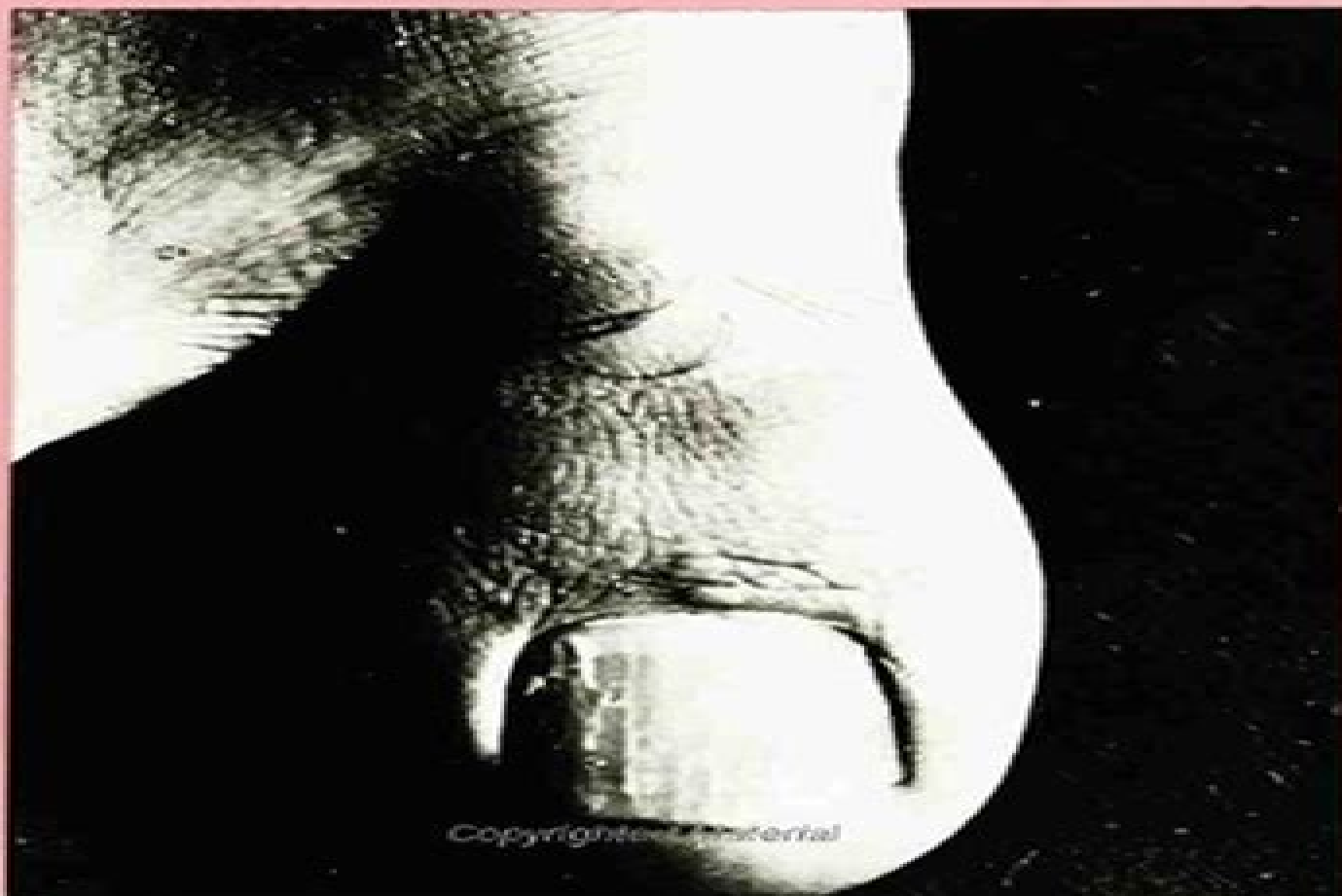


The Originality of the Avant-Garde and Other Modernist Myths

Rosalind E. Krauss



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Originality Of The Avant Garde And Other Modernist Myths

