

Conceptual Art And The Politics Of Publicity

Miglena Sternadori, Tim Holmes

Conceptual Art And The Politics Of Publicity:

Conceptual Art and the Politics of Publicity Alexander Alberro, 2003 An examination of the origins and legacy of the The Culture of Curating and the Curating of Culture(s) Paul O'Neill, 2016-09-02 How conceptual art movement curating has changed art and how art has changed curating an examination of the emergence contemporary curatorship Once considered a mere caretaker for collections the curator is now widely viewed as a globally connected auteur Over the last twenty five years as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis The curator has gone from being a behind the scenes organizer and selector to a visible centrally important cultural producer In The Culture of Curating and the Curating of Culture s Paul O Neill examines the emergence of independent curatorship and the discourse that helped to establish it O Neill describes how by the 1980s curated group exhibitions large scale temporary projects with artworks cast as illustrative fragments came to be understood as the creative work of curator auteurs The proliferation of new biennials and other large international exhibitions in the 1990s created a cohort of high profile globally mobile curators moving from Venice to Paris to Kassel In the 1990s curatorial and artistic practice converged blurring the distinction between artist and curator O Neill argues that this change in the understanding of curatorship was shaped by a curator centered discourse that effectively advocated and authorized the new independent curatorial practice Drawing on the extensive curatorial literature and his own interviews with leading curators critics art historians and artists O Neill traces the development of the curator as artist model and the ways it has been contested The Culture of Curating and the Curating of Culture's documents the many ways in which our perception of art has been transformed by curating and the discourses surrounding it **Artists' Magazines** Gwen Allen, 2015-08-21 How artists magazines in all their ephemerality materiality and temporary intensity challenged mainstream art criticism and the gallery system During the 1960s and 1970s magazines became an important new site of artistic practice functioning as an alternative exhibition space for the dematerialized practices of conceptual art Artists created works expressly for these mass produced hand editioned pages using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery In Artists Magazines Gwen Allen looks at the most important of these magazines in their heyday the 1960s to the 1980s and compiles a comprehensive illustrated directory of hundreds of others Among the magazines Allen examines are Aspen 1965 1971 a multimedia magazine in a box issues included Super 8 films flexi disc records critical writings artists postage stamps and collectible chapbooks Avalanche 1970 1976 which expressed the countercultural character of the emerging SoHo art community through its interviews and artist designed contributions and Real Life 1979 1994 published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation These and the other magazines Allen examines expressed their differences from mainstream media in both form and content they cast their

homemade do it yourself quality against the slickness of an Artforum and they created work that defied the formalist orthodoxy of the day Artists Magazines featuring abundant color illustrations of magazine covers and content offers an essential guide to a little explored medium Critical Cartography of Art and Visuality in the Global Age Anna Maria Guasch Ferrer, Nasheli Jimenez Val, 2014-10-17 Critical Cartography of Art and Visuality in the Global Age poses fundamental questions and pinpoints topical discussions central to the field of contemporary art studies in the global age Resulting from a series of conversations that took place at the international conference Critical Cartography of Art and Visuality in the Global Age Barcelona 2013 the volume brings together current debates in cultural and identity based art histories as a means of expanding the territory of contempor Art After Conceptual Art Alexander Alberro, Sabeth Buchmann, 2006-10-27 Well known art historians from Europe and the Americas discuss the influence of conceptualism on art since the 1970s Art After Conceptual Art tracks the various legacies of conceptualist practice over the past three decades This collection of essays by art historians from Europe and the Americas introduces and develops the idea that conceptual art generated several different and even contradictory forms of art practice Some of these contested commonplace assumptions of what art is others served to buttress those assumptions The bulk of the volume features newly written and highly innovative essays challenging standard interpretations of the legacy of conceptualism and discussing the influence of conceptualism s varied practices on art since the 1970s The essays explore topics as diverse as the interrelationships between conceptualism and institutional critique neoexpressionist painting and conceptualist paradigms conceptual art s often ignored complicity with design and commodity culture the specific forms of identity politics taken up by the reception of conceptual art and conceptualism s North South and East West dynamics A few texts that continue to be crucial for critical debates within the fields of conceptual and postconceptual art practice history and theory have been reprinted in order to convey the vibrant and ongoing discussion on the status of art after conceptual art Taken together the essays will inspire an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art Distributed for the Generali The Utopian Globalists Jonathan Harris, 2013-02-25 THE UTOPIAN GLOBALISTS Crossing continents Foundation Vienna historical periods and cultural genres Jonathan Harris skilfully traces the evolution of utopian ideals from early modernism to the spectacularised and biennialised or banalised as some would say contemporary art world of today Michael Asbury University of the Arts London The Utopian Globalists is the second in a trilogy of books by Jonathan Harris examining the contours forces materials and meanings of the global art world along with its contexts of emergence since the early twentieth century The first of the three studies Globalization and Contemporary Art Wiley Blackwell 2011 anatomized the global art system through an extensive anthology of over 30 essays contextualized through multiple thematic introductions The final book in the series Contemporary Art in a Globalized World forthcoming Wiley Blackwell combines the historical and contemporary perspectives of the first and second books in an account focused on the mediatizations shaping and

