

JOAN MIRÓ

**Selected Writings
and Interviews**

Edited by Margit Rowell

Miró

Selected Writings And Interviews

Scott C. Dulebohn



Selected Writings And Interviews:

Selected Writings and Interviews Barnett Newman, 1990 *Dissolve into Comprehension* Jack Burnham, 2023-08-15

Influential writings by the legendary art critic and theorist Jack Burnham a pioneer in new media systems aesthetics and an early advocate of conceptualism Jack Burnham is one of the few critics and theorists alive today who can claim to have radically altered the way we think about works of art Burnham's use of the term system borrowed from theoretical biology in his 1968 essay *System Aesthetics* announced the relational character of conceptual art and newer research based projects Trained as an art historian Burnham was also a sculptor His first book *Beyond Modern Sculpture* 1968 established him as a leading commentator on art and technology A postformalist pioneer an influential figure in new media art history an early champion of conceptual and ecological art and the curator of the first exhibition of digital art Burnham is long overdue for reevaluation This book offers that opportunity by collecting a substantial and varied selection of his hard to find texts some published here for the first time Although Burnham left the art world abruptly in the 1990s his visionary theoretical ideas have only become more relevant in recent years This collection seeks to restore Burnham to his rightful place in art criticism and theory reestablishing his voice as crucial to critical conversations of the period It gathers his early writing on sculpture his essays on systems art and conceptualism his views of the New York art world and his later occult work including an unorthodox interpretation of Marcel Duchamp's work that draws on the Kabbalah **Public Knowledge** Michael Asher, 2019-10-15

Writings by the conceptual artist Michael Asher including notes proposals exhibition statements and letters to curators and critics most published here for the first time The California conceptual artist Michael Asher 1943 2012 was known for rigorous site specificity and pioneering institutional critique His decades of teaching at CalArts influenced generations of artists Much of Asher's artistic practice was devoted to creating works that had no lasting material presence and often responded to the material social or ideological context of a situation Because most of Asher's artworks have ceased to exist his writings about them have special significance **Public Knowledge** collects writings by Asher about his work including preliminary notes and ideas project proposals exhibition statements and letters to curators and critics most of which have never been previously published Asher gave few interviews didn't write art criticism and rarely published extensive accounts of his own work Yet writing was central to his artistic practice serving as a tool for working out ideas negotiating institutional parameters and describing thought processes In these texts he considers writing and documentation discusses artistic practice offers notes for gallery and museum talks presents artist statements for exhibition goers describes individual works and their situational context and reflects on teaching and art education Among other things Asher provides his definition of site specificity addresses the function of art in public space and analyzes the intersection of teaching art and institutional models of education Readers will see an artist at work formulating ethical and political strategies for making art in a situational world *The Grove Book of Art Writing* Martin Gayford, Karen Wright, 2000 A collection of thoughts and

