

conceptual art: a critical anthology

edited by alexander alberro and blake stimson

Conceptual Art A Critical Anthology

Thierry de Duve



Conceptual Art A Critical Anthology:

Conceptual Art Alexander Alberro, Blake Stimson, 2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement Compared to other avant garde movements that emerged in the 1960s conceptual art has received relatively little serious attention by art historians and critics of the past twenty five years in part because of the difficult intellectual nature of the art This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement It also contains more recent memoirs by participants as well as critical histories of the period by some of today's leading artists and art historians Many of the essays and artists statements have been translated into English specifically for this volume A good portion of the exchange between artists critics and theorists took place in difficult to find limited edition catalogs small journals and private correspondence These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews Contributors Alexander Alberro Art Language Terry Atkinson Michael Baldwin Robert Barry Gregory Battcock Mel Bochner Sigmund Bode Georges Boudaille Marcel Broodthaers Benjamin Buchloh Daniel Buren Victor Burgin Ian Burn Jack Burnham Luis Camnitzer John Chandler Sarah Charlesworth Michel Claure Jean Clay Michael Corris Eduardo Costa Thomas Crow Hanne Darboven Ralf Eschbarth Piero Gilardi Dan Graham Maria Teresa Gramuglio Hans Haacke Charles Harrison Roberto Jacoby Mary Kelly Joseph Kosuth Max Kozloff Christine Kozlov Sol LeWitt Lucy Lippard Lee Lozano Kynaston McShine Cildo Meireles Catherine Millet Olivier Mosset John Murphy Helmut Oiticica Michel Parmentier Adrian Piper Yvonne Rainer Mari Carmen Ramirez Nicolas Rosa Harold Rosenberg Martha Rosler Allan Sekula Jeanne Siegel Seth Siegelaub Terry Smith Robert Smithson Athena Tacha Spear Blake Stimson Niele Toroni Mierle Ukeles Jeff Wall Rolf Wedewer Ian Wilson *Idea Art* Gregory Battcock, 1973 Heizer Michael Nitsch Hermann Weiner Lawrence Buren Daniel Bochner Mel LeWitt Sol etc

Conceptual Art and Painting Charles Harrison, 2001 In *Conceptual Art and Painting* a companion to his *Essays on Art and Language* Charles Harrison reconsiders Conceptual Art in light of renewed interest in the original movement and of the various forms of neo Conceptual art Publisher's description *Institutional Critique* Alexander Alberro, Blake Stimson, 2011-09-30 An anthology of writings and projects by artists who developed and extended the genre of institutional critique Institutional critique is an artistic practice that reflects critically on its own housing in galleries and museums and on the concept and social function of art itself Such concerns have always been a part of modern art but took on new urgency at the end of the 1960s when driven by the social upheaval of the time and enabled by the tools and techniques of conceptual art institutional critique emerged as a genre This anthology traces the development of institutional critique as an artistic concern from the 1960s to the present by gathering writings and representative art

projects of artists from across Europe and throughout the Americas who developed and extended the genre. The texts and artworks included are notable for the range of perspectives and positions they reflect and for their influence in pushing the boundaries of what is meant by institutional critique. Like Alberro and Stimson's *Conceptual Art: A Critical Anthology*, this volume will shed new light on its subject through its critical and historical framing. Even readers already familiar with institutional critique will come away from this book with a greater and often redirected understanding of its significance. Artists represented include Wiesław Borowski, Daniel Buren, Marcel Broodthaers, Groupe de Recherche d'Art Visuel, Hans Haacke, Robert Rauschenberg, John Knight, Graciela Carnevale, Osvaldo Mateo, Boglione, Guerrilla Art Action Group, Art Workers Coalition, Mierle Laderman Ukeles, Michael Asher, Mel Ramsden, Adrian Piper, The Guerrilla Girls, Laibach, Silvia Kolbowski, Andrea Fraser, Fred Wilson, Mark Dion, Maria Eichhorn, Critical Art Ensemble, Bureau d'études, WochenKlausur, The Yes Men, Hito Steyerl, Andreas Siekmann.

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 Foundation, Vienna.

Conceptual Art and the Politics of Publicity Alexander Alberro, 2003. An examination of the origins and legacy of the conceptual art movement.

