

OCTOBER

The Second Decade, 1986–1996



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October The Second Decade 1986 1996 October Bks

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October The Second Decade 1986 1996 October Bks:

October, 1997 *Decoys and Disruptions* Martha Rosler, 2006-02-17 The first comprehensive collection of writings by Martha Rosler considers the intersection of art and politics the operation of art systems feminist art practices and the media *Decoys and Disruptions* is the first comprehensive collection of writings by American artist and critic Martha Rosler Best known for her videos and photography Rosler has also been an original and influential cultural critic and theorist for over twenty five years The writings collected here address such key topics as documentary photography feminist art video government patronage of the arts censorship and the future of digitally based photographic media Taken together these thirteen essays not only show Rosler's importance as a critic but also offer an essential resource for readers interested in the issues confronting contemporary art The essays in this collection illustrate Rosler's ongoing investigation into means of exposing truth and provoking change providing a retrospective of characteristic issues in her work Mixing analysis and wit Rosler challenges many of the fundamental precepts of contemporary art practice Her influential essay *In around and afterthoughts on documentary photography* almost single handedly dismantled the myth of liberal documentary photography when it appeared Many of the essays in this volume have had a similarly wide ranging influence others are published here for the first time Illustrating the essays are 81 images by Rosler and other artists and photographers *Infinite Regress* David Joselit, 2001-02-23 In *Infinite Regress* David Joselit considers the plurality of identities and practices within Duchamp's life and art between 1910 and 1941 conducting a synthetic reading of his early and middle career There is not one Marcel Duchamp but several Within his oeuvre Duchamp practiced a variety of modernist idioms and invented an array of contradictory personas artist and art dealer conceptualist and craftsman chess champion and dreamer dandy and recluse In *Infinite Regress* David Joselit considers the plurality of identities and practices within Duchamp's life and art between 1910 and 1941 conducting a synthetic reading of his early and middle career Taking into account underacknowledged works and focusing on the conjunction of the machine and the commodity in Duchamp's art Joselit notes a consistent opposition between the material world and various forms of measurement inscription and quantification Challenging conventional accounts he describes the readymade strategy not merely as a rejection of painting but as a means of producing new models of the modern self **The Barbarian Invasions** Eric Michaud, 2019-12-10 How the history of art begins with the myth of the barbarian invasion the romantic fragmentation of classical eternity The history of art argues Eric Michaud begins with the romantic myth of the barbarian invasions Viewed from the nineteenth century the Germanic led invasions of the Roman Empire in the fifth century became the gateway to modernity seen not as a catastrophe but as a release from a period of stagnation renewing Roman culture with fresh northern blood and with new art that was anti Roman and anticlassical Artifacts of art from then on would be considered as the natural product of races and peoples rather than the creation of individuals The myth of the barbarian invasions achieved the fragmentation of classical eternity This narrative Michaud

explains inseparable from the formation of nation states and the rise of nationalism in Europe was based on the dual premise of the homogeneity and continuity of peoples. Local and historical particularities became weapons aimed at classicism and universalism. The history of art linked its objects with racial groups, denouncing or praising certain qualities as Latin or Germanic. Thus, the predominance of linear elements was thought to betray a southern origin and the painterly a Germanic or northern source. Even today, Michaud points out, it is said that art best embodies the genius of peoples. In the globalized contemporary art market, the ethnic provenance of works categorized for example as African American, Latino, or Native American creates added value. The market displays the same competition among races that was present at the foundation of art history as a discipline.

A Cultural History of Hair in the Modern Age Geraldine Biddle-Perry, 2020-12-10. Over the last century, there has been a revolution in self-presentation and social attitudes towards hair. Developments in mass manufacturing, advances in chemical science, and new understandings of bodies and minds have been embraced by new kinds of hairdressers and their clientele, and embodied in styles that reflect shifting ideals of what it is to be and to look modern. The emergence of the ladies' hairdressing salon, the rise of the celebrity stylist, the impact of Hollywood, an expanding mass media, and a new synergy between fashions in clothing and hairstyles have rippled out globally. Fashions in hair styles and their representation have taken on new meanings as a way of resisting dominant social structures, experimenting with social taboos, and expressing a modern sense of self. From the 1920s bob to the punk cut, hair has continued to be deeply involved in society's larger issues. Drawing on a wealth of visual, textual, and object sources and illustrated with 75 images, *A Cultural History of Hair in the Modern Age* presents essays that explore how politics, science, religion, fashion, beauty, the visual arts, and popular culture have reshaped modern hair and its significance as an agent of social change.

