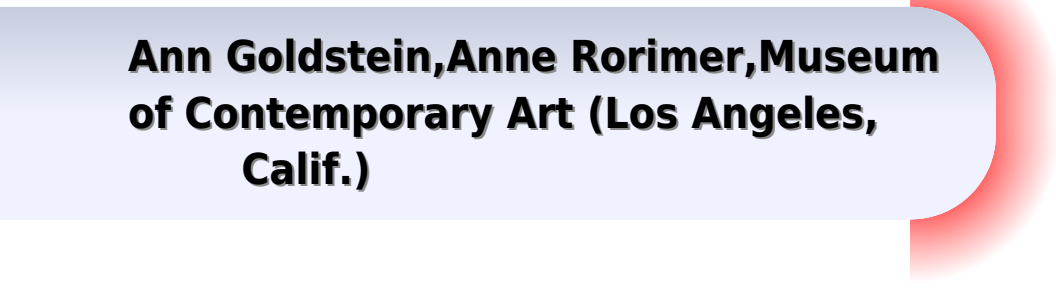




Reconsidering The Object Of Art 1965 1975

**Ann Goldstein, Anne Rorimer, Museum
of Contemporary Art (Los Angeles,
Calif.)**



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

Reconsidering the object of art: 1965-1975 Ann Goldstein, Anne Rorimer, Lucy R. Lippard, 1995 1965-1975, 1995 The exhibition presents works by fifty five artists from the United States, Canada and Europe whose work, although created in many different media and with widely varying intentions, has in common a challenge to the Western tradition of modernism and to fundamental premises about the object and objective of art. Page 3

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 **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

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 obscurity of the early twentieth century French photographer Claude Cahun

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 edited 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

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

The Culture of Curating and the Curating of Culture(s) Paul O'Neill, 2016-09-02 How curating has changed art and how art has changed curating an examination of the emergence contemporary curatorship Once considered a mere caretaker for collections the curator is now widely viewed as a globally connected auteur Over the last twenty five years as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis The curator has gone from being a behind the scenes organizer and selector to a visible centrally important cultural producer In *The Culture of Curating and the Curating of Culture s* Paul O'Neill examines the emergence of independent curatorship and the discourse that helped to establish it O'Neill describes how by the 1980s curated group exhibitions large scale temporary projects with artworks cast as illustrative fragments came to be understood as the creative work of curator auteurs The proliferation of new biennials and other large international exhibitions in the 1990s created a cohort of high profile globally mobile curators moving from Venice to Paris to Kassel In the 1990s curatorial and artistic practice converged blurring the distinction between artist and curator O'Neill argues that this change in the understanding of curatorship was shaped by a curator centered discourse that effectively advocated and authorized the new independent curatorial practice Drawing on the extensive curatorial literature and his own interviews with leading curators critics art historians and artists O'Neill traces the development of the curator as artist model and the ways it has been contested *The Culture of Curating and the Curating of Culture s* documents the many ways in which our perception of art has been

transformed by curating and the discourses surrounding it The Constructivist Moment Barrett Watten, 2003-07-18 A series of readings that advance a revisionist account of the avant garde through the methodologies of cultural studies The major topics include American modernist and postmodern poetics Soviet constructivist and post Soviet literature and art Fordism and Detroit techno **Adrian Piper** John P. Bowles, 2011-02-14 This in depth analysis of Adrian Pipers art locates her groundbreaking work at the nexus of Conceptual and feminist art of the late 1960s and 1970s *Sculptural Materiality in the Age of Conceptualism* Marin R. Sullivan, 2017-07-05 *Sculptural Materiality in the Age of Conceptualism* is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972 Yayoi Kusama's Narcissus Garden Michelangelo Pistoletto's Newspaper Sphere Sfera di giornali Robert Smithson's Asphalt Rundown and Joseph Beuys's Arena These works all utilized non traditional materials collaborative patronage models and alternative modes of display to create a spatially and temporally dispersed arena of matter and action with photography serving as a connective material thread within the sculpture it reflects While created by major artists of the postwar period these particular projects have yet to receive substantive art historical analysis especially from a sculptural perspective Here they anchor a transnational narrative in which sculpture emerged as a node a center of transaction comprising multiple material phenomenon including objects images and actors When seen as entangled polymorphous entities these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three dimensional phenomena and photographic image in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere **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 Words to Be Looked At Liz Kotz, 2010-02-26 A critical study of the use of language and the proliferation of text in 1960s art and experimental music with close examinations of works by Vito Acconci Carl Andre John Cage Douglas Huebler Andy Warhol Lawrence Weiner La Monte Young and others Language has been a primary element in visual art since the 1960s in the form of printed texts painted signs words on the wall recorded speech and more In *Words to Be Looked At* Liz Kotz traces this practice to its beginnings examining works of visual art poetry and experimental music created in and around New York City from 1958 to 1968 In many of these works language has been reduced to an object nearly emptied of meaning Robert Smithson described a 1967 exhibition at the Dwan Gallery as

