

The Postmodern Art of Imants Tillers

Appropriation en abyme, 1971–2001

Graham Coulter-Smith



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Postmodern Art Of Imants Tillers:

The Postmodern Art of Imants Tillers Graham Coulter-Smith, 2002 The strategy of postmodern appropriation that burgeoned into an international style in the 1980s is currently epitomised by the work of New York artists such as Cindy Sherman Barbara Kruger Hans Haacke and David Salle This book examines the parallel yet highly original evolution of Australia's leading appropriationist Imants Tillers The author argues that whereas the New York school was predominantly based on the appropriation of mass media imagery from 1975 onwards Tiller turned to the appropriation of fine art imagery While the New York school was primarily oriented towards a deconstruction of the ideological signs of mass media Tillers pioneered an alternative Australian school of appropriation based on the deconstruction of authorship Coulter Smith also argues that the lack of authorial presence that arises out of Tillers approach foregrounds the role of the viewer in the construction of meaning and in so doing expands the discourse of appropriation into the multi dimensional space of intertextuality

BOOK JACKET **Imants Tillers** Elita Ansone, Marni Williams, 2018 For the renowned artist Imants Tillers whose career spans more than four decades of prolific creative practice Displacement diaspora and an awareness of the complex weave of cultures marks all his work from his experiments with installation in the 1970s and trailblazing appropriations in the 1980s to the holistic system of modular canvasboard paintings that number 108 224 today This publication traces the artist's career through his most formative journeys a complex odyssey of a visual philosopher who identifies as an outsider in the city of his birth and visitor in his homeland *Appropriation en Abyme* Graham

Coulter-Smith, De Montfort University, 2002 **Theorizing Imitation in the Visual Arts** Paul Duro, 2016-01-19 The theory and practice of imitation has long been central to the construction of art and yet imitation is still frequently confused with copying Theorizing Imitation in the Visual Arts challenges this prejudice by revealing the ubiquity of the practice across cultures and geographical borders This fascinating collection of original essays has been compiled by a group of leading scholars Challenges the prejudice of imitation in art by bringing to bear a perspective that reveals the ubiquity of the practice of imitation across cultural and geographical borders Brings light to a broad range of areas some of which have been little researched in the past **When Modern Became Contemporary Art** Charles Green, Heather Barker, 2024-09-19 This book is a portrait of the period when modern art became contemporary art It explores how and why writers and artists in Australia argued over the idea of a distinctively Australian modern and then postmodern art from 1962 the date of publication of a foundational book *Australian Painting 1788 1960* up to 1988 the year of the Australian Bicentennial Across nine chapters about art exhibitions curators and critics this book describes the shift from modern art to contemporary art through the successive attempts to define a place in the world for Australian art But by 1988 Australian art looked less and less like a viable tradition inside which to interpret our art Instead vast gaps appeared since mostly male and often older White writers had limited their horizons to White Australia alone National stories by White men like borders had less and less

explanatory value Underneath this a perplexing subject remained the absence of Aboriginal art in understanding what Australian art was during the period that established the idea of a distinctive Australian modern and then contemporary art This book reflects on why the embrace of Aboriginal art was so late in art museums and histories of Australian art arguing that this was because it was not part of a national story dominated by colonial then neo colonial dependency It is important reading for all scholars of both global and Australian art and for curators and artists *Camouflage Cultures* Ann Elias, Ross Harley, Nicholas Tsoutas, 2015-02-06 Approaching this subject from the disciplines of art history and theory art practice biology cultural theory literature and philosophy this volume greatly expands the reach of camouflage s cultural terrain The result is a collection that provides a new perspective on the developing discourse of camouflage and contributes to debates about the roles that physical artistic and social camouflage play in contemporary life *The Parameters of Postmodernism* Nicholas Zurbrugg, 2003-09-02 This ground breaking work offers a challenging and positive view of postmodern culture It draws on the author s extensive interviews with a number of leading postmodern artists writers and performers including Jean Baudrillard Samuel Beckett John Cage Phillip Glass The Parameters of Postmodernism focuses on both the prevailing negative theories of postmodernism and the more positive aspects of postmodern theory and practice The negative aspect is exemplified by the work of writers like Brecht Beckett Barthes and Baudrillard who emphasise the death of artistic innovation and the lack of a permanent reality Zurbrugg highlights the contradictions in the arguments of these writers and examines the later works in which they qualify their earlier more infamous statements The positive aspect is characterised by artists such as Cage Glass and Monk who interweave the new postmodern media with confidence and invention and Eco Grass and Wolf who revive mythological and folkloric traditions The Parameters of Postmodernism argues that in each case high tech or revivalist postmodern creativity culminates in a highly positive synthesis of past present and futuristic materials

