

REBECCA HORN

Rebecca Horn Artsite No 22

Marsha Meskimmon



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Women Making Art Marsha Meskimmon, 2012-11-12 Women have been making art for centuries yet their work has been seen as secondary or has gone unrecognized altogether *Women Making Art* asks why this is so and what it would take for us to realize the extent of women's extraordinary contribution to the arts Marsha Meskimmon mobilizes contemporary feminist thinking to reconsider how and why women have made art She examines work by a wide range of women artists from different cultures and historical periods including Rebecca Horn Rachel Whiteread Shirin Neshat and Maya Lin emphasizing the diversity of women's art and the importance of differences between women *Theories and Documents of Contemporary Art* Kristine Stiles, Peter Selz, 2012-09-25 An essential text in the field of contemporary art history it has now been updated to represent 30 countries and over 100 new artists The internationalism evident in this revised edition reflects the growing interest in contemporary art throughout the world from the U S and Europe to the Middle East Asia Africa Latin America and Australia *Rebecca Horn* Rebecca Horn, *Artbibliographies Modern*, 1996 Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of *ARTbibliographies Modern* extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971 *The Political Possibility of Sound* Salomé Voegelin, 2018-11-01 The essay is the perfect format for a crisis Its porous and contingent nature forgives a lack of formality while its neglect of perfection and virtuosity releases the potential for the incomplete and the unrealizable These seven essays on *The Political Possibility of Sound* present a perfectly incomplete form for a discussion on the possibility of the political that includes creativity and invention and articulates a politics that imagines transformation and the desire to embrace a connected and collaborative world The themes of these essays emerge from and deepen discussions started in Voegelin's previous books *Listening to Noise and Silence* and *Sonic Possible Worlds* Continuing the methodological juxtaposition of phenomenology and logic and writing from close sonic encounters each represents a fragment of listening to a variety of sound works to music the acoustic environment and to poetry to hear their possibilities and develop words for what appears impossible As fragments of writing they respond to ideas on geography and migration bring into play formless subjectivities and trans objective identities and practice collectivity and a sonic cosmopolitanism through the hearing of shared volumes They involve the unheard and the in between to contribute to current discussions on new materialism and perform vertical readings to reach the depth of sound **Encounters in Video Art in Latin America** Elena Shtromberg, Glenn Phillips, 2023-02-14 With insightful essays and interviews this volume examines how artists have experimented with the medium of video across different regions of Latin America since the 1960s The emergence of video art

in Latin America is marked by multiple points of development across more than a dozen artistic centers over a period of more than twenty five years When it was first introduced during the 1960s video was seen as empowering the portability of early equipment and the possibility of instant playback allowed artists to challenge and at times subvert the mainstream media Video art in Latin America was and still is closely related to the desire for social change Themes related to gender ethnic and racial identity as well as the consequences of social inequality and ecological disasters have been fundamental to many artists practices This compendium explores the history and current state of artistic experimentation with video throughout Latin America Departing from the relatively small body of existing scholarship in English much of which focuses on individual countries this volume approaches the topic thematically positioning video artworks from different periods and regions throughout Latin America in dialogue with each other Organized in four broad sections Encounters Networks and Archives Memory and Crisis and Indigenous Perspectives the book s essays and interviews encourage readers to examine the medium of video across varied chronologies and geographies

Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 2000

Dictionary of Artists: Herring - Koonrnsra Emmanuel Bénézit, 2006 First English language edition of Emmanuel Bénézit s Dictionnaire critique et documentaire des peintres sculpteurs dessinateurs et graveurs based on the 14 volume French edition published in 1999 It has been revised adapted and updated Preface

Made in Brasil Arlindo Machado, 2007 *Made in Brasil* tr s d cadas do v deo brasileiro re ne reflex es e depoimentos de artistas realizadores e autores O livro se destaca pela produ o de conhecimento sobre o v deo e suas rela es com o cinema a televis o a literatura e as artes visuais referentes aos principais momentos do v deo no Brasil

New York Magazine , 1993-07-19 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

