

Acces PDF Conceptual Art
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"An international movement
that developed along separate

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but parallel lines in Europe and America during the 1970s, Conceptual Art grew out of the legacy of Marcel Duchamp. Aiming to completely redefine the relationships between the production, definition and

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ownership of artworks and their various audiences, Conceptual artists rejected traditional formats, media and definitions. Instead they chose to address some of the key issues underlying modern life and art.

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These included the gulf between initial idea and finished work, the value assigned works of art in modern economies, the role of women and of feminine creativity in general, the politics of exhibition

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organization - in short, the ways art and the art world have been defined for centuries. Among the notable figures whose work is discussed in essays ranging from the evaluative to the theoretical are Judy Chicago,

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Robert Morris, Sol LeWitt,
Marcel Broodthaers and Mary
Kelly. The influence of
Conceptual Art continues to be
felt today in the work of such
controversial young artists as
Rachel Whiteread and Damien

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Hirst." - back cover.

This beautifully illustrated book is internationally recognized as the most definitive survey of Minimalism, among the most influential movements in late twentieth-century art.

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Originally published in 1970, "Grapefruit" remains one of the icons of a generation, with a mixture of poetic verse, drawings, mock questionnaires, and more. Line drawings.

"More Americans visit art

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museums annually than attend all major-league sporting events. Yet many come away dissatisfied, because art rarely yields itself to the few seconds most viewers spend on individual works. In a culture of

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distraction, Slow Art models
ways to extend and enrich acts
of looking. This study defines a
new aesthetic field crossing
centuries and mediums,
including video, photography,
land and installation art,

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painting, performance, sculpture, and fiction. Also tableaux vivants ("living pictures"), live restagings of artworks. Often dismissed as marginal, the practice is fundamental--poised between

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motion and stasis, life and art--witness its current flourishing. This history of looking includes Diderot, Emma Hamilton, Oscar Wilde, Jeff Wall, Sam Taylor-Johnson, Andy Warhol, Richard Serra. But

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rather than a set of objects,
slow art names a dynamic
relationship that transpires
between objects and observers.
Slow art enacts tacit contracts
between works that have
designs on us and beholders

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who invest in them. Slow art emerged in the 18th century, when cultural acceleration created the need to cushion the pace of social life.

Simultaneously, however, secularization closed off

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traditional means to do so. Slow art offers secular viewers pleasures and consolations that engaging sacred images did in ages of faith. Slow art offers objects their due attention, and offers observers meaningful

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encounters. Such experiences are available to everybody by practicing the pleasures of lingering. Because such opportunities are not given, Slow Art proposes strategies for artists, artworks, and

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beholders"--Provided by
publisher.

Art Essentials Series

The Arts

New Writing on Conceptual Art

The Art of The Boxtrolls

What are You Looking At?

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Six Lectures ; Reported, with
Emendations and Additions

**A leading critic's inside
story of "the photo boom"
during the crucial decades
of the 1970s and 80s When
Andy Grundberg landed in**

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New York in the early
1970s as a budding writer,
photography was at the
margins of the
contemporary art world. By
1991, when he left his
post as critic for the New

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York Times, photography was at the vital center of artistic debate. Grundberg writes eloquently and authoritatively about photography's "boom years," chronicling the

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medium's increasing role within the most important art movements of the time, from Earth Art and Conceptual Art to performance and video. He also traces photography's

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embrace by museums and galleries, as well as its politicization in the culture wars of the 80s and 90s. Grundberg reflects on the landmark exhibitions that defined

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the moment and his
encounters with the work
of leading
photographers—many of whom
he knew
personally—including
Gordon Matta-Clark, Cindy

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Sherman, and Robert
Mapplethorpe. He navigates
crucial themes such as
photography's relationship
to theory as well as
feminism and artists of
color. Part memoir and

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part history, this
perspective by one of the
period's leading critics
ultimately tells a larger
story about the crucial
decades of the 70s and 80s
through the medium of

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photography.

A complete panoramic
pictorial compilation of
every building on Sunset
Strip in Los Angeles,
California.

