

# AN ARCHITECTURE COMPOSED OF THE PAINTINGS OF RICHARD POWERS AND FRANCIS PICASSO

with Paul McCarthy

1218 The two-part book *Architecture* by Bailey and Paul McCarthy resulting in their project com-  
bining work by the art of American Richard Powers and the Cuban-born avant-garde artist Fran-  
cis Picasso, shown in the exhibition *Imagery of the Contemporary Exhibition Hall*, *Experiments*,  
Baltimore, in 1997 (September 18 to October 19), a group of over 100 contemporary international  
artists invited by Michael Anderson. The catalogue includes a brief essay, "With Bailey and Paul  
McCarthy" by Lars Bang Larsen (pp. 46-47), and a double-page spread on which selected three  
and paragraphs from the book below are laid across a photograph of a detail of the architectu-  
ral model of the installation—with three large views of it set on the right side. The full-length  
catalogue reproduced fragments from both authors' texts, but the sections have not been pre-  
viously published.

The effect of the three-part installation—a number of Powers's images connecting  
the entire book, respectively with more direct evidence of the abstract and subtle works of  
Picasso—is to create experiences of personal and architectural spatiality, including lower and



1219 With Bailey and Paul McCarthy, *An Architecture Composed of the  
Paintings of Richard Powers and Francis Picasso* (1997). Detail of  
the book *Architecture*, *Experiments*, Baltimore, in 1997.  
Experiments Exhibition Hall, *Experiments*.

# Minor Histories Statements Conversations Proposals

**Douglas Rosenberg**



## **Minor Histories Statements Conversations Proposals:**

**Minor Histories** Mike Kelley, 2004-02-06 The second volume of writings by Los Angeles artist Mike Kelley focusing on his own work What John C Welchman calls the blazing network of focused confluences from which Mike Kelley's styles are generated is on display in all its diversity in this second volume of the artist's writings The first volume *Foul Perfection* contained thematic essays and writings about other artists this collection concentrates on Kelley's own work ranging from texts in voices that grew out of scripts for performance pieces to expository critical and autobiographical writings *Minor Histories* organizes Kelley's writings into five sections *Statements* consists of twenty pieces produced between 1984 and 2002 most of which were written to accompany exhibitions including *Ajax* which draws on Homer Colgate Palmolive and Longinus to present its eponymous hero *Some Aesthetic High Points* an exercise in autobiography that counters the standard artist bio included in catalogs and press releases and a sequence of creative writings that use mass cultural tropes in concert with high art mannerisms approximating in prose the visual styles that characterize Kelley's artwork *Video Statements and Proposals* are introductions to videos made by Kelley and other artists including Paul McCarthy and Bob Flanagan and Sheree Rose *Image Texts* offers writings that accompany or are part of artworks and installations This section includes *A Stopgap Measure* Kelley's zestful millennial essay in social satire and *Meet John Doe* a collage of appropriated texts *Architecture* features an discussion of Kelley's Educational Complex 1995 and an interview in which he reflects on the role of architecture in his work Finally *Ufology* considers the aesthetics and sexuality of space as manifested by UFO sightings and abduction scenarios

*Minor Histories* Mike Kelley, 2004-02-06 The second volume of writings by Los Angeles artist Mike Kelley focusing on his own work What John C Welchman calls the blazing network of focused confluences from which Mike Kelley's styles are generated is on display in all its diversity in this second volume of the artist's writings The first volume *Foul Perfection* contained thematic essays and writings about other artists this collection concentrates on Kelley's own work ranging from texts in voices that grew out of scripts for performance pieces to expository critical and autobiographical writings *Minor Histories* organizes Kelley's writings into five sections *Statements* consists of twenty pieces produced between 1984 and 2002 most of which were written to accompany exhibitions including *Ajax* which draws on Homer Colgate Palmolive and Longinus to present its eponymous hero *Some Aesthetic High Points* an exercise in autobiography that counters the standard artist bio included in catalogs and press releases and a sequence of creative writings that use mass cultural tropes in concert with high art mannerisms approximating in prose the visual styles that characterize Kelley's artwork *Video Statements and Proposals* are introductions to videos made by Kelley and other artists including Paul McCarthy and Bob Flanagan and Sheree Rose *Image Texts* offers writings that accompany or are part of artworks and installations This section includes *A Stopgap Measure* Kelley's zestful millennial essay in social satire and *Meet John Doe* a collage of appropriated texts *Architecture* features an discussion of Kelley's Educational Complex 1995 and an interview in

which he reflects on the role of architecture in his work Finally UFOlogy considers the aesthetics and sexuality of space as manifested by UFO sightings and abduction scenarios