consisting of Language to be Looked at and or Things to be Read Kotz considers the paradox of artists living in a time of social upheaval who use words but chose not to make statements with them Kotz traces the proliferation of text in 1960s art to the use of words in musical notation and short performance scores She makes two works the bookends of her study the text score for John Cage's legendary 1952 work 4 33 written instructions directing a performer to remain silent during three arbitrarily determined time brackets and Andy Warhol's notorious a a novel twenty four hours of endless talk taped and transcribed published by Grove Press in 1968 Examining works by artists and poets including Vito Acconci Carl Andre George Brecht Douglas Huebler Joseph Kosuth Jackson Mac Low and Lawrence Weiner Kotz argues that the turn to language in 1960s art was a reaction to the development of new recording and transmission media words took on a new materiality and urgency in the face of magnetic sound videotape and other emerging electronic technologies Words to Be Looked At is generously illustrated with images of many important and influential but little known works

Kill for Peace Matthew Israel, 2013-07-15 The book addresses chronologically the most striking reactions of the art world to the rise of military engagement in Vietnam then in Cambodia Guillaume LeBot Critique d art The Vietnam War 1964 1975 divided American society like no other war of the twentieth century and some of the most memorable American art and art related activism of the last fifty years protested U S involvement At a time when Pop Art Minimalism and Conceptual Art dominated the American art world individual artists and art collectives played a significant role in antiwar protest and inspired subsequent generations of artists This significant story of engagement which has never been covered in a book length survey before is the subject of Kill for Peace Writing for both general and academic audiences Matthew Israel recounts the major moments in the Vietnam War and the antiwar movement and describes artists individual and collective responses to them He discusses major artists such as Leon Golub Edward Kienholz Martha Rosler Peter Saul Nancy Spero and Robert Morris artists groups including the Art Workers Coalition AWC and the Artists Protest Committee APC and iconic works of collective protest art such as AWC's Q And Babies A And Babies and APC's The Artists Tower of Protest Israel also formulates a typology of antiwar engagement identifying and naming artists approaches to protest These approaches range from extra aesthetic actions advertisements strikes walk outs and petitions without a visual aspect to advance memorials which were war memorials purposefully created before the war's end that criticized both the war and the form and content of traditional war memorials Accessible and informative Art Libraries Society of North America

Lee Lozano Jo Applin, 2018-01-01 An illuminating study of an overlooked artist from the 1960s whose work has recently returned to the limelight This is the first in depth study of the idiosyncratic ten year career of Lee Lozano 1930 1999 assuring this important artist a key place in histories of post war art The book charts the entirety of Lozano's production in 1960s New York from her raucous drawings and paintings depicting broken tools genitalia and other body parts to the final exhibition of her spectacular series of abstract Wave Paintings at the Whitney Museum of American Art in 1970 Highly regarded at the time Lozano is now perhaps

best known for Dropout Piece 1970 a conceptual artwork and dramatic gesture with which she quit the art world Shortly afterwards she announced she would have no further contact with other women Her dropout and boycott of women lasted until her death by which time she was all but forgotten This book tackles head on the challenges that Lozano poses to art history and especially to feminist art history attending to her failures as well as her successes and arguing that through dead ends and impasses she struggled to forge an alternative mode of living Lee Lozano Not Working looks for the means to think about complex figures like Lozano whose radical politically ambiguous gestures test our assumptions about feminism and the right way to live and work

After Modernist Painting Craig Staff, 2013-03-14 Painting has often been declared dead since the 1960s and yet it refuses to die Even the status and continued legitimacy of the medium has been repeatedly placed in question As such painting has had to continually redefine its own parameters and re negotiate for itself a critical position within a broader more discursive set of discourses Taking the American Clement Greenberg's Modernist Painting as a point of departure After Modernist Painting will be both a historical survey and a critical re evaluation of the contested and contingent nature of the medium of painting over the last 50 years Presenting the first critical account of painting rather than art generally this book provides a timely exploration of what has remained a persistent and protean medium Craig Staff focuses on certain developments including the relationship of painting to Conceptual Art and Minimalism the pronouncement of paintings alleged death its response to Installation Art's foregrounding of site how it was able to interpret ideas around appropriation simulation and hybridity and how today painting can be understood as both imaging and imagining the digital After Modernist Painting is an invaluable resource for those seeking to understand the themes and issues that have pertained to painting within the context of postmodernism and contemporary artistic practice

A Show of Hands Ileana Parvu, 2024-12-13 In contrast to the divide between conception and execution advocated by Anglo American artists in the second half of the 1960s this book reappraises conceptual art by examining it from the perspective of craft The emphasis on craft shifts the focus from the Western art system to its margins where creators were relegated to the status of mere artisans in the colonial context on the pretext that attaining that of artists was beyond their reach From this peripheral point of view the book shows that work carried out with artisanal means can lead to conceptual practice Moreover this shift in perspective provides a new understanding of several positions within conceptualism which ultimately appears as an ongoing reflection on the role of the hands making and craft Look inside

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