representing contemporary art and its circuits of global production dissemination and consumption This innovative and revealing history examines artists whose work embodies notions of revolution and human social transformation The clearly structured historical narrative takes the reader on a cultural odyssey that begins with Vladimir Tatlin's constructivist model for a Monument to the Third International 1919 a statement of utopian globalist intent via Picasso s 1940s commitment to Soviet communism and John and Yoko's Montreal Bedin to what the author calls the late globalism of the Unilever Series at London's Tate Modern The book maps the ways artists and their work engaged with and offered commentary on modern spectacle in both capitalist and socialist modernism throughout the eras of the Russian Revolution the Cold War and the increasingly globalized world of the past 20 years In doing so Harris explores the idea that the utopian globalist lineage in art remains torn between its yearning for freedom and a deepening identification with spectacle as a media commodity to be traded and consumed **Art of the Deal** Noah Horowitz, 2014-08-31 Art today is defined by its relationship to money as never before Prices of living artists works have been driven to unprecedented heights conventional boundaries within the art world have collapsed and artists now think ever more strategically about how to advance their careers Artists no longer simply make art but package sell and brand it Noah Horowitz exposes the inner workings of the contemporary art market explaining how this unique economy came to be how it works and where it s headed He takes a unique look at the globalization of the art world and the changing face of the business offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation have been drawn into the commercial sphere By carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008 Art of the Deal is a must read book that demystifies collecting and investing in today s art market Stewart, 2011-05-01 There they rest inert impertinent in gallery space those book forms either imitated or mutilated replicas of reading matter or its vestiges Strange after its long and robust career for the book to take early retirement in a museum not as rare manuscript but as functionless sculpture Readymade or constructed such book shapes are canceled as text when deposited as gallery objects shut off from their normal reading when not in some yet more drastic way dismembered or reassembled So begins Bookwork which follows our passion for books to its logical extreme in artists who employ found or simulated books as a sculptural medium Investigating the conceptual labor behind this proliferating international art practice Garrett Stewart looks at hundreds of book like objects alone or as part of gallery installations in this original account of works that force attention upon a book s material identity and cultural resonance Less an inquiry into the artist s book than an exploration of the book form s contemporary objecthood Stewart s interdisciplinary approach traces the lineage of these aggressive artifacts from the 1919 Unhappy Readymade of Marcel Duchamp down to the current crisis of paper based media in the digital era Bookwork surveys and illustrates a stunning variety of appropriated and fabricated books alike ranging from hacksawed discards to the giant lead folios of Anselm Kiefer The unreadable books Stewart engages with in this timely study

are found again and again to generate graphic metaphors for the textual experience they preclude becoming in this sense The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 legible after all volumes encompass the history of the cultural development of America with over 2300 entries The Handbook of Magazine Studies Miglena Sternadori, Tim Holmes, 2020-04-21 A scholarly work examining the continuing evolution of the magazine part of the popular Handbooks in Media and Communication series The Handbook of Magazine Studies is a wide ranging study of the ways in which the political economy of magazines has dramatically shifted in recent years and continues to do so at a rapid pace Essays from emerging and established scholars explore the cultural function of magazine media in light of significant changes in content delivery format and audience This volume integrates academic examination with pragmatic discussion to explore contemporary organizational practices content and cultural impact Offering original research and fresh insights thirty six chapters provide a truly global perspective on the conceptual and historical foundations of magazines their organizational cultures and narrative strategies and their influences on society identities and lifestyle The text addresses topics such as the role of advocacy in shaping and changing magazine identities magazines and advertising in the digital age gender and sexuality in magazines and global magazine markets Useful to scholars and educators alike this book Discusses media theory academic research and real world organizational dynamics Presents essays from both emerging and established scholars in disciplines such as art geography and women s studies Features in depth case studies of magazines in international national and regional contexts Explores issues surrounding race ethnicity activism and resistance Whether used as a reference a supplementary text or as a catalyst to spark new research The Handbook of Magazine Studies is a valuable resource for students educators and scholars in fields of mass media communication and journalism Gilles Deleuze: Image and Text Eugene W. Holland, Daniel W. Smith, Charles J. Stivale, 2009-08-04 An important collection of essays examining the intersections between Deleuzian philosophy and the arts 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