**From Conflict to Inclusion in Housing** Graham Cairns, Georgios Artopoulos, Kirsten Day, 2017-11-13 Socio political views on housing have been brought to the fore in recent years by global economic crises a notable rise of international migration and intensified trans regional movement phenomena Adopting this viewpoint From Conflict to Inclusion in Housing maps the current terrain of political thinking ethical conversations and community activism that complements the current discourse on new opportunities to access housing Its carefully selected case studies cover many geographical contexts including the UK the US Brazil Australia Asia and Europe Importantly the volume presents the views of stakeholders that are typically left unaccounted for in the process of housing development and presents them with an interdisciplinary audience of sociologists planners and architects in mind Each chapter offers new interpretations of real world problems local community initiatives and successful housing projects and together construct a critique on recent governmental and planning policies globally Through these studies the reader will encounter a narrative that encompasses issues of equality for housing the biopolitics of dwelling and its associated activism planning initiatives for social sustainability and the cohabitation of the urban terrain

*Mike Kelley* Mike Kelley, Anne Pontégnie, Wiels (Bruxelles), Museion (Bolzano, Trentino-Alto Adige, Italy), 2009 In 1995 Mike Kelley devised the Educational Complex an amalgam of every school he attended and of the house he grew up in with all the parts I couldn't remember left out a total environment sort of like the model of a Modernist community college The blind spots in this model represent forgotten repressed zones and so are reconceived by Kelley as sites of institutional abuse for which specific traumas were devised each having their own video and sculptural component For Kelley this work marks the beginning of a series of projects in which pseudo autobiography repressed memory syndrome and the reinterpretation of previous pieces become the tools for a poetic deconstruction of such complexes and the way we interact with and narrate them Educational Complex Onwards 1995 2008 is the first book to collect these works Each project within the series is extensively documented by artist's texts and reference material while essays by Diedrich Diederichsen Howard Singerman and Anne Pontégnie examine the place of this body of work within Kelley's oeuvre

**The Oxford Handbook of Screendance Studies** Douglas Rosenberg, 2016-06-03 The Oxford Handbook of Screendance Studies offers a full overview of the histories practices and critical and theoretical foundations of the rapidly changing landscape of screendance Drawing on their practices technologies theories and philosophies scholars from the fields of dance performance visual art cinema and media arts articulate the practice of screendance as an interdisciplinary hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation Each chapter discusses and reframes current issues as a means of promoting and enriching dialogue within the wider community of dance and the moving image Topics addressed embrace politics of the body agency race and gender in screendance the relationship of choreography to image constructs of space and time representation and effacement

production and curatorial practice and other areas of intersecting disciplines The Oxford Handbook of Screendance Studies features newly commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image including film and video makers dance artists screendance artists academics and writers producers composers as well as the wider interested public It will become an invaluable resource for researchers and professionals in the field

*Art vs. TV* Francesco Spampinato, 2021-12-02 While highlighting the prevailing role of television in Western societies *Art vs TV* maps and condenses a comprehensive history of the relationships of art and television With a particular focus on the link between reality and representation Francesco Spampinato analyzes video art works installations performances interventions and television programs made by contemporary artists as forms of resistance to and appropriation and parody of mainstream television The artists discussed belong to different generations those that emerged in the 1960s in association with art movements such as Pop Art Fluxus and Happening and those appearing on the scene in the 1980s whose work aimed at deconstructing media representation in line with postmodernist theories to those arriving in the 2000s an era in which through reality shows and the Internet anybody could potentially become a media personality and finally those active in the 2010s whose work reflects on how old media like television has definitively vaporized through the electronic highways of cyberspace These works and phenomena elicit a tension between art and television exposing an incongruence an impossibility not only to converge but at the very least to open up a dialogical exchange

Found Sculpture and Photography from Surrealism to Contemporary Art Julia Kelly, 2017-07-05 Taking its departure point from the 1933 surrealist photographs of involuntary sculptures by Brassa nd Dal Found Sculpture and Photography from Surrealism to Contemporary Art offers fresh perspectives on the sculptural object by relating it to both surrealist concerns with chance and the crucial role of photography in framing the everyday This collection of essays questions the nature of sculptural practice looking to forms of production and reproduction that blur the boundaries between things that are made and things that are found One of the book s central themes is the interplay of presence and absence in sculpture as it is highlighted disrupted or multiplied through photography s indexical nature The essays examine the surrealist three dimensional object its relation to and transformation through photographs as well as the enduring legacies of such concerns for the artwork s materiality and temporality in performance and conceptual practices from the 1960s through the present Found Sculpture and Photography sheds new light on the shifts in status of the art object challenging the specificity of visual practices pursuing a radical interrogation of agency in modern and contemporary practices and exploring the boundaries between art and everyday life