Caroline Brothers



Originality Of The Avant Garde And Other Modernist Myths:

The Originality of the Avant-Garde and Other Modernist Myths Rosalind E. Krauss, 1986-07-09 Co founder and co editor of October magazine a veteran of Artforum of the 1960s and early 1970s Rosalind Krauss has presided over and shared in the major formulation of the theory of postmodernism In this challenging collection of fifteen essays most of which originally appeared in October she explores the ways in which the break in style that produced postmodernism has forced a change in our various understandings of twentieth century art beginning with the almost mythic idea of the avant garde Krauss uses the analytical tools of semiology structuralism and poststructuralism to reveal new meanings in the visual arts and to critique the way other prominent practitioners of art and literary history write about art In two sections Modernist Myths and Toward Postmodernism her essays range from the problem of the grid in painting and the unity of Giacometti's sculpture to the works of Jackson Pollock Sol Lewitt and Richard Serra and observations about major trends in contemporary literary criticism

The Originality of the Avant-garde and Other Modernist Myths Rosalind E. Krauss

(Kunsthistorikerin), 1989 **Modern Women: Women Artists at The Museum of Modern Art** Alexandra Schwartz, 2010

This text examines the collection of feminist art in the Museum of Modern Art It features essays presenting a range of

generational and cultural perspectives **October** Rosalind E. Krauss, 1997 October The Second Decade collects examples of the innovative critical and theoretical work for which the journal October is known **The Ancient Art of Emulation**

Elaine K. Gazda, 2002 Are copies of Greek and Roman masterpieces as important as the originals they imitate **The**

Economics of Creativity Pierre-Michel Menger, 2014-06-16 Creative work is governed by uncertainty So how can customers and critics judge merit when the disparity between superstardom and obscurity hinges on minor gaps in ability The Economics of Creativity brings clarity to a market widely seen as either irrational or so free of standards that only power and manipulation count **Partisan Canons** Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art

canon by demonstrating that the content of any and every canon is historically and culturally specific **Transgressions**

Anthony Julius, 2002 The evidence assembled Julius concludes his hard hitting dissection of the landscapes of contemporary art by posing some important questions what is art's future when its boundary exceeding taboo breaking endeavors become the norm And is anything of value lost when we submit to art's violation **BOOK JACKET** Between Discipline and a Hard

Place Alana Jelinek, 2020-07-09 Written from the perspective of a practising artist this book proposes that against a groundswell of historians museums and commentators claiming to speak on behalf of art it is artists alone who may define what art really is Jelinek contends that while there are objects called art in museums from deep into human history and from around the globe from Hans Sloane's collection which became the foundation of the British Museum to Alfred Barr's inclusion of primitive art within the walls of MoMA the Museum of Modern Art only those that have been made with the knowledge and discipline of art should rightly be termed as such Policing the definition of art in this way is not to entrench it

as an elitist occupation but in order to focus on its liberal democratic potential Between Discipline and a Hard Place describes the value of art outside the current preoccupation with economic considerations yet without resorting to a range of stereotypical and ultimately instrumentalist political or social goods such as social inclusion or education A wider argument is also made for disciplinarity as Jelinek discusses the great potential as well as the pitfalls of interdisciplinary and multidisciplinary working particularly with the so called creative arts A passionate treatise arguing for a new way of understanding art that forefronts the role of the artist and the importance of inclusion within both the concept of art and the art world

The Reconfigured Eye William J. Mitchell, 1994-07-25 Continuing William Mitchell's investigations of how we understand reason about and use images The Reconfigured Eye provides the first systematic critical analysis of the digital imaging revolution An intelligent and readable approach to the digitization of images A useful overview of a critical subject New York Times Book Review Enhanced Or faked Today the very idea of photographic veracity is being radically challenged by the emerging technology of digital image manipulation and synthesis photographs can now be altered at will in ways that are virtually undetectable and photorealistic synthesized images are becoming increasingly difficult to distinguish from actual photographs Continuing William Mitchell's investigations of how we understand reason about and use images The Reconfigured Eye provides the first systematic critical analysis of the digital imaging revolution It describes the technology of the digital image in detail and looks closely at how it is changing the way we explore ideas at its aesthetic potential and at the ethical questions it raises

