

Machine in the Studio



Constructing
the
Postwar
American
Artist

CAROLINE A. JONES

Machine In The Studio Constructing The Postwar American Artist

Paisid Aramphongphan



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 **Engineers for Change** Matthew Wisnioski, 2012-10-19 An account of conflicts within engineering in the 1960s that helped shape our dominant contemporary understanding of technological change as the driver of history In the late 1960s an eclectic group of engineers joined the antiwar and civil rights activists of the time in agitating for change The engineers were fighting to remake their profession challenging their fellow engineers to embrace a more humane vision of technology In **Engineers for Change** Matthew Wisnioski offers an account of this conflict within engineering linking it to deep seated assumptions about technology and American life The postwar period in America saw a near utopian belief in technology's beneficence Beginning in the mid 1960s however society influenced by the antitechnology writings of such thinkers as Jacques Ellul and Lewis Mumford began to view technology in a more negative light Engineers themselves were seen as conformist organization men propping up the military industrial complex A dissident minority of engineers offered critiques of their profession that appropriated concepts from technology's critics These dissidents were criticized in turn by conservatives who regarded them as countercultural Luddites And yet as Wisnioski shows the radical minority spurred the professional elite to promote a new understanding of technology as a rapidly accelerating force that our institutions are ill equipped to handle The negative consequences of technology spring from its very nature and not from engineering's failures Sociotechnologists were recruited to help society adjust to its technology Wisnioski argues that in responding to the challenges posed by critics within their profession engineers in the 1960s helped shape our dominant contemporary understanding of technological change as the driver of history **Live Form** Jenni Sorkin, 2016-07-26 Sorkin focuses on three Americans who promoted ceramics as an advanced artistic medium Marguerite

Wildenhain a Bauhaus trained potter and writer Mary Caroline M C Richards who renounced formalism at Black Mountain College to pursue new performative methods and Susan Peterson best known for her live throwing demonstrations on public television Together these women pioneered a hands on teaching style and led educational and therapeutic activities for war veterans students the elderly and many others

Steina Natalie Bell,2025-03-11 The first comprehensive monograph in over a decade celebrating the work of pioneering video artist Steina who is known for pushing perspective beyond the human centered realm Accompanying the related exhibition at MIT List Visual Arts Center and Buffalo AKG Art Museum Steina brings renewed recognition to Steina b 1940 Iceland tracing her oeuvre from early collaborative works with her partner Woody Vasulka to her independent explorations of optics and a liberated non anthropocentric subjectivity It follows her practice from downtown New York to Buffalo to the vast landscapes of New Mexico and Iceland which appear in her immersive video environments of the 1990s and 2000s Venturing into nature and combining imaging technologies with reflective orbs Steina reorientated the human body s relationship to nature and expanded how we access the natural world through media Scholars including Gloria Sutton Joey Heinen and Ina Blom consider how Steina s generative sense of play gave way to methods of processing and computation contextualize Steina alongside a group of her peers who shared an obsession with the electronic signal and argue for her interest in video as a proto virtual space Steina has never felt more relevant Steina born Steinunn Briem Bjarnadottir studied violin and music theory in Reykjavik before attending the State Music Conservatory in Prague Czechoslovakia In 1965 she emigrated to New York City By the late 1960s she began to focus entirely on video work and in 1971 cofounded The Electronic Kitchen later The Kitchen an experimental electronic media space Her work has been shown at the Centre Georges Pompidou Paris the Whitney Museum of American Art New York and many other places A copublication with the MIT List Visual Arts Center and Buffalo AKG Art Museum

Site Reading David J. Alworth,2018-11-20 Site Reading offers a new method of literary and cultural interpretation and a new theory of narrative setting by examining five sites supermarkets dumps roads ruins and asylums that have been crucial to American literature and visual art since the mid twentieth century Against the traditional understanding of setting as a static background for narrative action and character development David Alworth argues that sites figure in novels as social agents Engaging a wide range of social and cultural theorists especially Bruno Latour and Erving Goffman Site Reading examines how the literary figuration of real material environments reorients our sense of social relations To read the sites of fiction Alworth demonstrates is to reveal literature as a profound sociological resource one that simultaneously models and theorizes collective life Each chapter identifies a particular site as a point of contact for writers and artists the supermarket for Don DeLillo and Andy Warhol the dump for William Burroughs and Mierle Laderman Ukeles the road for Jack Kerouac Joan Didion and John Chamberlain the ruin for Thomas Pynchon and Robert Smithson and the asylum for Ralph Ellison Gordon Parks and Jeff Wall and shows how this site mediates complex interactions among humans and nonhumans The result

is an interdisciplinary study of American culture that brings together literature visual art and social theory to develop a new sociology of literature that emphasizes the sociology in literature The Contingent Object of Contemporary Art Martha Buskirk, 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades In this book Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art Among other practices contemporary artists have employed mass produced elements impermanent materials and appropriated imagery have incorporated performance and video and have created works through instructions carried out by others Furthermore works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent Buskirk begins with questions of authorship raised by minimalists use of industrial materials and methods including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists works Examining recent examples of appropriation she finds precedents in pop art and the early twentieth century readymade and explores the intersection of contemporary artistic copying and the system of copyrights trademarks and brand names characteristic of other forms of commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality **Horizontal together** Paisid Aramphongphan, 2021-05-11 Horizontal together tells the story of 1960s art and queer culture in New York through the overlapping circles of Andy Warhol underground filmmaker Jack Smith and experimental dance star Fred Herko Taking a pioneering approach to this intersecting cultural milieu the book uses a unique methodology that draws on queer theory dance studies and the analysis of movement deportment and gesture to look anew at familiar artists and artworks but also to bring to light queer artistic figures key cultural contributions to the 1960s New York art world Illustrated with rarely published images and written in clear and fluid prose Horizontal together will appeal to specialists and general readers interested in the study of modern and contemporary art dance and queer history

Through the Looking Glass Richard H. Brown, 2019 Through the Looking Glass examines John Cage s interactions and collaborations with avant garde and experimental filmmakers and in turn seeks out the implications of the audiovisual experience for the overall aesthetic surrounding Cage s career As the commercially dominant media form in the twentieth century cinema transformed the way listeners were introduced to and consumed music Cage s quest to redefine music intentionality and expression reflect the similar transformation of music within the larger audiovisual experience of sound

film This volume examines key moments in Cage's career where cinema either informed or transformed his position on the nature of sound music expression and the ontology of the musical artwork The examples point to moments of rupture within Cage's own consideration of the musical artwork pointing to newfound collision points that have a significant and heretofore unacknowledged role in Cage's notions of the audiovisual experience and the medium specific ontology of a work of art

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

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 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 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 *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 **Hiding Making - Showing Creation** Rachel Esner,Sandra Kisters,Ann-Sophie Lehmann,2025-10-01 The artist at least according to Honor de Balzac is at work when he seems to be at

rest his labor is not labor but repose This observation provides a model for modern artists and their relationship to both their place of work the studio and what they do there Examining the complex relationship between process product artistic identity and the artist s studio in all its various manifestations the contributors to this volume consider the dichotomy between conceptual and material aspects of art production The various essays also explore the studio as a form of inspiration meaning function and medium from the nineteenth century up to the present *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 *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 **Pop Trickster Fool** Kelly M. Cresap, 2004 Analyzes Warhol s persona as a revolutionary performance artist

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