

robert whitman
playback



Robert Whitman Playback

Coosje van Bruggen



Robert Whitman Playback:

Robert Whitman Robert Whitman, 2003 Robert Whitman Robert Whitman, 2003 One of the pioneers of performance and multimedia work constantly cited as key to the burgeoning postwar genres now considered standard fare in art galleries and museums Robert Whitman's work of the 1960s and 1970s has long been inaccessible because of its ephemeral nature This publication and the exhibition it accompanies are the first to reexamine his seminal early work begun under the influence of Allan Kaprow in the late 1950s Early performances in conjunction with fellow artists Jim Dine and Claes Oldenburg paralleled exhibitions in some of the more influential experimental galleries of the time including Hansa Reuben and Martha Jackson The 1960s saw Whitman become highly interested in multimedia projections which he incorporated into installations as well as into his increasingly elaborate performances Together with Robert Rauschenberg Billy Kliver and others Whitman later spearheaded the collaborations between artists and scientists that resulted in such landmark exhibitions as Art Technology at the Los Angeles County Museum of Art in 1971 and Pavillion E A T at the Pepsi pavillion Expo 70 in Osaka Japan An incisive volume for artists and scholars interested in the major movements of the 1960s and 1970s including happenings performance theater pop art multimedia installation work and interdisciplinary collaboration

Robert Whitman , 2005 Robert Whitman : Playback : March 5, 2003 - June 2004 Robert Whitman, 2003 Trisha Brown Susan Rosenberg, 2016-11-01 Trisha Brown re shaped the landscape of modern dance with her game changing and boundary defying choreography and visual art Art historian Susan Rosenberg draws on Brown's archives as well as interviews with Brown and her colleagues to track Brown's deliberate evolutionary trajectory through the first half of her decades long career Brown has created over 100 dances six operas one ballet and a significant body of graphic works This book discusses the formation of Brown's systemic artistic principles and provides close readings of the works that Brown created for non traditional and art world settings in relation to the first body of works she created for the proscenium stage Highlighting the cognitive kinesthetic complexity that defines the making performing and watching of these dances Rosenberg uncovers the importance of composer John Cage's ideas and methods to understand Brown's contributions One of the most important and influential artists of our time Brown was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship Genius Award Soft Is Fast Meredith Morse, 2023-08-15 An innovative analysis of Simone Forti's interdisciplinary art viewing her influential 1960s dance constructions as negotiating the aesthetic strategies of John Cage and Anna Halprin Simone Forti's art developed within the overlapping circles of New York City's advanced visual art dance and music of the early 1960s Her dance constructions and related works of the 1960s were important for both visual art and dance of the era Artists Robert Morris and Yvonne Rainer have both acknowledged her influence Forti seems to have kept one foot inside visual art's frames of meaning and the other outside them In Soft Is Fast Meredith Morse adopts a new way to understand Forti's work based in art historical analysis but drawing upon dance history and cultural

studies and the history of American social thought Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism and prefigured the participatory art of recent decades Morse shows that Forti's work negotiated John Cage's ideas of sound score and theater through the unique approach to movement essentially improvisational and grounded in anatomical exploration that she learned from performer and teacher Ann later Anna Halprin Attentive to Robert Whitman's and La Monte Young's responses to Cage Forti reshaped Cage's concepts into models that could accommodate Halprin's charged spaces and imagined interpenetrative understanding of other bodies Morse considers Forti's use of sound and her affective use of materials as central to her work examines Forti's text pieces little discussed in art historical literature analyzes Huddle considered one of Forti's signature works and explicates Forti's later improvisational practice Forti has been relatively overlooked by art historians perhaps because of her work's central concern with modes of feeling and embodiment unlike other art of the 1960s which was characterized by strategies of depersonalization and affectlessness Soft Is Fast corrects this critical oversight

X-screen Matthias Michalka, Museum Moderner Kunst (Austria), 2004 For several years now film and video have determined contemporary art and exhibitions on a scale unheard of since the 1960s and 1970s but rarely have these roots themselves been explored *X Screen* presents a comprehensive historical analysis of expanded forms of filmic projection arranging a complex constellation of films performances and installations according to three categories First is an exploration of the expansion of the field of projection understood as part of Happenings as well as Fluxus and Pop performances Work by Robert Whitman Carolee Schneemann and USCO is discussed Second is an interrogation of the screen in terms of media analysis anti illusionism or institutional critique in the context of Structural Film and Conceptual art Film installations and multiple projections are especially relevant here including work by Valie Export Michael Snow and Peter Weibel And third is a consideration of post minimalist explorations of the relationship between the media image and physical space as seen in the work of Dan Graham Bruce Nauman Dennis Oppenheim and others