Retracing the Expanded Field Spyros Papapetros, Julian Rose, 2014-10-24 Scholars and artists revisit a hugely influential essay by Rosalind Krauss and map the interactions between art and architecture over the last thirty five years Expansion convergence adjacency projection rapport and intersection are a few of the terms used to redraw the boundaries between art and architecture during the last thirty five years If modernists invented the model of an ostensible synthesis of the arts their postmodern progeny promoted the semblance of pluralist fusion In 1979 reacting against contemporary art's transformation of modernist medium specificity into postmodernist medium multiplicity the art historian Rosalind Krauss published an essay Sculpture in the Expanded Field that laid out in a precise diagram the structural parameters of sculpture architecture and landscape art Krauss tried to clarify what these art practices were what they were not and what they could become if logically combined The essay soon assumed a canonical status and affected subsequent developments in all three fields Retracing the Expanded Field revisits Krauss's hugely influential text and maps the ensuing interactions between art and architecture Responding to Krauss and revisiting the milieu from which her text emerged artists architects and art historians of different generations offer their perspectives on the legacy of Sculpture in the Expanded Field Krauss herself takes part in a roundtable discussion moderated by Hal Foster A selection of historical documents including Krauss's essay presented as it appeared in October accompany the main text Neither eulogy nor hagiography Retracing the Expanded Field documents the groundbreaking nature of Krauss's authoritative text and reveals

the complex interchanges between art and architecture that increasingly shape both fields Contributors Stan Allen George Baker Yve Alain Bois Benjamin Buchloh Beatriz Colomina Penelope Curtis Sam Durant Edward Eigen Kurt W Forster Hal Foster Kenneth Frampton Branden W Joseph Rosalind Krauss Miwon Kwon Sylvia Lavin Sandro Marpillero Josiah McElheny Eve Meltzer Michael Meredith Mary Miss Sarah Oppenheimer Matthew Ritchie Julia Robinson Joe Scanlan Emily Eliza Scott Irene Small Philip Ursprung Anthony Vidler Dialectical Conversions David Craven, Brian Winkenweder, 2013-08-15 Few art critics in Western art history have ever had the broad ranging impact over several decades of Donald Kuspit a philosopher and psychoanalyst who from 1970 until the present has been a commanding figure on the international stage A student of German thinker Theodor Adorno under whom he earned the first of his three doctorates Kuspit introduced a new type of philosophical art criticism into the art world He drew on both phenomenology and Critical Theory before he then increasingly adopted psychoanalysis Since Kuspit himself has always measured his own place in the history of art criticism by how rigorously he engages with competing approaches this book is a searching survey of Kuspit s role in triggering several historic shifts within art criticism beginning with his now legendary 1974 article in Artforum A Phenomenological Approach to Artistic Intention Dense and demanding yet deft and incisive Kuspit s multi faceted art criticism has become world famous for reasons that artists critics art historians and philosophers from at least ten different nations explain from various points of view Divided into three parts and introduced by a lengthy introduction the book features comments by recognized artists like Rudolf Baranik Anselm Kiefer and April Gornik as well as critical commentaries by many scholars and critics from around the world on the richness of Kuspit s insights into art **Digital Aesthetics** Sean Cubitt, 1998-08-19 The aesthetic nature and purposes of computer culture in the contemporary world are investigated in this book Sean Cubitt casts a cool eye on the claims of cybertopians tracing the globalization of the new medium and enquiring into its effects on subjectivity and sociality Drawing on historical scholarship philosophical aesthetics and the literature of cyberculture the author argues for a genuine democracy beyond the limitations of the free market and the global corporation Digital arts are identified as having a vital part to play in this process Written in a balanced and penetrating style the book both conveniently summarizes a huge literature and sets a new agenda for research and theory **Art, History, and Postwar Fiction** Kevin Brazil, 2018-10-24 Art History and Postwar Fiction explores the ways in which novelists responded to the visual arts from the aftermath of the Second World War to the present day If art had long served as a foil to enable novelists to reflect on their craft this book argues that in the postwar period novelists turned to the visual arts to develop new ways of conceptualizing the relationship between literature and history The sense that the novel was becalmed in the end of history was pervasive in the postwar decades In seeming to bring modernism to a climax whilst repeating its foundational gestures visual art also raised questions about the relationship between continuity and change in the development of art In chapters on Samuel Beckett William Gaddis John Berger and W G Sebald and shorter discussions of writers like Doris Lessing Kathy Acker and Teju Cole this