On the Wings of Hypothesis Annette Michelson, 2020-10-13. Annette Michelson's erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov, collected for the first time. This posthumous volume gathers Annette Michelson's erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov, giving readers the opportunity to track her sustained investigations into their work. Michelson introduced American audiences to Soviet cinema in the early 1970s, extending the interpretive paradigm she had used for American filmmakers of the mid-twentieth century, in which she emphasized phenomenological readings of their work to films and writings by Eisenstein and Vertov. Over four decades, Michelson returned again and again to what she calls following Eisenstein, intellectual cinema: the deliberate attempt to create philosophically informed analogues for consciousness. The volume includes Michelson's major essays on Eisenstein's unrealized attempts to make movies of both Marx's *Capital* and Joyce's *Ulysses*, as well as her authoritative discussion of Vertov's 1929 masterpiece *The Man with a Movie Camera*. Together, the texts demonstrate Michelson's pervasive influence as a writer and thinker, and her role in the establishment of cinema studies as an academic field. This collection makes these canonical texts available for a new generation of film scholars.

Critical Laboratory Thomas Hirschhorn, 2013-07-19.

Writings by Thomas Hirschhorn collected for the first time trace the development of the artist's ideas and artistic strategies. For the artist Thomas Hirschhorn, writing is a crucial tool at every stage of his artistic practice. From the first sketch of an idea to appeals to potential collaborators, from detailed documentation of projects to post-disassembly analysis, Hirschhorn's writings mark the trajectories of his work. This volume collects Hirschhorn's widely scattered texts, presenting many in English for the first time. In these writings, Hirschhorn discusses the full range of his art, from works on paper to the massive Presence and Production projects in public spaces. Statements and Letters address broad themes of aesthetic philosophy, politics, and art historical commitments. Projects consider specific artworks or exhibitions. Interviews capture the artist in dialogue with Benjamin Buchloh, Jacques Rancière, and others. Throughout, certain continuities emerge: Hirschhorn's commitment to quotidian materials, the centrality of political and economic thinking in his work, and his commitment to art in the public sphere. Taken together, the texts serve to trace the artist's ideas and artistic strategies over the past two decades.

Critical Laboratory also reproduces in color 33 *Ausstellungen im öffentlichen Raum* 1998-1989, an out-of-print catalog of Hirschhorn's earliest works in public space. *Leave Any Information at the Signal* Ed. Ruscha, 2004-02-27. An anthology of writings, interviews, and images by artist Ed Ruscha. Ed Ruscha is among the most innovative artists of the last forty years. He is also one of the first Americans to introduce a critique of popular culture and an examination of language into the visual arts. Although he first made his reputation as a painter, Ruscha is also celebrated for his drawings made both with conventional materials and with food, blood, gunpowder, and shellac, prints, films, photographs, and books. He is often associated with Los Angeles as a Pop and Conceptualist hub, but tends to regard such labels with a satirical, if not jaundiced eye. Indeed, his work is characterized by the tensions between high and low, solemn and irreverent, and serious and nonsensical, and it draws on popular culture as well as Western art traditions. *Leave Any Information at the Signal* not only documents the work of this influential artist as he rose to prominence but also contains his writings and commentaries on other artistic developments of the period. The book is divided into three parts, each of which is arranged chronologically. Part one contains statements, letters, and other writings. Part two consists of more than fifty interviews, some of which have never before been published or translated into English. Part three contains sketchbook pages, word groupings, and other notes that chart how Ruscha develops ideas and solves artistic problems. They are published here for the first time. The book also contains more than eighty illustrations selected and arranged by the artist.