Conceptual Performance Nick Kaye, 2023-12-22. *Conceptual Performance* explores how the radical visual art that challenged material aesthetics in the 1960s and 1970s tested and extended the limits of character and concept of performance. *Conceptual Performance* sets out the history, theoretical basis, and character of this genre of work through a wide range of case studies. The volume considers how and why principal modes and agendas in Conceptual art in the 1960s and 1970s necessitated new engagements with performance as well as expanded notions of theatricality. In doing so, this book reviews and challenges prevailing histories of Conceptual art through critical frameworks.

of performativity and performance It also considers how Conceptual art adopted and redefined terms and tropes of theatre and performance including score document embodiment documentation relic remains and the narrative recuperation of ephemeral work While showing how performance has been integral to Conceptual art s critiques of prevailing assumptions about art s form purpose and meaning this volume also considers the reach and influence of Conceptual performance into recent thinking and practice This book will be of interest to scholars and students of theatre performance contemporary art and art history

The Oxford Handbook of Twentieth-century American Literature Leslie Bow, Russ Castronovo, 2022 A collection of essays situating twentieth century American literature in a global frame This volume reads US literature through the a range of critical lenses including critical race and indigenous studies disability and care studies environmental criticism gender analysis and media studies

Theorizing Imitation in the Visual Arts Paul Duro, 2016-01-19 The theory and practice of imitation has long been central to the construction of art and yet imitation is still frequently confused with copying Theorizing Imitation in the Visual Arts challenges this prejudice by revealing the ubiquity of the practice across cultures and geographical borders This fascinating collection of original essays has been compiled by a group of leading scholars Challenges the prejudice of imitation in art by bringing to bear a perspective that reveals the ubiquity of the practice of imitation across cultural and geographical borders Brings light to a broad range of areas some of which have been little researched in the past

Conservation of Contemporary Art Renée van de Vall, Vivian van Saaze, 2023-12-30 This open access book investigates whether and how theoretical findings and insights in contemporary art conservation can be translated into the daily work practices of conservators or vice versa whether and how the problems and dilemmas encountered in conservation practice can inform broader research questions and projects For several decades now the conservation of contemporary art has been a dynamic field of research and reflection Because of contemporary art s variable constitution its care and management calls for a fundamental rethinking of the overall research landscape of museums heritage institutions private sector organizations and universities At first this research was primarily pursued by conservation professionals working in or with museums and other heritage organizations but increasingly academic researchers and universities became involved for instance through collaborative projects This book is the result of such collaboration It sets out to bridge the gap between theory and practice by investigating conservation practices as a form of reflection and reflection as a form of practice

Aesthetics at Large Thierry de Duve, 2019-05-02 Immanuel Kant s Critique of Judgment Thierry de Duve argues in the first volume of Aesthetics at Large is as relevant to the appreciation of art today as it was to the enjoyment of beautiful nature in 1790 Going against the grain of all aesthetic theories situated in the Hegelian tradition this provocative thesis which already guided de Duve s groundbreaking book Kant After Duchamp 1996 is here pursued in order to demonstrate that far from confining aesthetics to a stifling formalism isolated from all worldly concerns Kant s guidance urgently opens the understanding of art onto ethics and politics Central to de Duve s re

reading of the Critique of Judgment is Kant's idea of *sensus communis* ultimately interpreted as the mere yet necessary idea that human beings are capable of living in peace with one another. De Duve pushes Kant's skepticism to its limits by submitting the idea of *sensus communis* to various tests leading to questions such as: Do artists speak on behalf of all of us? Is art the transcendental ground of democracy? Or Was Adorno right when he claimed that no poetry could be written after Auschwitz? Loaded with de Duve's trademark blend of wit and erudition and written without jargon, these essays radically renew current approaches to some of the most burning issues raised by modern and contemporary art. They are indispensable reading for anyone with a deep interest in art, art history, or philosophical aesthetics. **Paolozzi and**

Wittgenstein Diego Mantoan, Luigi Perissinotto, 2019-05-10 This impressive edited collection investigates the relationship between British Pop Art pioneer Eduardo Paolozzi and the philosopher Ludwig Wittgenstein. At this time when Paolozzi's oeuvre is in the process of being rediscovered, his long-time fascination with Wittgenstein requires thorough exploration as it discloses a deeper understanding of his artistic production, further helping to reassess the philosopher's actual impact on visual arts and its theory in the second half of the 20th century. With 13 diverse and comprehensive chapters bringing together philosophers and art historians, this volume aims at retracing and pondering the influence of Wittgenstein on the idea of art in Paolozzi, thus giving an unprecedented insight into Wittgenstein's philosophy as employed by contemporary artists. *A Show of Hands* Ileana Parvu, 2024-12-13

In contrast to the divide between conception and execution advocated by Anglo-American artists in the second half of the 1960s, this book reappraises conceptual art by examining it from the perspective of craft. The emphasis on craft shifts the focus from the Western art system to its margins, where creators were relegated to the status of mere artisans in the colonial context on the pretext that attaining that of artists was beyond their reach. From this peripheral point of view, the book shows that work carried out with artisanal means can lead to conceptual practice. Moreover, this shift in perspective provides a new understanding of several positions within conceptualism which ultimately appears as an ongoing reflection on the role of the hands making and craft. Look inside [Martha Rosler](#) Rosalyn

Deutsche, Elena Volpato, Martha Rosler, Jewish Museum (New York, N.Y.), 2018-01-01 The politically engaged work of Martha Rosler is fascinating and provocative; this wide-ranging survey brings timely insights at a moment of resurgence for political activism and feminism. *Language in the Visual Arts* Leslie Ross, 2014-05-23

