a few George Cotkin presents their bold headline grabbing performances and places them within the historical moment

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

Modern Sculpture Douglas Dreishpoon, 2022-10-25 This tapestry of primary sources is an essential primer on sculpture and its makers *Modern Sculpture* presents a selection of manifestos documents statements articles and interviews from more than ninety sculptors including a diverse selection of contemporary sculptors With this book editor Douglas Dreishpoon defers to artists whose varied points of view illuminate sculpture's transformation from object to action concept to phenomenon over the course of more than a century Chapters arranged in chronological sequences highlight dominant stylistic philosophical and thematic threads uniting kindred groups The result is an artist centric history of sculpture as a medium of consequence and character

Instruments in Art and Science Helmar Schramm, Ludger Schwarte, Jan Lazardzig, 2014-08-29 This volume presents a collection of original papers at the intersection of philosophy the history of science cultural and theatrical studies Based on a series of case studies on the 17th century it contributes to an understanding of the role played by instruments at the interface of science and art The papers pursue the hypothesis that the development and construction of instruments make a substantive contribution to the opening of new fields of knowledge the development of new cultural practices but also to the delineation of particular genres methods and disciplines This perspective leads the authors to reflect anew on what actually defines an instrument and to develop a series of basic questions to determine what an instrument is which actions does the instrument incorporate which actions does the instrument make possible when do the objects of examination themselves become instruments what skills are required to use an instrument which skills does it produce With its combination of new theoretical models and historical case studies its detailed demonstration of the mutual influence of art and science with the instrument as the point of intersection this volume enters new territory It is of great value for all those interested in the history of our perception of instruments Besides the

editors the authors of the papers are Jörg Jochen Berns Olaf Breidbach Georges Didi Huberman Peter Galison Sybille Krämer
Dieter Mersch Hans Jörg Rheinberger Wilhelm Schmidt Biggemann and Otto Sibum

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