A Companion to Australian Art Christopher Allen, 2021-07-06 A Companion to Australian Art is a thorough introduction to the art produced in Australia from the arrival of the First Fleet in 1788 to the early 21st century Beginning with the colonial art made by Australia s first European settlers this volume presents a collection of clear and accessible essays by established art historians and emerging scholars alike Engaging clearly written chapters provide fresh insights into the principal Australian art movements considered from a variety of chronological regional and thematic perspectives The text seeks to provide a balanced account of historical events to help readers discover the art of Australia on their own terms and draw their own conclusions The book begins by surveying the historiography of Australian art and exploring the history of art museums in Australia The following chapters discuss art forms such as photography sculpture portraiture and landscape painting examining the practice of art in the separate colonies before Federation and in the Commonwealth from the early 20th century to the present day This authoritative volume covers the last 250 years of art in Australia including the Early Colonial High Colonial and Federation periods as well as the successive Modernist styles of the 20th century and considers

how traditional Aboriginal art has adapted and changed over the last fifty years *The Companion to Australian Art* is a valuable resource for both undergraduate and graduate students of the history of Australian artforms from colonization to postmodernism and for general readers with an interest in the nation's colonial art history Imants Tillers and the 'Book of Power' Wystan Curnow, 1998 Imants Tillers is recognised as one of Australia's most intriguing and compelling artists This monograph the first major publication on his art provides an overview of his career and a detailed introduction to the works he has produced since 1981 collectively known as the *Book of Power* The text shows how as Tillers reflected on and became engaged in the distribution and circulation of visual imagery he developed into a true artist of the age of information He was initially interested in installation and conceptual art and participated in several performances he assisted Christo and Jeanne Claude in the famous wrapping of Little Bay Sydney in 1969 However since the early 1970s Tillers has been interested primarily in painting taking his images from other sources especially reproductions in catalogues and art magazines and then presenting them whole or in part in new combinations or in altered forms **BOOK JACKET** Title Summary field provided by Blackwell North America Inc All Rights Reserved *Teaching Art in a Postmodern World* Lee Emery, 2002 Collection of essays by Australian and English art educators discussing the transition from modernist to postmodernist art education Teachers reflect on changes in their own teaching and discuss how they introduce students to contemporary art and plan a curriculum Includes photos and references Simultaneously published in PDF and paperback formats Editor is Associate Professor in arts education at the University of Melbourne and is an honorary life member of the Australian Institute for Art Education Credo Imants Tillers, 2022-12-01 *Credo* brings together essays from different stages in Imants Tillers career from *Locality Fails* to *Metafisica Australe* and *Journey to Nowhere* and closes with an essay written especially for the collection The Sources on the artists and writers he has drawn on in his art These essays express an aesthetic credo which has larger implications for both literature and art created out of the experience of migration His self coined concepts like the idea of incommensurability and reversible destiny his ideas about appropriation and the importance of reproduction in Australian culture the encyclopaedic range of his work and his orientation and re orientation towards Aboriginal art articulate an Australian aesthetic which constantly seeks connectedness between the local and the international and a broader understanding of the complexities of provincialism What he calls the revolt of the margins is evident in the provocative nature of his writing too in its wit and irony and intelligence **Who Runs the Artworld** Brad Buckley, John Conomos, 2017-09-01 *Who Runs the Artworld* Money Power and Ethics examines the economics and mythologies of today's global artworld It unmaskes the complex web of relationships that now exist among high profile curators collectors museum trustees and corporate sponsors and the historic and ongoing complicity between the art and money markets The book examines alternative models being deployed by curators and artists influenced by the 2008 global financial crisis and the international socio political Occupy movement with a particular focus on a renewed activism by artists This activism is

coupled with an institutional and social critique led by groups such as Liberate Tate the Precarious Workers Brigade and Strike Debt Who Runs the Artworld Money Power and Ethics brings together a diverse range of thinkers who draw on the disciplines of art theory social sciences and cultural economics and curatorship and the lived experience of artists The contributors to this book are in their respective contexts working at the forefront of these compelling issues