ideas about art spanning thousands of years from Pliny the Elder to Picasso *On the Camera Arts and Consecutive Matters* Hollis Frampton, 2015-01-30 The collected writings of artist and filmmaker Hollis Frampton including all the essays from the long unavailable *Circles of Confusion* along with rare additional material As Hollis Frampton's photographs and celebrated experimental films were testing the boundaries of the camera arts in the 1960s and 1970s his provocative and highly literate writings were attempting to establish an intellectually resonant form of discourse for these critically underexplored fields It was a time when artists working in diverse disciplines were beginning to pick up cameras and produce films and videotapes well before these practices were understood or embraced by institutions of contemporary art This collection of Frampton's writings presents his critical essays many written for *Artforum* and *October* along with additional material including lectures correspondence interviews and production notes and scripts It replaces and supersedes the long unavailable *Circles of Confusion* published in 1983 Frampton ranged widely over the visual arts in his writing and the texts in this collection display his unique approaches to photography film and video as well as the plastic and literary arts They include critically acclaimed essays on Edward Weston and Eadweard Muybridge as well as appraisals of contemporary photographers the influential essay *For a Metahistory of Film* along with scripts textual material and scores for his films writings on video that constitute a prehistory of the digital arts a dialogue with Carl Andre his friend and former Phillips Andover classmate from the early 1960s and two inventive almost unclassifiable pieces that are reminiscent of Borges Joyce and Beckett *Conservation of Easel Paintings* Joyce Hill Stoner, Rebecca Rushfield, 2013-02-15 *Conservation of Easel Paintings* is the first comprehensive text on the history philosophy and methods of treatment of easel paintings that combines both theory with practice With contributions from an international group of experts and interviews with important artists this volume provides an all encompassing guide to necessary background knowledge in technical art history artists materials scientific methods of examination and documentation with sections that present varying approaches and methods for treatment including consolidation lining cleaning retouching and varnishing The book concludes with a section featuring issues of preventive conservation storage shipping exhibition lighting safety issues and public outreach *Conservation of Easel Paintings* is a crucial resource in the training of conservation students and will provide generations of practicing paintings conservators and interested art historians curators directors collectors dealers artists and students of art and art history with invaluable information and guidance **The Cambridge Companion to Women Composers** Matthew Head, Susan Wollenberg, 2024-05-30 Moving beyond narratives of female suppression and exploring the critical potential of a diverse distinguished repertoire this Companion transforms received understanding of women composers Organised thematically and ranging beyond elite Western genres it explores the work of diverse female composers from medieval to modern times besides the familiar headline names The book's prologue traces the development of scholarship on women composers over the past five decades and the category of woman composer itself The chapters that follow reveal scenes of flourishing

creativity technical innovation and often fleeting recognition challenging long held notions around invisibility and neglect and dismissing clichés about women composers and their work Leading scholars trace shifting ideas about composers and compositional processes contributing to a wider understanding of how composers have functioned in history and making this volume essential reading for all students of musical history In an epilogue three contemporary composers reflect on their careers and identities

An Audience of Artists Catherine Craft, 2012-05-30 An Audience of Artists turns this time line for the postwar New York art world on its head presenting a new pedigree for these artistic movements Drawing on an array of previously unpublished material Catherine Craft reveals that Neo Dada far from being a reaction to Abstract Expressionism actually originated at the heart of that movement's concerns about viewers originality and artists debts to the past and one another Furthermore she argues the original Dada movement was not incompatible with Abstract Expressionism In fact Dada provided a vital historical reference for artists and critics seeking to come to terms with the radical departure from tradition that Abstract Expressionism seemed to represent Tracing the activities of artists such as Robert Motherwell Barnett Newman and Jackson Pollock alongside Marcel Duchamp's renewed embrace of Dada in the late 1940s Craft explores the challenges facing artists trying to work in the wake of a destructive world war and the paintings objects writings and installations that resulted from their efforts

Jacket Native Moderns Bill Anthes, 2006-11-03 This lavishly illustrated art history situates the work of pioneering mid twentieth century Native American artists within the broader canon of American modernism

The Selected Writings of Leigh Hunt Robert Morrison, 2022-01-18 This edition makes available in a single edition all of Hunt's major works fully annotated and with a consolidated index The set will include all of Hunt's poetry and an extensive selection of his periodical essays

Language to Cover a Page Vito Acconci, 2006 Poems and other texts from the 1960s by a pioneering conceptual artist that show a continuity with his subsequent work in performance and video art Pioneering conceptual artist Vito Acconci began his career as a poet In the 1960s before beginning his work in performance and video art Acconci studied at the Iowa Writers Workshop and published poems in journals and chapbooks Almost all of this work remains unknown much of it appeared in the self produced magazines of the Lower East Side's mimeo revolution and many other pieces were never published Language to Cover a Page collects these writings for the first time and not only shows Acconci to be an important experimental writer of the period but demonstrates the continuity of his early writing with his later work in film video and performance Language to Cover a Page documents a key moment in the unprecedented intersection of artists and poets in the late 1960s as seen in the Dwan Gallery's series of Language shows 1967 1970 and in Acconci's own journal 0 to 9 Indeed as Acconci moved from the poetry scene to the art world his poetry became increasingly performative while his artwork was often structured and motivated by linguistic play Acconci's early writing recalls the work of Samuel Beckett the deadpan voice of the nouveau roman and the jump cuts and fraught permutations of the nouvelle vague Poems in Language to Cover a Page explore the materiality of language language as matter and not ideas as Robert