The Experience Machine Gloria Sutton, 2015-02-13 An argument that the collaborative multimedia projects produced by Stan VanDerBeek in the 1960s and 1970s anticipate contemporary new media and participatory art practices In 1965 the experimental filmmaker Stan VanDerBeek 1927 1984 unveiled his *Movie Drome* made from the repurposed top of a grain silo VanDerBeek envisioned *Movie Drome* as the prototype for a communications system a global network of *Movie Dromes* linked to orbiting satellites that would store and transmit images With networked two way communication *Movie Dromes* were meant to ameliorate technology's alienating impulse In *The Experience Machine* Gloria Sutton views VanDerBeek known mostly for his experimental animated films as a visual artist committed to the radical aesthetic sensibilities he developed during his studies at Black Mountain College She argues that VanDerBeek's collaborative multimedia projects of the 1960s and 1970s sometimes characterized as *Expanded Cinema* with their emphases on transparency of process and audience engagement anticipate contemporary art's new media installation and participatory

practices VanDerBeek saw Movie Drome not as pure cinema but as a communication tool an experience machine In her close reading of the work Sutton argues that Movie Drome can be understood as a programmable interface She describes the immersive experience of Movie Drome which emphasized multi sensory experience over the visual display strategies deployed in the work the Poemfield computer generated short films and VanDerBeek s interest unique for the time in telecommunications and computer processing as a future model for art production Sutton argues that visual art as a direct form of communication is a feedback mechanism which turns on a set of relations not a technology Between the Black Box and the White Cube Andrew V. Uroskie,2014-02-27 Today the moving image is ubiquitous in global contemporary art The first book to tell the story of the postwar expanded cinema that inspired this omnipresence Between the Black Box and the White Cube travels back to the 1950s and 1960s when the rise of television caused movie theaters to lose their monopoly over the moving image leading cinema to be installed directly alongside other forms of modern art Explaining that the postwar expanded cinema was a response to both developments Andrew V Uroskie argues that rather than a formal or technological innovation the key change for artists involved a displacement of the moving image from the familiarity of the cinematic theater to original spaces and contexts He shows how newly available inexpensive film and video technology enabled artists such as Nam June Paik Robert Whitman Stan VanDerBeek Robert Breer and especially Andy Warhol to become filmmakers Through their efforts to explore a fresh way of experiencing the moving image these artists sought to reimagine the nature and possibilities of art in a post cinematic age and helped to develop a novel space between the black box of the movie theater and the white cube of the art gallery Packed with over one hundred illustrations Between the Black Box and the White Cube is a compelling look at a seminal moment in the cultural life of the moving image and its emergence in contemporary art *Robert Whitman* Robert Whitman,1998 *Robert Whitman* Robert Whitman,2007 **Happenings** Mildred L. Glimcher,2012-02-21 In early October 1959 thirty two year old Allan Kaprow presented a performance piece entitled 18 Happenings in 6 Parts This unique conjunction of visual aural and physical events performed for an intimate art world audience by his friends and colleagues would change the course of art history The genre of artwork that evolved from this debut would become known as Happenings Author Mildred Glimcher an art historian author and close observer of contemporary art for more than fifty years provides a vivid and comprehensive look not only at the events but also at the culture and society that surrounded it This new volume provides a comprehensive look at this revolutionary art form Prepared in conjunction with an exhibition at the Pace Gallery in New York it focuses on the years that saw the movement s birth in New York and Provincetown Mass and the artists who made the genre a legend Red Grooms Allan Kaprow Robert Whitman Jim Dine Claes Oldenburg Simone Forti Carolee Schneemann Together they created a new and outrageous art form with an anything goes attitude one whose influence is still felt within the contemporary art world Glimcher visits the formative years of the movement in great detail describing each performance piece in words and photographs The radical