Provenance Gail Feigenbaum, Inge Jackson Reist, 2012 This volume of essays offers new arguments regarding the significance of the social biography of art and the transformative power of ownership It realigns the traditional art historical paradigm that focuses on the moment of an object s origin and instead considers the longue dur e of ownership Whereas the

term provenance may call to mind little more than a list of owners or the legal questions raised by competing entitlement claims the essays in this book demonstrate that a nuanced approach recuperates important even dramatic aspects of the history of art The authors present a broad perspective on provenance investigating examples from Europe Asia Africa and the Americas and from ancient archaeology to conceptual art They explore how stories of ownership are attached to objects analyze important distinctions between provenance and provenience and show how provenance can be monetized politicized suppressed or otherwise instrumentalized Page 4 of cover **Copyright and Piracy** Lionel Bently, Jennifer Davis, Jane C. Ginsburg, 2010-10-28 An understanding of the changing nature of the law and practice of copyright infringement is a task too big for lawyers alone it requires additional inputs from economists historians technologists sociologists cultural theorists and criminologists Where is the boundary to be drawn between illegal imitation and legal inspiration Would the answer be different for creators artists and experts from different disciplines or fields How have concepts of copyright infringement altered over time and how do such changes relate if at all to the cultural norms operating amongst creators in different fields With such an approach one might perhaps begin to address the vital and overarching question of whether strong copyright laws rigorously enforced impede rather than promote creativity And what can be done to avoid any such adverse consequences while maintaining the effectiveness of copyright as an incentive mechanism for those who need it

American Artists Engage the Built Environment, 1960-1979 Susanneh Bieber, 2023-07-31 This volume reframes the development of US American avant garde art of the long 1960s from minimal and pop art to land art conceptual art site specific practices and feminist art in the context of contemporary architectural discourses Susanneh Bieber analyzes the work of seven major artists Donald Judd Robert Grosvenor Claes Oldenburg Robert Smithson Lawrence Weiner Gordon Matta Clark and Mary Miss who were closely associated with the formal aesthetic innovations of the period While these individual artists came to represent diverse movements Bieber argues that all of them were attracted to the field of architecture the work of architects engineers preservationists landscape designers and urban planners because they believed these practices more directly shaped the social and material spaces of everyday life This book s contribution to the field of art history is thus twofold First it shows that the avant garde of the long 1960s did not simply develop according to an internal logic of art but also as part of broader sociocultural discourses about buildings and cities Second it exemplifies a methodological synthesis between social art history and poststructural formalism that is foundational to understanding the role of art in the construction of a more just and egalitarian society The book will be of interest to scholars working in art history architecture urbanism and environmental humanism **Entangled Art Histories** Valérie Mavridorakis, Alexander Streitberger, Hilde Van Gelder, Erik Verhagen, 2025-10-20 Throughout the Cold War era a sustained and intense dialogue developed between both the West and East German and the North American art scenes on artistic socio cultural institutional and economic levels Entangled Art Histories offers new insights into the complex and intertwined transatlantic networks that

gradually emerged in the wake of movements such as Pop Art Minimalism and Conceptualism involving artists museums galleries curators critics and the art market The essays in this volume written by internationally renowned scholars address key issues ranging from travel and infrastructure to East West cultural policy during the Cold War By exploring the exhibition strategies controversial receptions and geopolitical concerns of these entangled histories this book contributes to a better understanding of the dynamic interplay between artists galleries and museums from a transnational perspective