book shows that writing about art was often a means of commenting on historical developments of the period the Cold War the New Left the legacy of the Holocaust Furthermore it argues that forms of postwar visual art from abstraction to the readymade offered novelists ways of thinking about the relationship between form and history that went beyond models of reflection or determination By doing so this book also argues that attention to interactions between literature and art can provide critics with new ways to think about the relationship between literature and history beyond reductive oppositions between formalism and historicism autonomy and context Art History and Visual Studies in Europe Matthew Rampley,Thierry Lenain,Hubert Locher,2012-06-22 This book undertakes a critical survey of art history across Europe examining the recent conceptual and methodological concerns informing the discipline as well as the political social and ideological factors that have shaped its development in specific national contexts Modernism and the Mediterranean JanK. 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 *War and Photography* Caroline Brothers,2013-03-07 Drawing on the work of Barthes Eco Foucault Baudrillard Burgin and Tagg and on the historians of mentalities War and Photography presents a theoretical approach to the understanding of press photography in its historical and contemporary context Brothers applies her argument with special reference to French and British newspaper images of the Spanish Civil War a selection of which is presented in the book Rejecting analyses based upon the content of the images alone she argues that photographic meaning is largely predetermined by its institutional and cultural context Acting as witnesses despite themselves photographs convey a wealth of information not about any objective reality but about the collective attitudes and beliefs particular to the culture in which they operate *Sculpture and the Museum* ChristopherR. Marshall,2017-07-05 Sculpture and the Museum is the first in depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period from neo classical to contemporary art practice It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position

of such considerable importance and complexity within the institutional framework of the museum and how changes to the museum have altered in turn the ways that we perceive the sculpture within it In particular the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies Sculptors discussed include Canova Rodin Henry Moore Flaxman and contemporary artists such as Rebecca Horn Rachel Whiteread Mark Dion and Olafur Eliasson with a variety of museums in America Canada and Europe presented as case studies Underlying all of these discussions is a concern to chart the critical importance of the acquisition placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power prestige and the museum's own sense of itself in relation to its audiences and its broader institutional aspirations

Robert Rauschenberg's »Erased de Kooning Drawing« (1953) Gregor Stemmrich, 2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verständnis von Autorschaft herausfordert Drei amerikanische Künstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverständnis gegeben hatte Jasper Johns versah es anschließend seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche Künstlerinnen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall für Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks für die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus

Frank Zappa and the And Paul Carr, 2016-04-15 This collection of essays documented by an international and interdisciplinary array of scholars represents the first academically focused volume exploring the creative idiolect of Frank Zappa Several of the authors are known for contributing significantly to areas such as popular music cultural and translation studies with expertise and interests ranging from musicology to poetics The publication presents the reader with an understanding of the ontological depth of Zappa's legacy by relating the artist and his texts to a range of cultural social technological and musicological factors as encapsulated in the book's title Frank Zappa and the And Zappa's interface with religion horror death movies modernism satire freaks technology resistance censorship and the avant garde are brought together analytically for the first time and approached non chronologically something that strongly complies with the non linear perspective of time Zappa highlights in both his autobiography and recordings The book employs a variety of analytical approaches ranging from literary and performance theory horrority and musicology to post modern and textually determined readings and serves as a unique and invaluable guide to Zappa's legacy and creative force

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