Realism after Modernism Devin Fore, 2015-01-30. The paradox at the heart of the return to realism in the interwar years, as seen in work by Moholy-Nagy, Brecht, and others. The human figure made a spectacular return in visual art and literature in the 1920s. Following modernism's withdrawal, nonobjective painting gave way to realistic depictions of the body, and experimental literary techniques were abandoned for novels with powerfully individuated characters. But the celebrated return of the human in the interwar years was not as straightforward as it may seem. In *Realism after Modernism*, Devin Fore challenges the widely accepted view that this period

represented a return to traditional realist representation and its humanist postulates Interwar realism he argues did not reinstate its nineteenth century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche Through close readings of a series of works by German artists and writers of the period Fore investigates five artistic devices that were central to interwar realism He analyzes Bauhaus polymath L szl Moholy Nagy s use of linear perspective three industrial novels riven by the conflict between the temporality of capital and that of labor Brecht s socialist realist plays which explore new dramaturgical principles for depicting a collective subject a memoir by Carl Einstein that oscillates between recollection and self erasure and the idiom of physiognomy in the photomontages of John Heartfield Fore s readings reveal that each of these rehumanized works in fact calls into question the very categories of the human upon which realist figuration is based Paradoxically even as the human seemed to make a triumphal return in the culture of the interwar period the definition of the human and the integrity of the body were becoming more tenuous than ever before Interwar realism did not hearken back to earlier artistic modes but posited new and unfamiliar syntaxes of aesthetic encounter revealing the emergence of a human subject quite unlike anything that had come before

Women Artists at the Millennium Carol Armstrong, Catherine De Zegher, 2011-02-25 Artists art historians and critics look at the legacies of feminism and critical theory in the work of women artists more than thirty years after the beginning of the modern women s movement and Linda Nochlin s landmark essay Why Have There Been No Great Women Artists More than thirty years after the birth of the modern women s movement and the beginnings of feminist art making and art history the time is ripe to examine the legacies of those revolutions In Women Artists at the Millennium artists art historians and critics examine the differences that feminist art practice and critical theory have made in late twentieth century art and the discourses surrounding it In 1971 when Linda Nochlin published her essay Why Have There Been No Great Women Artists in a special issue of Art News there were no women s studies no feminist theory no such thing as feminist art criticism there was instead a focus on the mythic figure of the great male artist through history Since then the woman artist has not simply been assimilated into the canon of greatness but has expanded art making into a multiplicity of practices with new parameters and perspectives In Women Artists at the Millennium artists including Martha Rosler and Yvonne Rainer reflect upon their own varied practices and art historians discuss the innovative work of such figures as Louise Bourgeois Lygia Clark Mona Hatoum and Carrie Mae Weems And Linda Nochlin considers changes since her landmark essay and looks to the future writing We will need all our wit and courage to make sure that women s voices are heard their work seen and written about Artist Pages By Ellen Gallagher Ann Hamilton Mary Kelly Yvonne Rainer Martha Rosler Contributing Writers Emily Apter Carol Armstrong Catherine de Zegher Maria DiBattista Brigid Doherty Briony Fer Tamar Garb Anne Higonnet Ewa Lajer Burcharth Molly Nesbit Mignon Nixon Linda Nochlin Griselda Pollock Abigail Solomon Godeau Lisa Tickner Anne Wagner

Neo-Avantgarde and Culture Industry Benjamin H. D. Buchloh, 2003-02-28 Eighteen essays written by Buchloh over the

last twenty years each looking at a single artist within the framework of specific theoretical and historical questions Some critics view the postwar avant garde as the empty recycling of forms and strategies from the first two decades of the twentieth century Others view it more positively as a new articulation of the specific conditions of cultural production in the postwar period Benjamin Buchloh one of the most insightful art critics and theoreticians of recent decades argues for a dialectical approach to these positions This collection contains eighteen essays written by Buchloh over the last twenty years Each looks at a single artist within the framework of specific theoretical and historical questions The art movements covered include Nouveau Realisme in France Arman Yves Klein Jacques de la Villegle art in postwar Germany Joseph Beuys Sigmar Polke Gerhard Richter American Fluxus and pop art Robert Watts and Andy Warhol minimalism and postminimal art Michael Asher and Richard Serra and European and American conceptual art Daniel Buren Dan Graham Buchloh addresses some artists in terms of their oppositional approaches to language and painting for example Nancy Spero and Lawrence Weiner About others he asks more general questions concerning the development of models of institutional critique Hans Haacke and the theorization of the museum Marcel Broodthaers or he addresses the formation of historical memory in postconceptual art James Coleman One of the book s strengths is its systematic interconnected account of the key issues of American and European artistic practice during two decades of postwar art Another is Buchloh s method which integrates formalist and socio historical approaches specific to each subject