*Dressaged Animality* Lisa Moravec, 2024-10-09 The book applies a productive interdisciplinary lens of art history performance and animal studies for approaching political economy issues critiquing anthropomorphic worldviews and provoking thoughts around animal and human nature that spark impulses for an innovative performance aesthetics and ethics It combines Marxist analysis with feminist and posthumanist methodology to analyse the relation between societal

dressage and bodily animality that humans and animals share Within this original theoretical framework the book develops the concept of dressaged animality as a mode of critique to analyse the social and political function of interdisciplinary forms of contemporary performances Drawing on archival and primary research the book theorises and historicises more than 15 performance practices in which animality is allegorically staged through by humans danced real or filmically mediated animals It focuses on Rose English s pioneering approach to performance making as well as on overlooked performances by other renown and largely unknown American Mike Kelley Kate Foley Robert Morris Bruce Nauman Yvonne Rainer Diana Thater British Mark Wallinger Rose English and European artists Tamara Grcic Judith Hopf Joseph Beuys Bartabas from the late 1960s until the late 2010s While various types of artistic practice are framed as forms of critique for example protest art interventionist strategies institutional critique the book maps an original performance theory in art which shows that contemporary artistic performances can also take up a critique of societal dressage This study will be of great interest to students and scholars in art history theatre dance and performance studies and ecology as well as to artists and curators working with performance

**Mike Kelley** John Miller,2015-01-30 An illustrated examination of a 1995 work by Mike Kelley that marked a significant change in his work One of the most influential artists of our time Mike Kelley 1954 2012 produced a body of innovative work mining American popular culture as well as modernist and postmodernist art relentless examinations of subjectivity and of society that are both sinister and ecstatic With a wide range of media Kelley s work explores themes as varied as post punk politics religious systems social class and repressed memory Using architectural models to represent schools he attended his 1995 work Educational Complex presents forgotten spaces as frames for private trauma real or imagined The work s implications are at once miniature and massive In this book John Miller offers an illustrated examination of this milestone work that marked a significant change in Kelley s practice A complex can mean an architectural configuration a psychological syndrome or a political apparatus and Miller approaches Educational Complex through corresponding lines of inquiry considering the making of the work examining it in terms of education and trauma sexual or otherwise and investigating how it tests the ideological horizon of art as an institution Miller shows that in Educational Complex Kelley expands his political and aesthetic focus including not only such artifacts as generic forms of architecture but inspired by the infamous McMartin Preschool case popular fantasies associated with ritual sex abuse and false memory syndrome Through this archaeology of the contemporary Miller argues Kelley examines the mandate for education and the liberal democratic premises underpinning it

**Pay for Your Pleasures** Cary Levine,2013-06-11 Mike Kelley Paul McCarthy and Raymond Pettibon these Southern California artists formed a bad boy trifecta Early purveyors of abject art the trio produced work ranging from sculptures of feces to copulating stuffed animals and gained notoriety from being perverse Showing how their work rethinks transgressive art practices in the wake of the 1960s Pay for Your Pleasures argues that their collaborations as well as their individual enterprises make them among the most compelling artists in the Los Angeles

area in recent years Cary Levine focuses on Kelley's McCarthy's and Pettibon's work from the 1970s through the 1990s plotting the circuitous routes they took in their artistic development Drawing on extensive interviews with each artist he identifies the diverse forces that had a crucial bearing on their development such as McCarthy's experiences at the University of Utah Kelley's interest in the Detroit based White Panther movement Pettibon's study of economics and how all three participated in burgeoning subcultural music scenes Levine discovers a common political strategy underlying their art that critiques both nostalgia for the 1960s counterculture and Reagan era conservatism He shows how this strategy led each artist to create strange and unseemly images that test the limits of not only art but also gender roles sex acceptable behavior poor taste and even the gag reflex that separates pleasure from disgust As a result their work places viewers in uncomfortable situations that challenge them to reassess their own values The first substantial analysis of Kelley McCarthy and Pettibon Pay for Your Pleasures shines new light on three artists whose work continues to resonate in the world of art and politics