Smithson put it the physical space of the page and the physicality of source texts phonebooks thesauruses dictionaries Other poems take the space of the page as an analogue to performance space or implicate the poem in a network of activity as in his Dial a Poem pieces Readers will find Acconci's inventive and accomplished poetry as edgy and provocative as anything published today Conceptual Revolutions in Twentieth-Century Art David W. Galenson, 2009-09-28 Galenson combines social scientific methods with qualitative analysis to produce a new interpretation of modern art **Lincoln's Selected Writings (International Student Edition) (Norton Critical Editions)** Abraham Lincoln, 2016-04-04 Bancroft Prize winning scholar David S Reynolds edits and introduces a broad selection of Abraham Lincoln's writings from his earliest days through his last Lincoln's Selected Writings includes a rich selection of his public and private letters speeches eulogies proposals debate transcriptions addresses including the First and Second Inaugurals and more The texts are accompanied by explanatory annotations a detailed preface a note on the texts and a list of abbreviations Lincoln's writings are followed by contemporary responses to him in poems songs and articles representations of Lincoln in modern imaginative and nonfiction writing and selections from recent cross disciplinary studies of Lincoln including discussions of his literary techniques and oratorical style as well as examinations of his political evolution in new cultural and social contexts Among the many contributors are Horace Greeley Jesse Hutchinson Nathaniel Hawthorne Karl Marx Ralph Waldo Emerson Harriet Beecher Stowe Victor Hugo and Walt Whitman Modern Views presents sixteen major interpretations of Lincoln's life work and legacy carefully chosen to promote discussion The contributors are Carl Sandburg Allen C Guelzo James Oakes Gillian Silverman Richard N Current Harold Holzer Sean Wilentz Eric Foner Manisha Sinha Robert A Ferguson Gabor Boritt James McPherson Stephen Cushman Faith Barrett David S Reynolds and Richard Carwardine and Jay Sexton A chronology selected bibliography and index are also included Historic Avant-Garde Work on Paper Sascha Bru, 2024-03-13 This book examines the many functions of paper in the fine art and aesthetics of the early twentieth century modernist or historic avant garde Expressionism Cubism Futurism Dadaism Surrealism Constructivism and many more With its many collages and photomontages the historic avant garde is generally considered to have transformed paper from a mere support into an artistic medium and to have assisted in art on paper gaining a firm autonomy Bringing together an international team of scholars this book shows that the story of paper in the avant garde has thereby hardly been told The first section looks at a selection of canonized individual avant gardists work on paper to demonstrate that the material and formal analysis of paper in the avant garde's artistic production still holds much in store In the second section chapters zoom in on forms and formats of collective artistic production that deployed paper to move around reproductions of fine art works to facilitate the dialogue between avant gardists to better promote their work among patrons and to make their work available to a wider audience Chapters in the third section lay bare how certain groups within the avant garde began to massively create monochrome works because these could be easily reproduced when transferred to or reproduced as linocuts In the last section of the book