Guy Debord and the Situationist International Tom McDonough, 2004-02-27 Critical texts translations documents and photographs on the work of the Situationist International This volume is a revised and expanded version of a special issue of the journal October Winter 1997 that was devoted to the work of the Situationist International SI The first section of the issue contained previously unpublished critical texts and the second section contained translations of primary texts that had previously been unavailable in English The emphasis was on the SI s profound engagement with the art and cultural politics of their time 1957 1972 with a strong argument for their primarily political and activist stance by two former members of the group T J Clark and Donald Nicholson Smith Guy Debord and the Situationist International supplements both sections It reprints important hard to find essays by Giorgio Agamben Libero Andreotti Jonathan Crary Thomas Y Levin Greil Marcus and Tom McDonough and doubles the number of translations of primary texts which now encompass a broader and more representative range of the SI s writings on culture and language In a field still dominated by hagiography the critical texts were selected for their willingness to confront critically the history and legacy of the SI They examine the group within the broader framework of the historical and neo avant gardes and beyond that the postwar world in general The translations trace the SI s reflections on the legacy of the avant garde in art and architecture particularly on the linguistic and spatial significance of montage aesthetics Many of the translated works are by Guy Debord 1932 1994 the impresario of the SI especially known for his book *The Society of the Spectacle*

Random Order Branden Wayne Joseph, Robert Rauschenberg, 2003 An examination of the artistic development of Robert

Rauschenberg focusing on his relationship with John Cage and his role in the making of the American neo avant garde

Fantastic Reality Mignon Nixon, Louise Bourgeois, 2005 A critical study of Louise Bourgeois's art from the 1940s to the 1980s its departure from surrealism and its dialogue with psychoanalysis **Archives of the Insensible** Allen

Feldman, 2015-12-08 In *Archives of the Insensible* anthropologist Allen Feldman presents a genealogical critique of the sensibilities and insensibilities of contemporary warfare Feldman subjects the law to a strip search interrogating diverse trials and revealing the intersecting forms of bodily and psychic subjugation that they display Throughout ethnographic specificities are treated philosophically and political philosophy is treated ethnographically through deconstructive description Among the cases he examines are the interrogation of Ashraf Salim at the Combatant Status Review Tribunal at Guantanamo the kangaroo court of American soldiers who murdered Gul Mudin an Afghani noncombatant Gerhard Richter's forensic paintings of the disputable suicides of a Red Brigade cell in Stammheim prison Radovan Karadzic's forensic allegations against the corpses attributed to his shelling of a market in Sarajevo the trial of the police officers who beat Rodney G King and the latter's judicial lynching by video montage Jean Luc Godard's film class at Sarajevo where visual facts are indicted for no longer speaking for themselves and Jacques Derrida standing naked before his cat while awaiting apocalyptic judgment Through his analysis of these and several other cases Feldman shows how state power arises ex nihilo in the chasm between violent events themselves and the space where political meaning is made He aims to reverse sovereign logic the whole task of which is to transform what Foucault called the enigmatic dispersion of human events into certified facts on which state violence is grounded In contrast Feldman relies on the disorientation that arises from micrological description as theory in an attempt to retard the hyperaccelerated time of war and media **After Modern Art 1945-2000**

David Hopkins, 2000-09-14 Following a clear timeline the author highlights key movements of modern art giving careful attention to the artists political and cultural worlds Styles include Abstract Expressionism Pop Art Minimalism Conceptualism Postmodernism and performance art 65 color illustrations 65 halftones **Prosthetic Gods** Hal Foster, 2004 How to imagine not only a new art or architecture but a new self or subject equal to them In *Prosthetic Gods* Hal Foster explores this question through the works and writings of such key modernists as Gauguin and Picasso F T Marinetti and Wyndham Lewis Adolf Loos and Max Ernst These diverse figures were all fascinated by fictions of origin either primordial and tribal or futuristic and technological In this way Foster argues two forms came to dominate modernist art above all others the primitive and the machine Foster begins with the primitivist fantasies of Gauguin and Picasso which he examines through the Freudian lens of the primal scene He then turns to the purist obsessions of the Viennese architect Loos who abhorred all things primitive Next Foster considers the technophilic subjects propounded by the futurist Marinetti and the vorticist Lewis These new egos are further contrasted with the bachelor machines proposed by the dadaist Ernst Foster also explores extrapolations from the art of the mentally ill in the aesthetic models of Ernst Paul Klee and Jean Dubuffet as well as

manipulations of the female body in the surrealist photography of Brassai Man Ray and Hans Bellmer Finally he examines the impulse to dissolve the conventions of art altogether in the drip paintings of Jackson Pollock the scatter pieces of Robert Morris and the earthworks of Robert Smithson and traces the evocation of lost objects of desire in sculptural work from Marcel Duchamp and Alberto Giacometti to Robert Gober Although its title is drawn from Freud Prosthetic Gods does not impose psychoanalytic theory on modernist art rather it sets the two into critical relation and scans the greater historical field that they share

