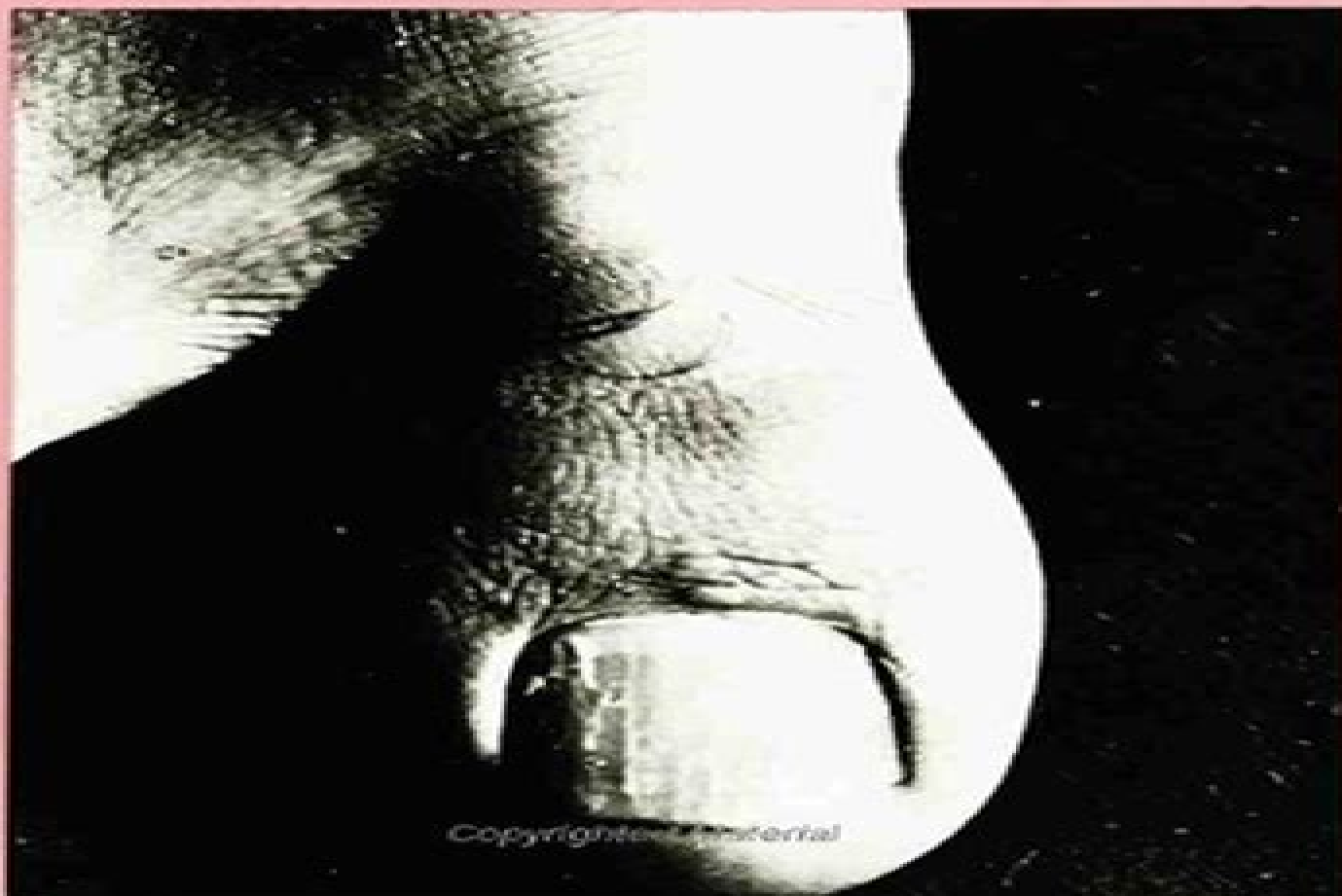


# The Originality of the Avant-Garde and Other Modernist Myths

Rosalind E. Krauss



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# Originality Of Avant Garde Other Modernist Myths

**Michele White**



## **Originality Of Avant Garde 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

*Anyone Can Do It: Empowerment, Tradition and the Punk Underground* Pete Dale, 2016-04-15 For more than three decades a punk underground has repeatedly insisted that anyone can do it This underground punk movement has evolved via several micro traditions each offering distinct and novel presentations of what punk is isn't or should be Underlying all these punk micro traditions is a politics of empowerment that claims to be anarchistic in character in the sense that it is contingent upon a spontaneous will to liberty anyone can do it in theory How valid though is punk's faith in anarchistic empowerment Exploring theories from Derrida and Marx *Anyone Can Do It Empowerment Tradition and the Punk Underground* examines the cultural history and politics of punk In its political resistance punk bears an ideological relationship to the folk movement but punk's faith in novelty and spontaneous liberty distinguish it from folk where punk's traditions from the 1970s onwards have tended to search for an anarchistic new sense folk singers have more often been socialist Marxist traditionalists especially during the 1950s and 60s Detailed case studies show the continuities and differences between four micro traditions of punk anarcho punk cutie C86 riot grrrl and math rock thus surveying UK and US punk related scenes of the 1980s 1990s and beyond