One and Five Ideas Terry Smith, 2017-01-06 In *One and Five Ideas* eminent critic historian and former member of the Art Language collective Terry Smith explores the artistic philosophical political and geographical dimensions of Conceptual Art and conceptualism These four essays and a conversation with Mary Kelly published between 1974 and 2012 contain Smith's most essential work on Conceptual Art and his argument that conceptualism was key to the historical transition from modern to contemporary art Nothing less than a distinctive theory of Conceptual and contemporary art *One and Five Ideas* showcases the critical voice of one of the major art theorists of our time

Aboriginal Art and Australian Society Laura Fisher, 2016-05-30 This book is an investigation of the way the Aboriginal art phenomenon has been entangled with Australian society's negotiation of Indigenous people's status within the nation Through critical reflection on Aboriginal art's idiosyncrasies as a fine arts movement its vexed relationship with money and its mediation of the politics of identity and recognition this study illuminates the mutability of Aboriginal art's meanings in different settings It reveals that this mutability is a consequence of the fact that a range of governmental activist and civil society projects have appropriated the art's vitality and metonymic power in national public culture and that Aboriginal art is as much a phenomenon of visual and commercial culture as it is an art movement Throughout these examinations Fisher traces the utopian and dystopian currents of thought that have crystallised around the Aboriginal art movement and which manifest the ethical conundrums that underpin the settler state condition

Pacific Art Anita Herle, 2002-01-01 Contributors explore the complex relations among Pacific artists patrons collectors and museums over time as well as the different meanings given to art objects by each

Impossible Presence Terry E. Smith, 2001-09-15 *Impossible Presence* brings together new work in film studies critical theory art history and anthropology for a multifaceted exploration of the continuing proliferation of visual images in the modern era It also asks what this proliferation and the changing technologies that support it mean for the ways in which images are read today and how they communicate with viewers and spectators Framed by Terry Smith's introduction the essays focus on two kinds of strangeness involved in experiencing visual images in the modern era The first explored in the book's first half involves the appearance of oddities or phantasmagoria in early photographs and cinema The second type of strangeness involves art from marginalized groups and indigenous peoples and the communicative formations that result from the trafficking of images between people from vastly different cultures With a stellar list of contributors *Impossible Presence* offers a wide ranging look at the fate of the visual image in modernity modern art and popular culture Contributors Jean Baudrillard Marshall Berman Jeremy Gilbert Rolfe Elizabeth Grosz Tom Gunning Peter Hutchings Fred R Myers Javier

Sanjines Richard Shiff Hugh J Silverman Terry Smith Painting Culture Fred R. Myers, 2002-12-16 The history of the Australian Aboriginal painting movement from its local origins to its career in the international art market **Rattling Spears** Ian McLean, 2016-06-15 Large bold and colorful indigenous Australian art sometimes known as Aboriginal art has made an indelible impression on the contemporary art scene But it is controversial dividing the artists purveyors and collectors from those who smell a scam Whether the artists are victims or victors there is no denying the impact of their work in the media on art collectors and the art world at large and on our global imagination How did Australian art become the most successful indigenous form in the world How did its artists escape the ethnographic and souvenir markets to become players in an art market to which they had historically been denied access Beautifully illustrated this full stunning account not only offers a comprehensive introduction to this rich artistic tradition but also makes us question everything we have been taught about contemporary art Locating Asian Australian Cultures Tseen Khoo, 2013-10-18 Locating Asian Australian Cultures is a timely and challenging interdisciplinary compilation that sets a contemporary benchmark for Asian Australian studies and its future directions In the dynamic field of diasporic Asian studies Asian Australian Studies is an emerging and contentious area While cognisant of issues and critical developments in North America Europe and Asia Asian Australian studies forges its own specific engagements with questions of identity racialization and nationalisms in a world of globalized cultures and movements This book deliberately engages with international perspectives on Asian Australian studies that offer contingent connections and address crucial questions for fields that are rapidly de nationalizing The volume focuses on Asian Australian cultural production and identity presenting work that interrogates notions of belonging and citizenship representational politics and disciplinarity in the academy The broad ranging essays examine the politics of Asian Australian art and literature as well as the area s significant interventions in disciplinary formations nationally and internationally Other essays discuss the Vietnamese War memorial in Cabramatta notions of the sacrificial Asian in contemporary films and Chinatown sites in Australia This book will be essential reading not only for researchers in Asian Australian studies but also for those with an interest in Asian diaspora and Australian studies **Hyperreality and Global Culture** Nick Perry, 1998 First full length discussion of hyperreality Perry provides the reader with a full length discussion of the origins of the concept nuances of meaning and case studies of hyperrealism European tourism American television etc

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