Conceptual art marks a

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major turning point in late twentieth-century art. An art of ideas - which can be written, published, performed, fabricated, or which can simply remain inside your

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head - it is also an art of questions. Since its emergence in the mid 1960s, it has challenged our precepts about not only art but society, politics and the media. An

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international movement,
Conceptual art encompasses
not only North America and
Western Europe but also
South America, Eastern
Europe, Russia, China and
Japan. Its legacy is

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global, ranging from small local participatory projects to large-scale installations at major museums and biennales. This comprehensive volume combines in one book an

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authoritative Survey essay
by philosopher and art
historian Peter Osborne,
tracing Conceptual art's
origins in Europe, Japan
and the USA, its
development throughout the

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1960s and 1970s and its
legacy in contemporary
art; a Works section
documenting the key works,
divided usefully into six
distinctive types of
Conceptual art; and a

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Documents section
including texts by
philosophers and writers
who crucially influenced
the movement, alongside
key original texts by
artists, critics and art

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historians.

"Many artists, curators,
and cultural critics will
be interested in the
republication of this
anthology since the
movement it gives contour

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to has had a tremendous influence on the contemporary art of the last 25 years, and on the critical discussion surrounding the concept of postmodernism."—Alexander

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Alberro, coauthor of
Tracing Cultures
Art After Conceptual Art
Who's Afraid of Conceptual
Art?
Conceptual Art
A Critical Anthology

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Essays on Conceptual Art Themes in Contemporary Art

The bare minimum Often regarded as a backlash against abstract expressionism, Minimalism was characterized by simplified, stripped-down forms and materials used to express ideas in a direct

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and impersonal manner. By presenting artworks as simple objects, minimalist artists sought to communicate esthetic ideals without reference to expressive or historical themes. This critical movement, which began in the 1960s and branched out into land

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art, performance art, and conceptual art, is still a major influence today. This book explains the how, why, where and when of Minimal Art, and the artists who helped define it. Featured artists: Carl Andre, Stephen Antonakos, Jo Baer, Larry Bell, Ronald Bladen,

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Walter De Maria, Dan Flavin, Robert Grosvenor, Eva Hesse, Donald Judd, Gary Kuehn, Sol LeWitt, Robert Mangold, John McCracken, Robert Morris, Robert Ryman, Fred Sandback, Richard Serra, Tony Smith, Frank Stella, Robert Smithson, Anne Truitt About the

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Series: Each book in TASCHEN's Basic Genre Series features: a detailed illustrated introduction plus a timeline of the most important political, cultural and social events that took place during that period a selection of the most important works of the epoch, each

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of which is presented on a 2-page spread with a full-page image and with an interpretation of the respective work, plus a portrait and brief biography of the artist approximately 100 colour illustrations with explanatory captions

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An examination of the origins and legacy of the conceptual art movement.

If you attend a contemporary art exhibition today, you're unlikely to see much traditional painting or sculpture. Indeed, artists today are preoccupied with what happens

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when you leave behind assumptions about particular media—such as painting, or woodcuts—and instead focus on collisions between them, and the new forms and ideas that those collisions generate. Garrett Stewart in *Transmedium* dubs this new

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approach Conceptualism 2.0, an allusion in part to the computer images that are so often addressed by these works. A successor to 1960s Conceptualism, which posited that a material medium was unnecessary to the making of art, Conceptualism 2.0 features

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artworks that are transmedial, that place the aesthetic experience itself deliberately at the boundary between often incommensurable media. The result, Stewart shows, is art whose forced convergences break open new possibilities that are wholly surprising, intellectually

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enlightening, and often uncanny. What is conceptual art? Is it really a kind of art in its own right? Is it clever – or too clever? Of all the different art forms it is perhaps conceptual art which at once fascinates and infuriates the most. In this much-needed book Peter

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Goldie and Elisabeth Schellekens demystify conceptual art using the sharp tools of philosophy. They explain how conceptual art is driven by ideas rather than the manipulation of paint and physical materials; how it challenges the very basis of what we can know

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about art, as well as our received ideas of beauty; and why conceptual art requires us to rethink concepts fundamental to art and aesthetics, such as artistic interpretation and appreciation. Including helpful illustrations of the work of celebrated conceptual

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artists from Marcel Duchamp, Joseph Kosuth and Piero Manzoni to Dan Perjovschi and Martin Creed, *Who's Afraid of Conceptual Art?* is a superb starting point for anyone intrigued but perplexed by conceptual art - and by art in general. It will be particularly

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helpful to students of philosophy,
art and visual studies seeking an
introduction not only to conceptual
art but fundamental topics in art
and aesthetics.