*Unfinished Business* Judith Hamera, 2017-10-02 How does structural economic change look and feel How are such changes normalized Who represents hope Who are the cautionary tales *Unfinished Business* argues that U S deindustrialization cannot be understood apart from issues of race and specifically apart from images of and works by and about African Americans that represent or resist normative or aberrant relationships to work and capital in transitional times It insists that Michael Jackson's performances and coverage of his life plays featuring Detroit plans for the city's postindustrial revitalization and Detroit installations The Heidelberg Project and Mobile Homestead have something valuable to teach us about three decades of structural economic transition in the U S particularly about the changing nature of work and capitalism between the mid 1980s and 2016 Jackson and Detroit offer examples of the racialization of deindustrialization how it operates as a structure of feeling and as representations as well as a shift in the dominant mode of production and how industrialization's successor mode financialization uses imagery both very similar to and very different from its predecessor

**Dissolve into Comprehension** Jack Burnham, 2023-08-15 Influential writings by the legendary art critic and theorist Jack Burnham a pioneer in new media systems aesthetics and an early advocate of conceptualism Jack Burnham is one of the few critics and theorists alive today who can claim to have radically altered the way we think about works of art Burnham's use of the term system borrowed from theoretical biology in his 1968 essay *System Aesthetics* announced the relational character of conceptual art and newer research based projects Trained as an art historian Burnham was also a sculptor His first book *Beyond Modern Sculpture* 1968 established him as a leading commentator on art and technology A postformalist pioneer an influential figure in new media art history an early champion of conceptual and ecological art and the curator of the first exhibition of digital art Burnham is long overdue for reevaluation This book offers that opportunity by collecting a substantial and varied selection of his hard to find texts some published here for the first time Although Burnham left the art world abruptly in the 1990s his visionary theoretical ideas have only become more relevant in recent years This

collection seeks to restore Burnham to his rightful place in art criticism and theory reestablishing his voice as crucial to critical conversations of the period It gathers his early writing on sculpture his essays on systems art and conceptualism his views of the New York art world and his later occult work including an unorthodox interpretation of Marcel Duchamp s work that draws on the Kabbalah

**Art** Jonathan Vickery,Diarmuid Costello,2007-01-01 The last few decades have witnessed an explosion in ideas and theories on art Art itself has never been so topical but much recent thinking remains inaccessible and difficult to use This book assesses the work of those thinkers including artists who have had a major impact on making criticizing and interpreting art since the 1960s With entries by leading international experts this book presents a concise critical appraisal of thinkers and their ideas about art and its place in the wider cultural context A guide to the key thinkers who shape today s world of art this book is a vital reference for anyone interested in modern and contemporary art its history philosophy and practice Theodor ADORNO Roland BARTHES Georges BATAILLE Jean BAUDRILLARD Walter BENJAMIN JM BERNSTEIN Pierre BOURDIEU Nicolas BOURRIAUD Benjamin BUCHLOH Daniel BUREN Judith BUTLER No l CARROLL Stanley CAVELL TJ CLARK Arthur C DANTO Gilles DELEUZE Jacques DERRIDA George DICKIE Thierry DE DUVE James ELKINS Hal FOSTER Michel FOUCAULT Michael FRIED Dan GRAHAM Clement GREENBERG Fredric JAMESON Mike KELLEY Mary KELLY Melanie KLEIN Joseph KOSUTH Rosalind KRAUSS Julia KRISTEVA Barbara KRUGER Niklas LUHMANN Jean Fran ois LYOTARD Maurice MERLEAU PONTY WJT MITCHELL Robert MORRIS Linda NOCHLIN Adrian PIPER Griselda POLLOCK Robert SMITHSON Jeff WALL Albrecht WELLMER Richard WOLLHEIM

**Since '45** Katy Siegel,2013-06-01 Since 45 details the collision of American history and modern art Since World War II New York has been the indisputable center of the art world and as Katy Siegel shows it has had a profound influence on the preoccupations that contemporary art would come to have Tracing art history over the past decades she shows how anxieties over race mass culture the individual suburbia apocalypse and nuclear destruction have supplanted the legacy of European artistic traditions Siegel s study encompasses a variety of works including Rothko s planes of color Warhol s serial silkscreens Richard Prince s cowboys Robert Longo s Men in Cities Faith Ringgold s Black Light and Laurie Simmons s dollhouses and moves fluidly from discussions of artists works art museums and galleries to cultural influences and significant historical events Rather than arguing on nationalist grounds or viewing American culture as representative of a now devalued nation Siegel explores how American culture dominated not only American artists but created conditions that now after the full globalization of the art world affect artists around the world Since 45 will interest all readers engaged in post war and contemporary art in the United States and beyond

**Passionate Amateurs** Nicholas Ridout,2013-10-14 A rich historically grounded exploration of why theater and performance matter in the modern world