**Modernism and the Mediterranean** Jan K. 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

**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

Oral History in the Visual Arts Linda Sandino, Matthew Partington, 2013-04-25 The first book to explore the theory and practice of oral history as a methodology across a wide range of fields including art design fashion textiles museum studies history and craft

**Contemporary Art and Classical Myth** Isabelle Loring Wallace, Jennie Hirsh, 2011 Contemporary art is deeply engaged with the subject of classical myth Yet within the literature on contemporary art little has been said about this provocative relationship Composed of fifteen original essays Contemporary Art and Classical Myth addresses this scholarly gap exploring and in large part establishing the multifaceted intersection of contemporary art and classical myth

*Perception and Agency in Shared Spaces of Contemporary Art* Cristina Albu, Dawna Schuld, 2017-12-15 This book examines the interconnections between art phenomenology and cognitive studies Contributors question the binary oppositions generally drawn between visibility and agency sensing and thinking phenomenal art and politics phenomenology and structuralism and subjective involvement and social belonging Instead they foreground the many ways that artists ask us to consider how we sense think and act in relation to a work of art

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

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*Copyright and Piracy* Lionel Bently, Jennifer Davis, Jane C. Ginsburg, 2010-10-28 An understanding of the changing nature of the law and practice of copyright infringement is a task too big for lawyers alone it requires additional inputs from economists historians technologists sociologists cultural theorists and criminologists Where is the boundary to be drawn between illegal imitation and legal inspiration Would the answer be different for creators artists and experts from different disciplines or fields How have concepts of copyright infringement altered over time and how do such changes relate if at all to the cultural norms operating amongst creators in different fields With such an approach one might perhaps begin to address the vital and overarching question of whether strong copyright laws rigorously enforced

impede rather than promote creativity And what can be done to avoid any such adverse consequences while maintaining the effectiveness of copyright as an incentive mechanism for those who need it *To the Collector Belong the Spoils* Annie Pfeifer, 2023-02-15 *To the Collector Belong the Spoils* rethinks collecting as an artistic revolutionary and appropriative modernist practice which flourishes beyond institutions like museums or archives Through a constellation of three author collectors Henry James Walter Benjamin and Carl Einstein Annie Pfeifer examines the relationship between literary modernism and twentieth century practices of collecting objects From James's paper hoarding to Einstein's mania for African art and Benjamin's obsession with old Russian toys she shows how these authors literary techniques of compiling gleaning and reassembling constitute a modernist style of collecting that reimagines the relationship between author and text source and medium Placing Benjamin and Einstein in surprising conversation with James sharpens the contours of collecting as aesthetic and political praxis underpinned by dangerous passions An apt figure for modernity the collector is caught between preservation and transformation order and chaos the past and the future Positing a shadow history of modernism rooted in collection citation and paraphrase *To the Collector Belong the Spoils* traces the movement's artistic innovation to its preoccupation with appropriating and rewriting the past By despoiling and decontextualizing the work of others these three authors engaged in a form of creative plunder that evokes collecting's long history in the spoils of war and conquest As Pfeifer demonstrates more than an archive or taxonomy modernist collecting practices became a radical creative endeavor the artist as collector the collector as artist

**Experimental** Natalia Cecire, 2019-12-30 A compelling revision of the history of experimental writing from Pound and Stein to Language poetry disclosing its uses and its limits In this bold new study of twentieth century American writing and poetics Natalia Cecire argues that experimental writing should be understood as a historical phenomenon before it is understood as a set of formal phenomena This seems counterintuitive because at its most basic level experimental writing can be thought of as writing which breaks from established forms Touching on figures who are not typically considered experimental such as Stephen Crane Jacob Riis Busby Berkeley Ursula K Le Guin and Gottlob Frege *Experimental* offers a fresh look at authors who are often treated as constituting a center or an origin point of an experimental literary tradition in the United States including Gertrude Stein Ezra Pound William Carlos Williams and Marianne Moore In responding to a crisis of legitimization in the production of knowledge this tradition borrows and transforms the language of the sciences Drawing upon terminology from the history of science Cecire invokes the epistemic virtue which tethers ethical values to the production of knowledge in order to organize diverse turn of the century knowledge practices feeding into experimental writing Using these epistemic virtues as a structuring concept for the book's argument Cecire demonstrates that experimental writing as we now understand it does not do experiments as in follow a method but rather performs epistemic virtues Experimental texts embody the epistemic virtues of flash objectivity precision and contact associated respectively with population sciences neuroanatomy natural history and toolmaking and anthropology Yet which