This book discusses text and image relationships in the history of art from ancient times to the contemporary period across a diversity of cultures and geographic areas. Focusing on the use of words in art and words as art forms, thematic chapters include: Pictures in Words, Words in Pictures, Word Picture, Puzzles, Picture Word, Words as Images, The Power of the Word, and Monumental and Moving Words. Chapter subsections further explore cross-cultural themes. Examining text and image relationships from the obvious to the elusive, the puzzling to the profound, the minor to the major, the book demonstrates the diverse ways in which images and writing have been combined through the ages and explores the interplay between visual and written communication in a

wide range of thought provoking examples A color insert is included Instructors considering this book for use in a course may request an examination copy here **The Persistence of Dance** Erin Brannigan, 2023-11-28 There is a category of choreographic practice with a lineage stretching back to mid 20th century North America that has re emerged since the early 1990s dance as a contemporary art medium Such work belongs as much to the gallery as does video art or sculpture and is distinct from both performance art and its history as well as from theater based dance The Persistence of Dance Choreography as Concept and Material in Contemporary Art clarifies the continuities and differences between the second wave dance avant garde in the 1950s 1970s and the third wave starting in the 1990s Through close readings of key artists such as Maria Hassabi Sarah Michelson Boris Charmatz Meg Stuart Philipp Gehmacher Adam Linder Agatha Gothe Snape Shelley Lasica and Latai Taumoepeau The Persistence of Dance traces the relationship between the third wave and gallery based work Looking at these artists highlights how the discussions and practices associated with conceptual dance resonate with the categories of conceptual and post conceptual art as well as with the critical work on the function of visual art categories Brannigan concludes that within the current post disciplinary context there is a persistence of dance and that a model of post dance exists that encompasses dance as a contemporary art medium **Protocol** Alexander R.

Galloway, 2006-02-17 How Control Exists after Decentralization Is the Internet a vast arena of unrestricted communication and freely exchanged information or a regulated highly structured virtual bureaucracy In Protocol Alexander Galloway argues that the founding principle of the Net is control not freedom and that the controlling power lies in the technical protocols that make network connections and disconnections possible He does this by treating the computer as a textual medium that is based on a technological language code Code he argues can be subject to the same kind of cultural and literary analysis as any natural language computer languages have their own syntax grammar communities and cultures Instead of relying on established theoretical approaches Galloway finds a new way to write about digital media drawing on his backgrounds in computer programming and critical theory Discipline hopping is a necessity when it comes to complicated socio technical topics like protocol he writes in the preface Galloway begins by examining the types of protocols that exist including TCP IP DNS and HTML He then looks at examples of resistance and subversion hackers viruses cyberfeminism Internet art which he views as emblematic of the larger transformations now taking place within digital culture Written for a nontechnical audience Protocol serves as a necessary counterpoint to the wildly utopian visions of the Net that were so widespread in earlier days **The New Monuments and the End of Man** Robert Slifkin, 2019-11-05 How leading

American artists reflected on the fate of humanity in the nuclear era through monumental sculpture In the wake of the atomic bombings of Japan in 1945 artists in the United States began to question what it meant to create a work of art in a world where humanity could be rendered extinct by its own hand The New Monuments and the End of Man examines how some of the most important artists of postwar America revived the neglected tradition of the sculptural monument as a way

to grapple with the cultural and existential anxieties surrounding the threat of nuclear annihilation Robert Slifkin looks at such iconic works as the industrially evocative welded steel sculptures of David Smith the austere structures of Donald Judd and the desolate yet picturesque earthworks of Robert Smithson Transforming how we understand this crucial moment in American art he traces the intersections of postwar sculptural practice with cybernetic theory science fiction cinema and literature and the political debates surrounding nuclear warfare Slifkin identifies previously unrecognized affinities of the sculpture of the 1940s and 1950s with the minimalism and land art of the 1960s and 1970s and acknowledges the important contributions of postwar artists who have been marginalized until now such as Raoul Hague Peter Grippe and Robert Mallary Strikingly illustrated throughout The New Monuments and the End of Man spans the decades from Hiroshima to the Fall of Saigon when the atomic bomb cast its shadow over American art State of Mind Constance M. Lewallen, Karen Moss, 2011-10 State of Mind the lavishly illustrated companion book to the exhibition of the same name investigates California's vital contributions to Conceptual art in particular work that emerged in the late 1960s among scattered groups of young artists The essays reveal connections between the northern and southern California Conceptual art scenes and argue that Conceptualism's experimental practices and an array of then new media performance site specific installations film and video mail art and artists publications continue to exert an enormous influence on the artists working today **iPrinting the Revolution!** E. Carmen Ramos, 2020-12 Printing and collecting the revolution the rise and impact of Chicano graphics 1965 to now E Carmen Ramos Aesthetics of the message Chicana o posters 1965 1987 Terezita Romo War at home conceptual iconoclasm in American printmaking Tatiana Reinoza Chicanx graphics in the digital age Claudia E Zapata

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