Modern Art

A Book of Instructions and
Drawings by Yoko Ono

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The Dematerialization of the Art
Object from 1966 to 1972

Conceptual Art, Affect, and the
Antihumanist Turn

Philosophy and Conceptual Art
Minimal Art

**Explores the ideas behind one
hundred iconic works of art**

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**while examining their
historical context.**

**LAIKA, the studio behind the
hit films Coraline and
ParaNorman, introduces
audiences to a new breed of
family: the Boxtrolls, a
community of quirky,**

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**mischievous creatures who
have lovingly raised an
orphaned human boy named
Eggs in the amazing
cavernous home they've built
beneath the streets of
Cheesebridge. When the
town's villain, Archibald**

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Snatcher, comes up with a plot to get rid of the Boxtrolls, Eggs decides to venture above ground where he meets and teams up with fabulously feisty Winnie to devise a daring plan to save Eggs' family. The Art of The

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Boxtrolls features the amazingly detailed artwork that went into this film's creation, including character sketches, puppets, textiles, set dressing, and 3-D printed facial models, alongside the story of the film's

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development.

**A compact, introductory guide
to modern art that explains
styles, schools, and
movements from
Impressionism to the present
day**

Lucy R. Lippard's famous

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book, itself resembling an exhibition, is now brought full circle in an exhibition (and catalog) resembling her book. “Conceptual art, for me, means work in which the idea is paramount and the material form is secondary,

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**lightweight, ephemeral,
cheap, unpretentious and/or
'dematerialized.'**” —Lucy R.
Lippard, **Six Years** In 1973 the
critic and curator Lucy R.
Lippard published **Six Years**, a
book with possibly the
longest subtitle in the

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**bibliography of art: The
dematerialization of the art
object from 1966 to 1972: a
cross-reference book of
information on some esthetic
boundaries: consisting of a
bibliography into which are
inserted a fragmented text,**

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**art works, documents,
interviews, and symposia,
arranged chronologically and
focused on so-called
conceptual or information or
idea art with mentions of such
vaguely designated areas as
minimal, anti-form, systems,**

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**earth, or process art,
occurring now in the
Americas, Europe, England,
Australia, and Asia (with
occasional political overtones)
edited and annotated by Lucy
R. Lippard. Six Years,
sometimes referred to as a**

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**conceptual art object itself,
not only described and
embodied the new type of art-
making that Lippard was
intent on identifying and
cataloging, it also exemplified
a new way of criticizing and
curating art. Nearly forty**

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years later, the Brooklyn Museum takes Lippard's celebrated experiment in curated concatenation as a template, turning a book that resembled an exhibition into an exhibition materializing the ideas in her book. The

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**artworks and essays featured
in this publication recall the
thrill that was tangible in
Lippard's original
documentation, reminding us
that during the late sixties
and early seventies all
possible social and material**

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**parameters of art (making)
were played with, worked
over, inverted, reduced,
expanded, and rejected. By
tracing Lippard's own
activities in those years, the
book also documents the
early blurring of boundaries**

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among critical, curatorial, and artistic practices. With more than 200 images of work by dozens of artists (printed in color throughout), this book brings Lippard's curatorial experiment full circle.

Twentysix Gasoline Stations

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Grapefruit

**The Great Art Movements and
the Paintings that Inspired
them**

**Conceptualism 2.0 and the
New Object Art**

**A Guide to Contemporary
Ideas, Movements, and**

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Buzzwords

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

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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.

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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

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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

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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

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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,

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the essays will inspire an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art.

Distributed for the Generali Foundation, Vienna.

More than 115 entries clearly explain

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the who, what, when, and where of art since 1945. Some entries deal with concepts, such as formalism, multiculturalism, and the picture plane; some discuss specific movements, such as Abstract Expressionism and Fluxus; some describe various ways of making

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art, such as collage, performance, and video. Together they provide an invaluable key to the specialized, often baffling vocabulary so often used in today's art world. Complementing the entries are two additional noteworthy features. The first, a one-page

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ArtChart, presents the movements of the postwar years in a concise format that makes their chronological connections immediately visible. The second is a twenty-eight-page timeline - illustrated with full-color reproductions of paintings, sculptures, and

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installations - that chronicles events in the art world and the world at large, providing a context for the entries that follow, in addition, for this updated and revised edition, birth and death dates for the artists have been added to the index, along with their nationalities,

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making this easy-to-use reference even more informative.