virtues take precedence may vary widely as may the literary forms through which they manifest Bringing it up to the 1980s Cecire reveals the American experimental literary tradition as a concerted and largely successful rewriting of twentieth century literary history She shows how the Language poets a group of primarily white experimental writers restored to the canon what they saw as modernism's true legacy whose stakes were simultaneously political and epistemological it produced a poet who was an intellectual and a text that was experimental

**School of Architecture(s) - New Frontiers of Architectural Education** Michela Barosio, Elena Vigliocco, Santiago Gomes, 2024-10-10 This open access book gathers the latest advances and innovations in the field of architectural education as presented at the 2023 annual conference of the European Association for Architectural Education EAAE AC School of Architecture's held in Turin Italy on August 30 September 1 2023

**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

New Games Pamela M. Lee, 2013-01-25 Pamela M Lee's New Games revisits postmodernism in light of art history's more recent embrace of the contemporary What can the theories and practices associated with postmodernism tell us about the obsession with the contemporary in both the academy and the art world In looking at work by Dara Birnbaum yvind

Fahlström and Richard Serra among others Lee returns to Jean Francois Lyotard's canonical text *The Postmodern Condition* as a means to understand more recent art critical interests in interactivity collectivism and neo liberalism She reads Lyotard's well known treatment of language games relative to the game theory associated with the Cold War and the rise of the information society *New Games* asks readers to think critically about our recent past and the embattled state of our contemporary preoccupations With a critical introduction by Johanna Burton *New Games* is the fourth and penultimate volume in Routledge's series of short books on the theories of modernism by leading art historians on twentieth century art and art criticism

**The Body and the Screen** Michele White, 2006 White shows that despite the onscreen promise of empowerment and coherence through depictions of materiality that structure the experience fragmentation and confusion are constant aspects of Internet spectatorship

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**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

## Decoding **Originality Of Avant Garde Other Modernist Myths**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Originality Of Avant Garde Other Modernist Myths**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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### **Table of Contents Originality Of Avant Garde Other Modernist Myths**

1. Understanding the eBook Originality Of Avant Garde Other Modernist Myths
  - The Rise of Digital Reading Originality Of Avant Garde Other Modernist Myths
  - Advantages of eBooks Over Traditional Books
2. Identifying Originality Of Avant Garde Other Modernist Myths
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Originality Of Avant Garde Other Modernist Myths
  - User-Friendly Interface
4. Exploring eBook Recommendations from Originality Of Avant Garde Other Modernist Myths
  - Personalized Recommendations
  - Originality Of Avant Garde Other Modernist Myths User Reviews and Ratings



- Originality Of Avant Garde Other Modernist Myths and Bestseller Lists
- 5. Accessing Originality Of Avant Garde Other Modernist Myths Free and Paid eBooks
  - Originality Of Avant Garde Other Modernist Myths Public Domain eBooks
  - Originality Of Avant Garde Other Modernist Myths eBook Subscription Services
  - Originality Of Avant Garde Other Modernist Myths Budget-Friendly Options
- 6. Navigating Originality Of Avant Garde Other Modernist Myths eBook Formats
  - ePub, PDF, MOBI, and More
  - Originality Of Avant Garde Other Modernist Myths Compatibility with Devices
  - Originality Of Avant Garde Other Modernist Myths Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Originality Of Avant Garde Other Modernist Myths
  - Highlighting and Note-Taking Originality Of Avant Garde Other Modernist Myths
  - Interactive Elements Originality Of Avant Garde Other Modernist Myths
- 8. Staying Engaged with Originality Of Avant Garde Other Modernist Myths
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Originality Of Avant Garde Other Modernist Myths
- 9. Balancing eBooks and Physical Books Originality Of Avant Garde Other Modernist Myths
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Originality Of Avant Garde Other Modernist Myths
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Originality Of Avant Garde Other Modernist Myths
  - Setting Reading Goals Originality Of Avant Garde Other Modernist Myths
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Originality Of Avant Garde Other Modernist Myths
  - Fact-Checking eBook Content of Originality Of Avant Garde Other Modernist Myths
  - Distinguishing Credible Sources

13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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