nature of the time and the works is evidenced by Red Grooms's *The Burning Building*, Claes Oldenburg's *Ray Gun*, Spex Jim Dine's *A Shining Bed* and many more. Happenings is heavily illustrated with photographs from the era, many drawn from a previously unpublished cache by Robert McElroy. *Robert Whitman*, Robert Whitman, Dia Art Foundation, 1976. Simone Forti Ann Cooper Albright, 2024-03-05. Simone Forti, groundbreaking improviser, has spent a lifetime weaving together the movement of her mind with the movement of her body to create a unique oeuvre situated at the intersection of dancing and art practices. Her seminal *Dance Constructions* from the 1960s crafted a new approach to dance composition and helped inspire the investigations of Judson Dance Theater. In the 1970s, Forti's explorations of animal movements expanded that legacy to launch improvisation as a valuable artform in its own right. From her early forays into vocal accompaniment to her *News Animations*, Forti has long integrated gesture and text into compelling performances that consistently stretched the boundaries of dance to layer abstract movement with story telling and political commentary. Her *Land Portraits* series brought an immersive ecological experience to New York City stages in the 1980s, and she is a beloved teacher and mentor whose *Body Mind World* workshops have inspired dancers around the world. In this beautifully written book, author Ann Cooper Albright braids archival research, extensive interviews, and detailed movement analyses of Forti's performances to provide the first kinesthetically informed and critically nuanced history of Forti's multifaceted and extensive career. Publication of this book is funded by the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving. *Robert Whitman*, Coosje van Bruggen, 2007. **The Original Copy**, Roxana Marcoci, Geoffrey Batchen, Tobia Bezzola, 2010. Since its birth in the first half of the 19th century, photography has offered extraordinary possibilities of isolating works of art for study and pleasure. Through cropping, focus, angle of view, distance, and lighting, as well as the *ex post facto* techniques of dark room manipulation, collage, montage, and assemblage, photographers not only interpret the artworks they record but create stunning reinventions. *The Original Copy: Photography of Sculpture 1939 to Today* presents a critical examination of the intersections between photography and sculpture. Through a selection of nearly 300 outstanding pictures by more than 100 artists from the 19th century to the present, *The Original Copy* explores how one medium has become implicated in the understanding of the other. Photographs reproduced in this richly illustrated volume range in subject from inanimate objects to performing bodies and include major works by the medium's most influential artists from early modernism to the present. **The San Francisco of Alfred Hitchcock's *Vertigo***, Douglas A. Cunningham, 2012. This book is a collection of essays that examine the integrated relationship that the 1958 Alfred Hitchcock film *Vertigo* has with the history and culture of California and the San Francisco Bay area. **New York New Wave**, Kathy Battista, 2019-01-24. New York is a centre of creative production for an exciting, emerging generation of women artists. Their work investigates themes such as the body as medium and subject matter, the deconstruction of the existing patriarchal order of the art world, the appropriation of earlier art historical references, and the use of so-called abject and everyday materials. *New York New Wave*

investigates the relevance of earlier feminist practice for this new generation asking Does gender difference still play a role in today s practice How can younger women artists embrace a radical political ideology and yet remain market friendly How far have these artists diverged from the established feminist tradition Artists discussed include Firelei Baez EV Day Ruby LaToya Fraser Diana Al Hadid K8 Hardy Valerie Hegarty Cindy Hinant Dawn Kasper Anya Kielar Liz Magic Laser Narcissister Alix Pearlstein Aurel Schmidt AL Steiner and W A G E **Hitchcock and Contemporary Art C.**

Sprengler,2014-04-01 Hitchcock and Contemporary Art introduces readers to the fascinating and diverse range of artistic practices devoted to Alfred Hitchcock s films His works have the capacity to activate sophisticated engagements with Hitchcock s films and cinema more generally tackling issues of time and space memory and history and sound and image

Claes Oldenburg's Theater of Vision Nadja Rottner,2023-11-10 In four chronologically organized chapters this study traces the conceptual dependence and deep connectivity among Claes Oldenburg s poetry sculpture films and performance art between 1956 and 1965 This research intensive book argues that Oldenburg s art relies on machine vision and other metaphors to visualize the structure and image content of human thought as an artistic problem Anchored in new oral history interviews and extensive archival material it brings together understudied visual and concrete poetry experimental films fifteen group performances commonly referred to as happenings and a close analysis of his well known installations of The Street 1960 and The Store 1961 62 effectively setting in place a reexamination of Oldenburg s pop art from the street store home and cinema years The book will be of interest to scholars working in art history film studies performance studies literature intermedia studies and media theory

Decoding **Robert Whitman Playback**: Revealing the Captivating Potential of Verbal Expression

In a time 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 "**Robert Whitman Playback**," a mesmerizing literary creation penned by 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'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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