An instant classic--a lively new introduction to contemporary art that stretches from Andy Warhol's Brillo boxes to Marina Abramovi& 's performance art to today's biennale

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circuit and million-dollar auctions. Encountering a work of contemporary art, a viewer might ask, "What does it mean?" "Is it really art?" and "Why does it cost so much?" These are not the questions that E. H. Gombrich set out to answer in his magisterial *The*

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Story of Art. Contemporary art seems totally unlike what came before it, departing from the road map supplied by Raphael, D ü rer, Rembrandt, and other European masters. In The Story of Contemporary Art, Tony Godfrey picks up where Gombrich left off,

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offering a lively introduction to contemporary art that stretches from Andy Warhol's Brillo boxes to Marina Abramovi& 's performance art to today's biennale circuit and million-dollar auctions. Godfrey, a curator and writer on contemporary art, chronicles

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important developments in pop art, minimalism, conceptualism, installation art, performance art, and beyond.

Conceptual Art has set out to undermine two concepts associated with art - the production of objects to look at, and the act of contemplative

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looking itself. This introduction explores the reasons why the new avant-garde chose to produce such work.

The Art Book

ArtSpeak

Slow Art

One and Five Ideas

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Conceptual Art and Painting
A Guide to Contemporary Ideas,
Movements, and Buzzwords, 1945 to
the Present

By the early 1960s, theorists like
L é vi-Strauss, Lacan, Foucault,
and Barthes had created a world

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ruled by signifying structures and pictured through the grids of language, information, and systems. Artists soon followed, turning to language and its related forms to devise a new, conceptual approach to art

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making. Examining the ways in which artists shared the structuralist devotion to systems of many sorts, *Systems We Have Loved* shows that even as structuralism encouraged the advent of conceptual art, it also

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raised intractable problems that artists were forced to confront. Considering such notable art figures as Mary Kelly, Robert Morris, Robert Smithson, and Rosalind Krauss, Eve Meltzer argues that during this period the

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visual arts depicted and tested the far-reaching claims about subjectivity espoused by theorists. She offers a new way of framing two of the twentieth century 's most transformative movements—one artistic, one

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expansively theoretical—and she reveals their shared dream—or nightmare—of the world as a system of signs. By endorsing this view, Meltzer proposes, these artists drew attention to the fictions and limitations of this

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dream, even as they risked getting caught in the very systems they had adopted. The first book to describe art 's embrace of the world as an information system, *Systems We Have Loved* breathes new life

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into the study of conceptual art.
Ideas, systems and processes -
Includes discussion of pieces of
work by various exponents of the
movement.

What makes something a great
work of art? Written in plain

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English, The Art Book cuts through the jargon of art history and theory, and is packed with images of the world's greatest works of art and witty infographics that explore the ideas behind them. From

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prehistoric fertility figures to contemporary video installations, this is the perfect primer to the world of art. -- Cover.

Critical and theoretical essays by a long-time participant in the Art & Language movement. In

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Conceptual Art and Painting, a companion to his Essays on Art & Language, Charles Harrison reconsiders Conceptual Art in light of renewed interest in the original movement and of the various forms of "neo-

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Conceptual" art. He discusses developments in the Art & Language movement since 1991, during which time there have been major retrospectives of its work at the Musee du Jeu de Paume in Paris, the Antonio

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Tapies Foundation in Barcelona, and PS1 in New York. Harrison also addresses larger issues of painting as an art, the representation of the female body, and the relation of art to its audience.

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Transmedium

Minimalism

How Photography Became
Contemporary Art

On Heroes, Hero-worship, & the
Heroic in History

Materializing Six Years

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Rewriting Conceptual Art

Amongst recent contemporary art and museological publications, there have been relatively few which direct attention to the distinct contributions that twentieth and twenty-first century artists have made to gallery and museum

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interpretation practices. There are fewer still that recognise the pedagogic potential of interventionist artworks in galleries and museums. This book fills that gap and demonstrates how artists have been making curious but, none-the-less, useful contributions to museum

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education and curation for some time. Claire Robins investigates in depth the phenomenon of artists' interventions in museums and examines their pedagogic implications. She also brings to light and seeks to resolve many of the contradictions surrounding artists'

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interventions, where on the one hand contemporary artists have been accused of alienating audiences and, on the other, appear to have played a significant role in orchestrating positive developments to the way that learning is defined and configured in museums. She examines

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the disruptive and parodic strategies that artists have employed, and argues for that they can be understood as part of a move to re-establish the museum as a discursive forum. This valuable book will be essential reading for students and scholars of museum studies, as well as art

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and cultural studies.