chapters explore how the avant garde's attentiveness to paper almost always also implied a critique of the ways in which paper and all that it stood for was treated and labored in European culture and society more broadly. The book will be of interest to scholars working in art history, modernism and design. **The Retrieval of the Beautiful** Galen A. Johnson, 2010. In this elegant new study, Galen Johnson retrieves the concept of the beautiful through the framework of Merleau-Ponty's aesthetics. Although Merleau-Ponty seldom spoke directly of beauty, his philosophy is essentially about the beautiful. In Johnson's formulation, the ontology of Flesh as element and the ontology of the Beautiful as elemental are folded together. For Desire, Love and Beauty are part of the fabric of the world's element, Flesh itself, the term at which Merleau-Ponty arrived to replace Substance, Matter or Life as the name of Being. Merleau-Ponty's Eye and Mind is at the core of the book, so Johnson engages as Merleau-Ponty did the writings and visual work of Paul Cézanne, Auguste Rodin and Paul Klee, as well as Rilke's commentary on Cézanne and Rodin. From these widely varying aesthetics emerge the fundamental themes of the retrieval of the beautiful: desire, repetition, difference, rhythm and the sublime. The third part of Johnson's book takes each of these up in turn, bringing Merleau-Ponty's aesthetic thinking into dialogue with classical philosophy as well as Sartre, Heidegger, Nietzsche and Deleuze. Johnson concludes his final chapter with a direct dialogue with Kant and Merleau-Ponty and also Lyotard on the subject of the beautiful and the sublime. As we experience with Rodin's Balzac, beauty and the sublime blend into one another when the beautiful grows powerful, majestic, mysterious and transcendent. *Art and knowledge after 1900* James Fox, Vid Simoniti, 2023-12-12. This ground-breaking new history of modern art explores the relationship between art and knowledge from the beginning of the twentieth century to the present day. Each chapter examines artistic responses to a particular discipline of knowledge, from quantum theory and theosophy to cybernetics and ethnic futurisms. The authors argue that art's incursion into other intellectual disciplines is a defining characteristic of both modernism and postmodernism. Throughout the volume, a series of larger questions is posed: is art a source of knowledge? If so, what kind of knowledge? And ultimately, can it contribute to our understanding of the world in ways that thinkers from other fields should take seriously. **Doubt** Richard Shiff, 2012-04-23. In an age where art history's questions are now expected to receive answers, Richard Shiff presents a challenging alternative. In this essential new addition to James Elkins's series *Theories of Modernism and Postmodernism in the Visual Arts*, Richard Shiff embraces doubt as a critical tool and asks how particular histories of art have come to be. Shiff's turn to doubt is not a retreat to relativism but rather an insistence on clear thinking about art. In particular, Shiff takes issue with the style of self-referential art writing seemingly licensed by Roland Barthes. With an introduction by Rosie Bennett, *Doubt* is a study of the tension between practicing art and practicing criticism. **Cultural Theory in the Films of Alfred Hitchcock** Gary McCarron, 2023-07-11. This book is neither biography nor a conventional film critique. Rather, the text explores aspects of Hitchcock's work in relation to theories drawn from the social sciences and philosophy. The various chapters focus not on specific films but on broader ideas central to Hitchcock's work.

There is for instance a chapter on his idea of the MacGuffin in which I use Ernesto Laclau's theories of equivalent substitution to explain how the MacGuffin functions in Hitchcock's works. There is also a chapter on his notion of pure cinema which moves from the idea of purity as an anthropological concept to consider purity in relation to current debates regarding so-called hybrid media and Hitchcock's relevance to these issues in respect of his dissatisfaction with the advent of sound to the cinema world. Broadly speaking the book uses Hitchcock's films to illustrate ideas in the social sciences and philosophy and uses those same ideas to illustrate aspects of Hitchcock's films.

The Cambridge Companion to Serialism Martin Iddon, 2023-02-16 An authoritative guide to the multi-faceted compositional approach that underpinned twentieth-century art music from Schoenberg to Babbitt and beyond

Peace and Conflict Studies Anindya Jyoti Majumdar, Shibashis Chatterjee, 2020-08-09 This volume explores how we theorize, politicize and practice peace and conflict discourses in the social sciences. As concepts, peace and conflict are intricately interwoven into a web of complementary discourses where states and other actors are able to negotiate, deliberate and arbitrate their differences short of the overt and covert use of physical violence. The essays in this volume reflect this eclecticism; they reflect on concerns of contemporary conflicts in world politics, the dissection of the ideas of peace and power, the way peace studies join with global agencies, peace and conflict in connection to geopolitics and identity, the domestic basis of conflict in India and the South Asian theatre including class, social cleavages and gender. Further, they also process elements like globalization, media communication and films that help us engage with the popular tropes and discursive construction of the reality that play critical roles in how peace and violence are articulated and acted upon by the elites and the masses in societies. This volume will be of great interest to scholars and researchers of political science, international relations theory, peace and conflict studies, public policy and area studies. It will also be a key resource for bureaucrats, policy makers, think tanks and practitioners working in the field of international relations.

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