*On the Camera Arts and Consecutive Matters* Hollis Frampton,2015-01-30 The collected writings of artist and filmmaker Hollis Frampton including all the essays from the long unavailable Circles of Confusion along with rare additional material As Hollis Frampton s photographs and celebrated



experimental films were testing the boundaries of the camera arts in the 1960s and 1970s his provocative and highly literate writings were attempting to establish an intellectually resonant form of discourse for these critically underexplored fields It was a time when artists working in diverse disciplines were beginning to pick up cameras and produce films and videotapes well before these practices were understood or embraced by institutions of contemporary art This collection of Frampton's writings presents his critical essays many written for Artforum and October along with additional material including lectures correspondence interviews and production notes and scripts It replaces and supersedes the long unavailable *Circles of Confusion* published in 1983 Frampton ranged widely over the visual arts in his writing and the texts in this collection display his unique approaches to photography film and video as well as the plastic and literary arts They include critically acclaimed essays on Edward Weston and Eadweard Muybridge as well as appraisals of contemporary photographers the influential essay *For a Metahistory of Film* along with scripts textual material and scores for his films writings on video that constitute a prehistory of the digital arts a dialogue with Carl Andre his friend and former Phillips Andover classmate from the early 1960s and two inventive almost unclassifiable pieces that are reminiscent of Borges Joyce and Beckett

*Dark Toys* David Hopkins, 2021-01-01 A wide ranging look at surrealist and postsurrealist engagements with the culture and imagery of childhood We all have memories of the object world of childhood For many of us playthings and images from those days continue to resonate Rereading a swathe of modern and contemporary artistic production through the lens of its engagement with childhood this book blends in depth art historical analysis with sustained theoretical exploration of topics such as surrealist temporality toys play nostalgia memory and 20th century constructions of the child The result is an entirely new approach to the surrealist tradition via its engagement with childish things Providing what the author describes as a long history of surrealism this book plots a trajectory from surrealism itself to the art of the 1980s and 1990s through to the present day It addresses a range of figures from Marcel Duchamp Giorgio de Chirico Max Ernst Hans Bellmer Joseph Cornell and Helen Levitt at one end of the spectrum to Louise Bourgeois Eduardo Paolozzi Claes Oldenburg Susan Hiller Martin Sharp Helen Chadwick Mike Kelley and Jeff Koons at the other

*The Cute* Sianne Ngai, 2022-08-02 A collection that tracks the astonishing impact of one vernacular aesthetic category the cute on postwar and contemporary art The Cute tracks the astonishing impact of a single aesthetic category on post war and contemporary art and on the vast range of cultural practices and discourses on which artists draw From robots and cat videos to ice cream socials The Cute explores the ramifications of an aesthetic of or about minorness or what is perceived to be diminutive subordinate and above all unthreatening on the shifting forms and contents of art today This anthology is the first of its kind to show how contemporary artists have worked on and transformed the cute in ways that not only complexify its meaning but also reshape their own artistic practices Artists surveyed include Peggy Ahwesh Cosima Von Bonin Nayland Blake Paul Chan Adrian Howells Juliana Huxtable Larry Johnson Mike Kelley Dean Kenning Wyndham Lewis Jeff Koons Sean Kierre Lyons Mammalian Diving Reflex

Alake Shilling Annette Messager Mariko Mori Takashi Murakami Charlemagne Palestine David Robbins Mika Rottenberg Allen Ruppersberg Jack Smith Kara Walker Andy Warhol Yoshitomo Nara Writers include Sasha Archibald Roland Barthes Leigh Claire La Berge Lauren Berlant Ian Bogost Jennifer Doyle Lee Edelman Adrienne Edwards Lewis Gordon Rosemarie Garland Thompson Stephen Jay Gould Lori Merish John Morreall Julianne Rebentisch Frances Richard Carrie Rickey Friedrich Schiller Peter Schjeldahl Kanako Shiokawa Angelik Vizcarrondo Laboy Kevin Young A Theater Without Theater Manuel J. Borja-Villel, Bernard Blistène, Yann Chateigné, 2007 Featuring works by artists and theoreticians including Carl Andre Antonin Artaud Hugo Ball Samuel Beckett George Brecht Marcel Broodthaers Daniel Buren Tadeusz Kantor James Coleman Oyvind Fahlstrom Robert Filliou Michael Fried Ramon Gomez de la Serna Dan Graham Donald Judd Mike Kelley Marinetti Vsevolod Meyerhold Antoni Miralda Robert Morris Juan Munoz Bruce Naumann Tony Oursler Michelangelo Pistoletto Oskar Schlemmer Isidoro Valcarcel Medina Ben Vautier 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 goes 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

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