GARDNER'S ART THROUGH THE
AGES: BACKPACK EDITION, BOOK
E: MODERN EUROPE AND

AMERICA is part of an easy-to-carry,
six-volume set. Author and award-
winning scholar-professor Fred Kleiner

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continues to set the standard for art history textbooks, combining impeccable and authoritative scholarship with an engaging approach that discusses the most significant artworks and monuments in their full historical and cultural contexts. The most widely read

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and respected history of art and architecture in the English language for over 85 years, the book's 15th edition includes nearly 200 new images, new pedagogical box features, images that have been upgraded for clarity and color-fidelity, revised and improved maps and

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architectural reconstructions, and more. Over 40 reviewers -- both generalists and specialists -- contributed to the accuracy and readability of this edition. GARDNER's has built its stellar reputation on up-to-date and extensive scholarship, reproductions of

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unsurpassed quality, the consistent voice of a single storyteller, and more online resources and help for students and instructors than any other art survey text. For half-year and Western-only courses, books within the six-book set can be purchased individually. Important

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Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

What is art? Must it be a unique, saleable luxury item? Can it be a concept that never takes material form? Or an idea for

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a work that can be repeated endlessly?
Conceptual art favours an engagement with such questions. As the variety of illustrations in this book shows, it can take many forms: photographs, videos, posters, billboards, charts, plans and, especially, language itself. Tony Godfrey

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has written a clear, lively and informative account of this fascinating phenomenon. He traces the origins of Conceptual art to Marcel Duchamp and the anti-art gestures of Dada, and then establishes links to those artists who emerged in the 1960s and early 1970s, whose work forms

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the heart of this study: Joseph Kosuth, Lawrence Weiner, Victor Burgin, Marcel Broodthaers and many others.

02 In this fourth volume of the Art of the Twentieth Century series, the contributors address a fascinating variety of themes relating to art from the 1960s

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to the end of the century—the period of “ postmodernism. ” The first of the book ’ s seven chapters deals with the emergence in the 1960s of what has been called an “ expanded field ” for art activity. Other chapters discuss the consequences of Conceptual art for

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notions of the aesthetic; the Post-Conceptual practice of painting; practices of Post-Conceptual photography; video, performance, and installation art; and women ' s practice and the question of gendered and nongendered objects. The final chapter

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explores the globalization of art at the end of the twentieth century. Full color illustrations are featured throughout the volume. Gill Perry is senior lecturer in art history, The Open University. Paul Wood is senior lecturer in art history, The Open University. In this fourth

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volume of the Art of the Twentieth Century series, the contributors address a fascinating variety of themes relating to art from the 1960s to the end of the century—the period of “ postmodernism. ” The first of the book ’ s seven chapters deals with the

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volume. Gill Perry is senior lecturer in art history, The Open University. Paul Wood is senior lecturer in art history, The Open University.

Art into Ideas

Gardner's Art through the Ages:
Backpack Edition, Book E: Modern

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Europe and America

Six Years

Systems We Have Loved

New Tendencies

The Experience of Looking, Sacred

Images to James Turrell

An account of a major

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***international art movement
originating in the former
Yugoslavia in the 1960s, which
anticipated key aspects of
information aesthetics. New
Tendencies, a nonaligned
modernist art movement,
emerged in the early 1960s in the***

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former Yugoslavia, a nonaligned country. It represented a new sensibility, rejecting both Abstract Expressionism and socialist realism in an attempt to formulate an art adequate to the age of advanced mass production. In this book, Armin

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Medosch examines the development of New Tendencies as a major international art movement in the context of social, political, and technological history. Doing so, he traces concurrent paradigm shifts: the change from Fordism

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(the political economy of mass production and consumption) to the information society, and the change from postwar modernism to dematerialized postmodern art practices. Medosch explains that New Tendencies, rather than opposing the forces of

