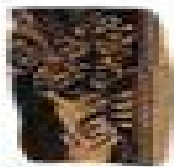


MATT MULICAN



MORE DETAILS FROM AN IMAGINARY UNIVERSE

# **Matt Mullican More Details From An Imaginary Universe**

**Sarah Patricia Evans**



## **Matt Mullican More Details From An Imaginary Universe:**

**Matt Mullican** Allan McCollum, Kathy O'Dell, Stephan Schmidt-Wulffen, Daniel Sherer, 2000 **Matt Mullican** Matt Mullican, 2000 Throughout his three decade career artist Matt Mullican has always been more concerned with what we think we see than with what we see taking as a foundational truth the notion that we understand the world primarily through our imagination Working in various media Mullican s unique artistic vision concerns itself with a universe of simple yet mysteriously resonant graphic symbols Drawing on the language of warning labels and highway signs Mullican has created an unorthodox body of work that occupies a unique place in the world of contemporary art his piece Five Into One 1991 was one of the earliest artistic forays into the medium of virtual reality Details From an Imaginary Universe collects Mullican s videos installations and drawings from 1972 up to the present day providing a comprehensive overview of this artist who has tapped and explored our collective visions of a world that in its very familiarity is utterly alien to us [Matt Mullican, more details from an imaginary universe](#), 2000 **Matt Mullican, Details from an imaginary universe** Matt Mullican, 1999-01-01 *An Introduction to the Making of Western Art* Susan L. Green, 2024-03-29 This book is the first introduction to Western art that not only considers how choice of materials can impact form but also how objects in different media can alter in appearance over time and the role of conservators in the preservation of our cultural heritage The first four chapters cover wall and easel paintings sculpture drawings and prints from the late Middle Ages to the present day They examine with numerous examples how these works have been produced how they might have been transformed and how efforts regarding their preservation can sometimes be misleading or result in controversy The final two chapters look at how photography new techniques and modern materials prompted innovative ways of creating art in the twentieth century and how the rapid expansion of technology in the twenty first century has led to a revolution in how artworks are constructed and seen generating specific challenges for collectors curators and conservators alike This book is primarily directed at undergraduates interested in art history museum studies and conservation but will also be of interest to a more general non specialist audience *The Pictures Generation, 1974-1984* Douglas Eklund, 2009 Image art after Conceptualism CalArts Hallwalls and Artists Space The jump appropriation and its discontents His gesture moved us to tears pictures art in a reinvigorated market *DC: Matt Mullican* Matt Mullican, 2005 Matt Mullican has been performing and creating under hypnosis since the 1970s accessing his titular alter ego that person in a trance state and collaborating with him in work that has been called controlled schizophrenia Ergo the 80 bed sheet panels documented here are credited to that person an interesting artist in his own right **Matt Mullican, World Frame** Matt Mullican, 1993 [Creating the Future](#) Michael Fallon, 2017-05-30 Conceived as a challenge to long standing conventional wisdom Creating the Future is a work of social history cultural criticism that examines the premise that the progress of art in Los Angeles ceased during the 1970s after the decline of the Ferus Gallery the scattering of its stable of artists Robert Irwin Ed Kienholz Ed Moses Ed Rusha and others and

