



Reconsidering The Object Of Art 1965 1975

Laura Cottingham



Reconsidering The Object Of Art 1965 1975:

Reconsidering the Object of Art Ann Goldstein, Anne Rorimer, Museum of Contemporary Art (Los Angeles, Calif.), 1995
Reconsidering the Object of Art examines a generally underexposed and therefore often misunderstood period in contemporary art and highlights artists whose practices have inspired much of the most significant art being produced today. It illustrates and discusses many crucial ground breaking works that have not been seen within their proper historical context if they have been individually seen at all. By 1969 such artists as Michael Asher, John Baldessari, Marcel Broodthaers, Dan Graham, Douglas Huebler, Joseph Kosuth, Lawrence Weiner, and others had begun to create works using a variety of media that sought to reevaluate certain fundamental premises about the formal, material, and contextual definitions of art. This first comprehensive overview of Conceptual art in English documents the work of fifty-five artists' work that marked a significant rupture with traditional forms and concepts of painting, sculpture, photography, and film. Also included are essays that elucidate the significant aesthetic issues that gave rise in both America and Europe to the highly individual but related modes of Conceptual art. Lucy Lippard, art historian, writes on the broader sociopolitical milieu in which this work was made. Stephen Melville, Professor of Art History, Ohio State University, probes the theoretical and philosophical underpinnings of Conceptual art, and Jeff Wall, artist, discusses the relationship between Conceptual art and photography. Anne Rorimer and Ann Goldstein, curators of the exhibition, the book accompanies, respectively take up the role of language in this work and discuss each of the artists. Copublished with the Museum of Contemporary Art, Los Angeles. **Conceptual Art and the Politics of Publicity** Alexander Alberro, 2003. An examination of the origins and legacy of the conceptual art movement.

Rewriting Conceptual Art Michael Newman, Jon Bird, 1999-12. An international movement that developed along separate but parallel lines in Europe and America during the 1970s. Conceptual Art grew out of the legacy of Marcel Duchamp. Aiming to completely redefine the relationships between the production, definition, and ownership of artworks and their various audiences, Conceptual artists rejected traditional formats, media, and definitions. Instead, they chose to address some of the key issues underlying modern life and art. These included the gulf between initial idea and finished work, the value assigned works of art in modern economies, the role of women and of feminine creativity in general, the politics of exhibition organization, in short, the ways art and the art world have been defined for centuries. Among the notable figures whose work is discussed in essays ranging from the evaluative to the theoretical are Judy Chicago, Robert Morris, Sol LeWitt, Marcel Broodthaers, and Mary Kelly. The influence of Conceptual Art continues to be felt today in the work of such controversial young artists as Rachel Whiteread and Damien Hirst. back cover **Reconsidering the object of art: 1965-1975** Ann Goldstein, Anne Rorimer, Lucy R. Lippard, 1995 **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 The Curious Case of the Camel in Modern Japan Ayelet Zohar,2022-08-22 In The Curious Case of the Camel in Modern Japan Ayelet Zohar critically analyzes camel images as a metonymy for Asia and Japanese attitudes towards the continent The book reads into encounters with the exotic animals from nanban art realist Dutch influenced illustrations through misemono roadshows of the first camel pair imported in 1821 Modernity and Japan's wars of Pan Asiatic fantasies associated camels with Asia's poverty bringing camels into zoos tourist venues and military zones as lowly beasts of burden while postwar images project the imago of exotica and foreignness on camels as Buddhist peace messengers Zohar convincingly argues that in the Japanese imagination camels serve as signifiers of Asia as Otherness the opposite of Japan's desire for self association with Western cultures *Seeing Through the Seventies* Laura Cottingham,2013-11-05 In recent years Laura Cottingham has emerged as one of the most visible feminist critics of the so called post feminist generation Following a social political approach to art history and criticism that accepts visual culture as part of a larger social reality Cottingham's writings investigate central tensions currently operative in the production distribution and evaluation of art especially those related to cultural production by and about women *Seeing Through the Seventies* Essays on Feminism and Art gathers together Cottingham's key essays from the 1990's These include an appraisal of Lucy R Lippard the most influential feminist art critic of the 1970's a critique of the masculinist bias implicit to modernism and explicitly recuperated by commercially successful artists during the 1980s an exhaustive analysis of the curatorial failures operative in the Bad Girls museum exhibitions of the early 1990s surveys of feminist influenced art practices during the women's liberationist period speculations on the current possibilities and obstacles that attend efforts to recover lesbian cultural history and an examination of the life work and obscuration of the early twentieth century French photographer Claude Cahun *The Migrant Image* T. J. Demos,2013-03-04 In *The Migrant Image* T J Demos examines the ways contemporary artists have reinvented documentary practices in their representations of mobile lives refugees migrants the stateless and the politically dispossessed He presents a sophisticated analysis of how artists from the United States Europe North Africa and the Middle East depict the often ignored effects of globalization and the ways their works connect viewers to the lived experiences of political and economic crisis Demos investigates the cinematic approaches Steve McQueen the Otolith Group and Hito Steyerl employ to blur the real and imaginary in their films confronting geopolitical conflicts between North and South He analyzes how Emily Jacir and Ahlam Shibli use blurs lacuna and blind spots in their photographs performances and conceptual strategies to directly address the dire circumstances of dislocated Palestinian people He discusses the disparate interventions of Walid Raad in

Lebanon Ursula Biemann in North Africa and Ayreen Anastas and Rene Gabri in the United States and traces how their works offer images of conflict as much as a conflict of images Throughout Demos shows the ways these artists creatively propose new possibilities for a politics of equality social justice and historical consciousness from within the aesthetic domain

Earthworks Suzaan Boettger, 2002 Her examination of Earthworks relationship to the ecology movement perceptively corrects a popular misconception about the artists goals while acknowledging the social and cultural complexities of the period *Artists' Magazines* Gwen Allen, 2015-08-21 How artists magazines in all their ephemerality materiality and temporary intensity challenged mainstream art criticism and the gallery system During the 1960s and 1970s magazines became an important new site of artistic practice functioning as an alternative exhibition space for the dematerialized practices of conceptual art Artists created works expressly for these mass produced hand editioned pages using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery In *Artists Magazines* Gwen Allen looks at the most important of these magazines in their heyday the 1960s to the 1980s and compiles a comprehensive illustrated directory of hundreds of others Among the magazines Allen examines are Aspen 1965 1971 a multimedia magazine in a box issues included Super 8 films flexi disc records critical writings artists postage stamps and collectible chapbooks Avalanche 1970 1976 which expressed the countercultural character of the emerging SoHo art community through its interviews and artist designed contributions and Real Life 1979 1994 published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation These and the other magazines Allen examines expressed their differences from mainstream media in both form and content they cast their homemade do it yourself quality against the slickness of an Artforum and they created work that defied the formalist orthodoxy of the day *Artists Magazines* featuring abundant color illustrations of magazine covers and content offers an essential guide to a little explored medium

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