[Michael Asher](#)

Brandon LaBelle

Michael Asher:

   Michael Asher Jennifer King,2016-01-29 Essays and criticism that span Michael Asher s career documenting site specific installations and institutional interventions During a career that spanned more than forty years from the late 1960s until his death in 2012 Michael Asher created site specific installations and institutional interventions that examined the conditions of art s production display and reception At the Art Institute of Chicago for example he famously relocated a bronze replica of an eighteenth century sculpture of George Washington from the museum s entrance to an interior gallery thereby highlighting the disjunction between the statue s symbolic function as a public monument and its aesthetic origins as an artwork Today Asher is celebrated as one of the forerunners of institutional critique Yet because of Asher s situation based method of working and his resistance to making objects that could circulate in the art market few of his works survive in physical form What does survive is writing by scholars and critics about his diverse practice The essays in this volume document projects that range from Asher s environmental works and museum displacements to his research based presentations and reflections on urban space Contributors Michael Asher Sandy Ballatore Benjamin H D Buchloh Jennifer King Miwon Kwon Barbara Munger Stephan Pascher Birgit Pelzer Anne Rorimer Allan Sekula   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   Michael Asher Michael Asher,2021-02-15   Focus Michael Asher,2005   *Michael Asher* Anne Rorimer,2012-10-05 An examination of a major 1992 installation by a pioneer of site specific experimentation Michael Asher born in 1943 one of the foremost installation artists of the Conceptual art period is a founder of site specific practice

Considered a progenitor of institutional critique he spearheaded the creation of artworks imbued with a self conscious awareness of their dependence on the conditions of their exhibition context In the work Kunsthalle Bern 1992 Asher removed the radiators from all the museum s exhibition spaces and reassembled them in its entryway gallery Metal pipes connected the relocated radiators to their original sockets these tubular conduits coursing in linear fashion along the Kunsthalle s walls kept the steam heat flowing and endowed the installation with directional lines of force This displacement of givens offers a perfect example of site specific practice one that took the gallery space and the institution itself as its subject In this detailed examination of Kunsthalle Bern 1992 Anne Rorimer considers the work in the context of Asher s ongoing desire to fuse art with the material economic and social conditions of institutional presentation Rorimer analyzes Kunsthalle Bern 1992 in relation to the earlier innovations of such minimalist artists as Donald Judd Carl Andre Robert Morris Sol LeWitt Bruce Nauman and Dan Flavin as well as to such conceptualist contemporaries as Daniel Buren Dan Graham and Maria Nordman She also considers the installation in the context of other works by Asher that have used non art functional elements including walls or that have investigated museological issues   **Michael Asher** Michael Asher,1988   **Michael Asher** Michael Asher,1988   **Michael Asher [Projet** ,1991   **Michael Asher - Birthdate 6** Michael Asher,1970   **Michael Asher** ,   **Michael Asher** Michael Asher,2008   *Michael Asher* Michael Asher,Daniel Buren,Museum Haus Esters,Museum Haus Lange,1982   Situation Aesthetics Kirsi Peltomaki,2014-02-14 The first book length study of this influential artist s work focusing on the participatory role of the human subject rather than the art object Michael Asher doesn t make typical installations Instead he extracts his art from the institutions in which it is shown culling it from collections histories or museums own walls Since the late 1960s Asher has been creating situations that have not only taught us about the conditions and contexts of contemporary art but have worked to define it In Situation Aesthetics Kirsi Peltom ki examines Asher s practice by analyzing the social situations that the artist constructs in his work for viewers participants and institutional representatives including gallery directors curators and other museum staff members Drawing on art criticism the reports of viewers and participants in Asher s projects and the artist s own archives Peltom ki offers a comprehensive account of Asher s work over the past four decades Because of the intensely site specific nature of this work as well as the artist s refusal to reconstruct past works or mount retrospectives many of the projects Peltom ki discusses are described here for the first time By emphasizing the social and psychological sites of art rather than the production of autonomous art objects Peltom ki argues Asher constructs experientially complex situations that profoundly affect those who encounter them bringing about both personal and institutional transformation   *Michael Asher* Anne Rorimer,Art Institute of Chicago (Chicago),2006   *Conceptualism and Materiality* Christian Berger,2019-07-08 Conceptualism and Materiality Matters of Art and Politics underscores the significance of materials and materiality within Conceptual art and conceptualism more broadly It challenges the notion of conceptualism as an idea centered anti materialist enterprise and highlights the political

implications thereof The essays focus on the importance of material considerations for artists working during the 1960s and 1970s in different parts of the world In reconsidering conceptualism s neglected material aspects the authors reveal the rich range of artistic inquiries into theoretical and political notions of matter and material Their studies revise and diversify the account of this important chapter in the history of twentieth century art a reassessment that carries wider implications for the study of art and materiality in general   Michael Asher Michael Asher,Ulrich Loock,Kunsthalle Bern,1995   **Michael Asher** Michael Asher,University of California, Berkeley. University Art Museum,1983   **Michael Asher** Stedelijk Van Abbemuseum (Eindhoven),1980   Background Noise Brandon LaBelle,2006-01-01 The rise of a prominent auditory culture reveals the degree to which sound art is lending definition to the 21st Century And yet sound art still lacks related literature to compliment and expand the realm of practice Background Noise sets out an historical overview while at the same time shaping that history according to what sound art reveals the dynamics of art to operate spatially through media of reproduction and broadcast and in relation to the intensities of communication and its contextual framework   **Beyond Objecthood** James Voorhies,2017-02-24 The rise of the exhibition as critical form and artistic medium from Robert Smithson s antimodernist non sites in 1968 to today s institutional gravitation toward the participatory In 1968 Robert Smithson reacted to Michael Fried s influential essay Art and Objecthood with a series of works called non sites While Fried described the spectator s connection with a work of art as a momentary visual engagement Smithson s non sites asked spectators to do something more to take time looking walking seeing reading and thinking about the combination of objects images and texts installed in a gallery In Beyond Objecthood James Voorhies traces a genealogy of spectatorship through the rise of the exhibition as a critical form and artistic medium Artists like Smithson Group Material and Michael Asher sought to reconfigure and expand the exhibition and the museum into something more active open and democratic by inviting spectators into new and unexpected encounters with works of art and institutions This practice was sharply critical of the ingrained characteristics long associated with art institutions and conventional exhibition making and yet Voorhies finds over time the critique has been diluted by efforts of the very institutions that now gravitate to the participatory Beyond Objecthood focuses on innovative figures artworks and institutions that pioneered the exhibition as a critical form tracing its evolution through the activities of curator Harald Szeemann relational art and New Institutionalism Voorhies examines recent artistic and curatorial work by Liam Gillick Thomas Hirschhorn Carsten H ller Maria Lind Apolonija u ter i and others at such institutions as Documenta e flux Manifesta and Office for Contemporary Art Norway and he considers the continued potential of the exhibition as a critical form in a time when the differences between art and entertainment increasingly blur

Michael Asher Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has be apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Michael Asher**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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