Suspensions of Perception Jonathan Crary, 2001-08-24 *Suspensions of Perception* decisively relocates the problem of aesthetic contemplation within a broader collective encounter with the unstable nature of perception in psychology philosophy neurology early cinema and photography *Suspensions of Perception* is a major historical study of human attention and its volatile role in modern Western culture It argues that the ways in which we intently look at or listen to anything result from crucial changes in the nature of perception that can be traced back to the second half of the nineteenth century Focusing on the period from about 1880 to 1905 Jonathan Crary examines the connections between the modernization of subjectivity and the dramatic expansion and industrialization of visual auditory culture At the core of his project is the paradoxical nature of modern attention which was both a fundamental condition of individual freedom creativity and experience and a central element in the efficient functioning of economic and disciplinary institutions as well as the emerging spaces of mass consumption and spectacle Crary approaches these issues through multiple analyses of single works by three key modernist painters Manet Seurat and Cezanne who each engaged in a singular confrontation with the disruptions vacancies and rifts within a perceptual field Each in his own way discovered that sustained attentiveness rather than fixing or securing the world led to perceptual disintegration and loss of presence and each used this discovery as the basis for a reinvention of representational practices *Suspensions of Perception* decisively relocates the problem of aesthetic contemplation within a broader collective encounter with the unstable nature of perception in psychology philosophy neurology early cinema and photography In doing so it provides a historical framework for understanding the current social crisis of attention amid the accelerating metamorphoses of our contemporary technological culture

Looking for Bruce Conner Kevin Hatch, 2016-02-12 A new perspective on the enormously influential but insufficiently understood work of San Francisco based artist Bruce Conner 1933 2008 In a career that spanned five decades most of them spent in San Francisco Bruce Conner 1933 2008 produced a unique body of work that refused to be contained by medium or style Whether making found footage films hallucinatory ink blot graphics enigmatic collages or assemblages from castoffs Conner took up genres as quickly as he abandoned them In this first book length study of Conner s enormously influential but insufficiently understood career Kevin Hatch explores Conner s work as well as his position on the geographical cultural and critical margins Generously illustrated with many color images of Conner s works *Looking for Bruce Conner* proceeds in roughly chronological fashion from Conner s notorious assemblages BLACK DAHLIA and RATBASTARD among them through

his experimental films populated by images from what Conner called the tremendous fantastic movies going in my head from all the scenes I'd seen his little known graphic work and his collage and inkblot drawings *Toward Fewer Images* Philipp Ekardt, 2019-03-26 The first English language monograph devoted to the full oeuvre of Alexander Kluge the prolific German filmmaker television producer digital entrepreneur author thinker and public intellectual Alexander Kluge born 1932 is a German filmmaker author television producer theorist and digital entrepreneur Since 1960 he has made fourteen feature films and twenty short films and has written more than thirty books including three with Marxist philosopher Oskar Negt His television production company has released more than 3 000 features in which Kluge converses with real or fictional experts or creates thematic montages He also maintains a website on which he reassembles segments from his film and television work To call Kluge prolific would be an understatement This is the first English language monograph devoted to the full scope of Kluge's work from his appearance on the cultural scene in the 1960s to his contributions to New German Cinema in the 1970s and early 1980s to his recent collaborations with such artists as Gerhard Richter In *Toward Fewer Images* Philipp Ekardt offers both close analyses of Kluge's individual works and sustained investigations of his overarching and perpetual production Ekardt discusses Kluge's image theory and practice as developed across different media and considers how in relation to this theory Kluge returns to varies expands and modifies the practice of montage including its recent manifestations in digital media noting Kluge's counterintuitive claim that creating montages results in fewer images Kluge's production Ekardt argues allows us to imagine a model of authorship and artistic production that does not rely on an accumulation of individual works over time but rather on a permanent activity of temporalized reworking and redifferentiation

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