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

Feminism Reframed

Alexandra M. Kokoli, 2009-10-02 *Feminism Reframed: Reflections on Art and Difference* addresses the on going dialogue between feminism art history and visual culture from contemporary scholarly perspectives. Over the past thirty years the critical interventions of feminist art historians in the academy, the press and the art world have not only politicised and transformed the themes, methods and conceptual tools of art history but have also contributed to the emergence of new interdisciplinary areas of investigation including notably that of visual culture. Although the impact of such fruitful transformations is indisputable, their exact contribution to contemporary scholarship remains a matter for debate, not least because feminism itself has changed significantly since the Women's Liberation Movement. *Feminism Reframed* reviews and revises existing feminist art histories but also reasserts the need for continuous feminist interventions in the academy, the art world and beyond. With contributions by Anthea Behm, Alisia Grace Chase, Jennifer G. Germann, Catherine Grant, Joanne Heath, Ruth Hemus, Alexandra Kokoli, Beth Anne Lauritis, Griselda Pollock, Karen Roulstone, Anne Swartz and Sue Tate. Coming at the moment when contemporary art practices are themselves involved in re-cycling, re-evaluating and re-enacting the past, this collection asks how feminism's own troubled histories can be reframed productively in the present. The questions that feminism raised in the 1970s and 80s are still pertinent and are addressed in a number of original essays: What does gender equality mean in the arts? How can women's subjectivities be articulated or performed differently in art practices? Can attention to gender enable us to engage with complex differences of race, sexuality and class of age and generation? Do we need new interpretative and conceptual models for writing about art? Alexandra Kokoli's thoughtful and illuminating introduction reminds us that reframing is a risky but exciting business if it makes us ask these questions anew with attention to the politics and aesthetics of the present. Rosemary Betterton, Lancaster University.

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 **New York Magazine** ,1993-07-12 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Conservation of Time-Based Media Art* Deena Engel,Joanna Phillips,2022-11-02 Conservation of Time based Media Art is the first book to take stock of the current practices and conceptual frameworks that define the emerging field of time based media conservation which focuses on contemporary artworks that contain video audio film slides or software components Written and compiled by a diverse group of time based media practitioners around the world including conservators curators registrars and technicians among others this volume offers a comprehensive survey of specialized practices that have developed around the collection preservation and display of time based media art Divided into 23 chapters with contributions from 36 authors and 85 additional voices the narrative of this book provides both an overview and detailed guidance on critical topics including the acquisition examination documentation and installation of time based media art cross medium and medium specific treatment approaches and methods the registration storage and management of digital and physical artwork components collection surveys and project advocacy lab infrastructures staffing and the institutional implementation of time based media conservation Conservation of Time based Media Art serves as a critical resource for conservation students and for a diverse professional audience who engage with time based media art including conservation practitioners and other collection caretakers curators art historians collectors gallerists artists scholars and academics The United States and Germany in the Era of the Cold War, 1945-1990 Detlef Junker,Philipp Gassert,Wilfried Mausbach,David B. Morris,2004-05-17 Publisher Description **Rosalie Gascoigne** Martin Gascoigne,2019-09-16 Rosalie Gascoigne 1917 1999 was a highly regarded Australian artist whose assemblages of found materials embraced landscape still life minimalism arte povera and installations She was 57 when she had her first exhibition Behind this late coming out lay a long and unusual preparation in looking at nature for its aesthetic qualities collecting found objects making flower arrangements and practising ikebana Her art found an appreciative audience from the start She was a people person and it pleased her that through her exhibiting career of 25 years her works were acquired by people of all ages interests and backgrounds as well as by the major public institutions on both sides of the Tasman Sea **Women and the Machine** Julie Wosk,2001 Julie Wosk examines the role of machines in helping women reconfigure and transform their lives She takes her readers through a gallery of fiction and high and low art which depicts women in their association with machines *Other Germanies* Karen Jankowsky,Carla Love,1997-10-16 Explores notions of personal and cultural identity and offers an introduction to the work of women in literature film dance

and visual art in Germany **Art Of The Postmodern Era** Irving Sandler, 2018-05-30 Sandler discusses the major and minor artists and their works movements ideas attitudes and styles and the social and cultural context of the period He covers post modernist art theory the art market and consumer society American and European art and artists are included

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