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technology as most artists and intellectuals of the time did, imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression. Works by New Tendencies cast the viewer as coproducer, abolishing the idea

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of artist as creative genius and replacing it with the notion of the visual researcher. In 1968 and 1969, the group actively turned to the computer as a medium of visual research, anticipating new media and digital art. Medosch discusses modernization in then-

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Yugoslavia and other nations on the periphery; looks in detail at New Tendencies' five major exhibitions in Zagreb (the capital of Croatia); and considers such topics as the group's relation to science, the changing relationship of manual and

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***intellectual labor, New
Tendencies in the international
art market, their engagement
with computer art, and the
group's eventual eclipse by other
“new art practices” including
conceptualism, land art, and arte
povera. Numerous illustrations***

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***document New Tendencies' works
and exhibitions.***

Conceptual Art Phaidon Press

***The fourteen prominent analytic
philosophers writing here engage
with the cluster of philosophical
questions raised by conceptual
art. They address four broad***

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questions: What kind of art is conceptual art? What follows from the fact that conceptual art does not aim to have aesthetic value? What knowledge or understanding can we gain from conceptual art? How ought we to appreciate conceptual art?

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Conceptual art, broadly understood by the contributors as beginning with Marcel Duchamp's ready-mades and as continuing beyond the 1970s to include some of today's contemporary art, is grounded in the notion that the artist's 'idea'

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is central to art, and, contrary to tradition, that the material work is by no means essential to the art as such. To use the words of the conceptual artist Sol LeWitt, 'In conceptual art the idea of the concept is the most important aspect of the work . . . and the

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***execution is a perfunctory affair'.
Given this so-called
'dematerialization' of the art
object, the emphasis on cognitive
value, and the frequent appeal to
philosophy by many conceptual
artists, there are many questions
that are raised by conceptual art***

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that should be of interest to analytic philosophers. Why, then, has so little work been done in this area? This volume is most probably the first collection of papers by analytic Anglo-American philosophers tackling these concerns head-on.

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**Contributors Margaret Boden,
Diarmuid Costello, Gregory
Currie, David Davies, Peter
Goldie, Robert Hopkins, Matthew
Kieran, Peter Lamarque, Dominic
McIver Lopes, Derek Matravers,
Elisabeth Schellekens, Kathleen
Stock, Carolyn Wilde, and the 'Art**

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& Language' group.

***Suitable for sceptics, art lovers,
and the millions of us who visit
art galleries every year - and are
confused, this book is a history
of Modern Art, from
Impressionism to the present
day.***

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***Conceptual Art and the Politics of
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***The Story of Contemporary Art
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**Further Essays on Art &
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globe. The Art Book covers the full sweep of world art, including the Ming era in China, and Japanese, Hindu, and Indigenous Australian art. It analyses recurring themes such as love and religion, explaining key genres from Romanesque to Conceptual art. The Art

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*Book explores each artist's key works and vision, showing details of their technique, such as Leonardo's use of light and shade. It tells the story of avant-garde works like Manet's *Le Dejeuner sur l'herbe* (Lunch on the Grass), which scandalised society, and traces how one*

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genre informed another - showing how the Impressionists were inspired by Gustave Courbet, for example, and how Van Gogh was influenced by Japanese prints. Lavishly illustrated throughout, look no further for your essential guide to the pantheon of world art.

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Art into Ideas provides an overview of one of the most important and influential developments in American and European art over the past thirty years. Focusing on works by a range of international artists, including Joseph Kosuth, Hans Haacke, Sherrie Levine

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and Joseph Beuys, Robert Morgan defines and elucidates the premises of conceptual art. He examines its evolution, from its inception in the 1960s through the 1980s, relating the movement to historical and cultural contexts, as well as to important

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theoretical and critical issues that emerged during these decades. Defining three primary modes of representation that characterise conceptual art - the philosophical, the structural, and the systemic - Morgan then applies these concepts in analyses of a variety of

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media, including painting, photography, books, and performance.

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

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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

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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

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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

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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

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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,

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*Niele Toroni, Mierle Ukeles, Jeff Wall,
Rolf Wedewer, Ian Wilson*

*Identifies and defines the jargon-laden
terminology of post-WWII art and art
criticism in short alphabetically-
arranged essays, most of which are
subdivided into the journalistic (Atkins is*

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Terry Smith explores the

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