Lee Lozano To Applin, 2018-01-01 An illuminating study of an overlooked artist from the 1960s whose work has recently returned to the limelight This is the first in depth study of the idiosyncratic ten year career of Lee Lozano 1930 1999 assuring this important artist a key place in histories of post war art The book charts the entirety of Lozano's production in 1960s New York from her raucous drawings and paintings depicting broken tools genitalia and other body parts to the final exhibition of her spectacular series of abstract Wave Paintings at the Whitney Museum of American Art in 1970 Highly regarded at the time Lozano is now perhaps best known for Dropout Piece 1970 a conceptual artwork and dramatic gesture with which she quit the art world Shortly afterwards she announced she would have no further contact with other women Her dropout and boycott of women lasted until her death by which time she was all but forgotten This book tackles head on the challenges that Lozano poses to art history and especially to feminist art history attending to her failures as well as her successes and arguing that through dead ends and impasses she struggled to forge an alternative mode of living Lee Lozano Not Working looks for the means to think about complex figures like Lozano whose radical politically ambiguous gestures test our assumptions about feminism and the right way to live and work Contra-invention Mocksim Mocksim, 2011-05-17 Contra Invention is an exhibition of the photographs Traffic Wardens correctly termed Civil Enforcement Officers and amusingly abbreviated to CEOs take in one British town as proof of unlawful parking there The artist discovered that these images of other people's illegally parked cars were easy to obtain and download from the local council's system Note since the project in 2010 the system has been changed art has an impact Interestingly by default embedded in the downloaded image files is information such as camera type shutter speed aperture and more exactly the kinds of data certain photography geeks love to keep In addition due to lack of expertise as photographers or with the laws of physics presumably CEOs occasionally capture themselves in reflection in their own pictures Lastly it was possible for the artist to manoeuvre himself into the photographs by following warden's around and waiting for the famous decisive moment Lots of jokes and puns here this is an exhibition of Fine Art etc but more seriously questions are raised about the actual quality or significance of the images if blown up and presented differently can these be viewed in relation to art painting history who is the author is this political art what about cars as subject matter www mocksim org Not-Forgetting Rosalyn Deutsche, 2022-12-30 Explores contemporary art that challenges deadly desires for mastery and dominion Amid times of emboldened cruelty and perpetual war Rosalyn Deutsche links contemporary art to three practices that counter the prevailing destructiveness psychoanalytic

feminism radical democracy and war resistance Deutsche considers how art joins these radical practices to challenge desires for mastery and dominion which are encapsulated in the Eurocentric conception of the human that goes under the name Man and is driven by deadly inclinations that Deutsche calls masculinist The masculinist subject as an individual or a group universalizes itself claims to speak on behalf of humanity and meets differences with conquest Analyzing artworks by Christopher D Arcangelo Robert Filliou Hans Haacke Mary Kelly Silvia Kolbowski Barbara Kruger Louise Lawler Martha Rosler James Welling and Krzysztof Wodiczko Deutsche illuminates the diverse ways in which they expose question and trouble the visual fantasies that express masculinist desire Undermining the mastering subject these artworks invite viewers to question the positions they assume in relation to others Together the essays in Not Forgetting written between 1999 and 2020 argue that this art offers a unique contribution to building a less cruel and violent society Approaching Autonomy: Post-socialist Conceptualism in Chinese Art Yu-Chieh Li,2025-06-18 This book explores works by key artists who shaped conceptualism in post Mao China Drawing from understudied archival materials and qualitative research it analyzes artistic struggles for autonomy re evaluating Robert Rauschenberg s 1985 exhibition in Beijing and Chinese artists exploration of appropriation affect dehumanization and collective practice since the 1980s A continuous development can be found in the politics and aesthetics of post socialism which has struggled to define its space for expression from the 1980s until today

Unveiling the Energy of Verbal Artistry: An Emotional Sojourn through Conceptual Art And The Politics Of Publicity

In a global inundated with displays and the cacophony of instant transmission, the profound power and psychological resonance of verbal beauty often diminish into obscurity, eclipsed by the continuous barrage of sound and distractions. However, set within the musical pages of **Conceptual Art And The Politics Of Publicity**, a captivating function of fictional elegance that impulses with raw emotions, lies an unique trip waiting to be embarked upon. Published with a virtuoso wordsmith, that enchanting opus instructions readers on a psychological odyssey, lightly exposing the latent potential and profound affect stuck within the delicate internet of language. Within the heart-wrenching expanse of this evocative evaluation, we can embark upon an introspective exploration of the book is central subjects, dissect its charming publishing style, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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