the economic struggles throughout the decade and didn't resume until sometime around 1984 when Mark Tansey, Alison Saar, Judy Fiskin, Carrie Mae Weems, David Salle, Manuel Ocampo among others became stars in an exploding art market. However, this is far from the reality of the L.A. art scene in the 1970s. The passing of those fashionable 1960s era icons in fact allowed the development of a chaotic array of outlandish and independent voices, marginalized communities and energetic, sometimes bizarre visions that thrived during the stagnant 1970s. Fallon's narrative describes and celebrates through twelve thematically arranged chapters the wide range of intriguing artists and the world not just the objects they created. He reveals the deeper, more culturally dynamic truth about a significant moment in American art history, presenting an alternative story of stubborn creativity in the face of widespread ignorance and misapprehension among the art cognoscenti who dismissed the 1970s in Los Angeles as a time of dissipation and decline. Coming into being right before their eyes was an ardent local feminist art movement which had lasting influence on the direction of art across the nation, an emerging Chicano Art movement spreading Chicano murals across Los Angeles and to other major cities, a new and more modern vision for the role and look of public art, a slow consolidation of local street sensibilities, car fetishism, gang and punk aesthetics into the earliest version of what would later become the Lowbrow art movement, the subversive co-opting in full view of Pop Art of the values, aesthetics and imagery of Tinseltown by a number of young and innovative local artists who would go on to greater national renown, and a number of independent voices who, lacking the support structures of an art movement or artist cohort, pursued their brilliant artistic visions in near isolation. Despite the lack of attention, these artists would later reemerge as visionary signposts to many later trends in art. Their work would prove more interesting, more lastingly influential and vastly more important than ever imagined or expected by those who saw it or even by those who created it in 1970s Los Angeles.

**Creating the Future** is a visionary work that seeks to recapture this important decade and its influence on today's generation of artists.

**Contemporary artists and archives** Sylvie Mokhtari, 2004. Reflexion sur l'utilisation de l'archive en tant qu'objet esthétique image ou poétique par les artistes pour créer leur œuvres et analyse de ce que cette relation produit ou implique. Ces contributions concluent le projet Vektor archives européennes de l'art contemporain soutenu par l'Union européenne dans le cadre du programme Culture 2000. Avec les cahiers des artistes en fin d'ouvrage.

**That Person's Workbook** Matt Mullican, 2007. That Person's Work has developed out of Matt Mullican's hypnosis performances and photography, drawing and object making that he has created during a trance state. This is an idea book made by that person and contains over 700 pages of drawings and collages. It also contains an interview between Matt Mullican and a practitioner of hypnosis.

**Frieze Art Fair Yearbook**, 2007

**Ecstasy** Carolyn Christov-Bakargiev, 2005. Published to accompany the exhibition held at Museum of Contemporary Art, Los Angeles, 9 October 2005–20 February 2006.

**The Object Sculpture** Penelope Curtis, Tobias Rehberger, Joëlle Tuerlinckx, Keith Wilson, Henry Moore Institute (Leeds, England), 2002

Georg Kargl Galerie Georg Kargl, 2006. Georg Kargl founded the respected Galerie Metropol in Vienna in 1978 and in 1998 he opened

Kargl Fine Arts now called BOX This history of Kargl's visionary take on contemporary art over the years includes John Baldessari Dan Flavin Christopher Williams Collier Schorr Raymond Pettibon and John Waters to name just a few

**Artforum International**, 2000      **Situating Cindy Sherman** Sarah Patricia Evans, 2004      **Subréel** Jan Winkelmann, François Piron, Nathalie Ergino, Musées de Marseille. MAC, galeries contemporaines, 2002      **Michael Landy H2NY** Michael Landy, 2007 This work includes an essay by Barry Schwabsky and text by Calvin Tomkins On 17 March 1960 Jean Tinguely staged his infamous sculpture performance Homage to New York in the garden of the Museum of Modern Art The piece destroyed itself in only 27 minutes a source of lifetime fascination and inspiration for British artist Michael Landy Best known for his 2001 Break Down project during which he destroyed the totality of his possessions in an Oxford Street store in London Landy has decided to pay his own homage to Tinguely's piece This book reproduces 40 of Landy's studies on paper for the re-enactment of the performance The drawings are inspired by the photographs films and remains of Homage to New York in a wide variety of sizes and media      **Contemporary Art** Phillips New York (Auctioneers : 2001), 2003

## Decoding **Matt Mullican More Details From An Imaginary Universe**: Revealing the Captivating Potential of Verbal Expression

In a period 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 "**Matt Mullican More Details From An Imaginary Universe**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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