Modernism in Dispute

Edward Ruscha: 1971-1982
An Exhibition of Five Recent Works by Larry Bell, John McCracken, DeWain Valentine, Ron Cooper [and] Peter Alexander

Time and the Dancing Image

Edward Ruscha: 1971-1982

The National Gallery of Canada: Ideas, Art, and Architecture examines the National Gallery as an institution, a collection, and a series of sites for the display of the nation's art. Douglas Ord explores how, throughout the gallery's development, art has consistently been linked to notions of religious truth, national spirit, and hallowed atmosphere, culminating in Moshe Safdie's design for the institution's current building. Integrating accounts of political intrigue and public controversy with philosophy, art theory, and architectural analysis, Ord provides vivid accounts of successive directors' struggles to obtain a permanent home for the nation's art and sheds light on the place and the role of art in Canada."--Résumé de l'éditeur.

An Exhibition of Five Recent Works by Larry Bell, John McCracken, DeWain Valentine, Ron Cooper [and] Peter Alexander

In 1877, Ruskin accused Whistler of 'flinging a pot of paint in the public's face'. Was he right? After all, Whistler always denied that the true function of art was to represent anything. If a painting does not represent, what is it, other than mere paint, flung in the public's face? Whistler's answer was simple: painting is music - or it is poetry. Georges Braque, half a century later, echoed Whistler's answer. So did Braque's friends Apollinaire and Ponge. They presented their poetry as music too - and as painting. But meanwhile, composers such as Satie and Stravinsky were presenting their own art - music - as if it transposed the values of painting or of poetry. The fundamental principle of this intermedial aesthetic, which bound together an extraordinary fraternity of artists in all media in Paris, from 1885 to 1945, was this: we must always think about the value of a work of art, not within the logic of its own medium, but as if it transposed the value of art in another medium. Peter Dayan traces the history of this principle: how it created our very notion of 'great art', why it declined as a vision from the 1960s and how, in the 21st century, it is fighting back.

Time and the Dancing Image

Rooted in the study of objects, British Art in the Nuclear Age addresses the role of art and visual culture in discourses surrounding nuclear science and technology, atomic
power, and nuclear warfare in Cold War Britain. Examining both the fears and hopes for the future that attended the advances of the nuclear age, nine original essays explore the contributions of British-born and ?gr?rtists in the areas of sculpture, textile and applied design, painting, drawing, photo-journalism, and exhibition display. Artists discussed include: Francis Bacon, John Bratby, Lynn Chadwick, Prunella Clough, Naum Gabo, Barbara Hepworth, Peter Lanyon, Henry Moore, Eduardo Paolozzi, Peter Laszlo Peri, Isabel Rawsthorne, Alan Reynolds, Colin Self, Graham Sutherland, Feliks Topolski and John Tunnard. Also under discussion is new archival material from Picture Post magazine, and the Festival of Britain. Far from insular in its concerns, this volume draws upon cross-cultural dialogues between British and European artists and the relationship between Britain and America to engage with an interdisciplinary art history that will also prove useful to students and researchers in a variety of fields including modern European history, political science, the history of design, anthropology, and media studies.


California Sculpture Show

In this collection of essays, a range of scholars from different disciplines look through the prism of technology at the much-debated notion of cultural memory, analysing how the past is shaped or unsettled by cultural texts including visual art, literature, cinema, photographs and souvenirs.

Don Judd


Guggenheim International Exhibition, 1967
**Conquest of Body**

Shine allures and awakens desire. As a phenomenon of perception shiny things and materials fascinate and tantalize. They are a formative element of material culture, promising luxury, social distinction and the hope of limitless experience and excess. Since the early twentieth century the mass production, dissemination and popularization of synthetic materials that produce heretofore-unknown effects of shine have increased. At the same time, shine is subjectified as “glamor” and made into a token of performative self-empowerment. The volume illuminates genealogical as well as systematic relationships between material phenomena of shine and cultural-philosophical concepts of appearance, illusion, distraction and glare in bringing together renowned scholars from various disciplines.

**Postspektakuläres Theater**

**Rendezvous mit dem Realen**

This work discusses the art of the middle third of the twentieth century. It consists of a short general introduction and four parts, each concentrating on a key aspect of the art of the period.

**British Art in the Nuclear Age**

**Larry Bell, Robert Irwin [and] Doug Wheeler**

"If dance itself is a way of making ideas both visual and visceral, Deborah Jowitt has discovered a literary voice in Time and the Dancing Image in which nineteenth- and twentieth-century thought, in its relation to theatrical dancing, becomes sensuous."--Sally Banes, Cornell University "The most vivid and immediately accessible serious dance book ever written. Anyone from a neophyte to an aficionado will be challenged, enlightened and delighted by Jowitt's clever juxtapositions."--Allen Robertson, Dance Editor, Time Out, London "In this brilliant book Deborah Jowitt has given us a fresh approach to dance history and criticism. Instead of seeing dance in the usual way--isolated in a windowless room, with mirrored walls--she looks to the society in which dance evolved. Using the ideas of contemporary artists and thinkers, she illuminates changing tastes--from the elegant, ethereal sylphs of the 1830s to the agonized characters in the dances today. For her reader, Ms. Jowitt opens both the eyes and the mind to the wonders of a many-faceted art."--Selma Jeanne Cohen, Editor, International Encyclopedia of Dance

**Live in Your Head**

**The Washington Color Painters**

**The National Gallery of Canada**

**Guggenheim International Exhibition**

Reissued with an additional preface to sit alongside the volume on Stanley Cavell in Contemporary Philosophy in Focus this famous collection of essays covers a remarkably wide range of philosophical issues (there are essays on Wittgenstein, Austin, Kierkegaard, and the philosophy of language) and extends beyond philosophy into
discussions of music and drama.

**Art as Music, Music as Poetry, Poetry as Art, from Whistler to Stravinsky and Beyond**

The drip paintings of Jackson Pollock, trailblazing Abstract Expressionist, appear to be the polar opposite of Thomas Hart Benton's highly figurative Americana. Yet the two men had a close and highly charged relationship dating from Pollock's days as a student under Benton. Pollock's first and only formal training came from Benton, and the older man soon became a surrogate father to Pollock. In true Oedipal fashion, Pollock even fell in love with Benton's wife. Pollock later broke away from his mentor artistically, rocketing to superstardom with his stunning drip compositions. But he never lost touch with Benton or his ideas—indeed, his breakthrough abstractions reveal a strong debt to Benton's teachings. In an epic story that ranges from the cafés and salons of Gertrude Stein's Paris to the highways of the American West, Henry Adams, acclaimed author of Eakins Revealed, unfolds a poignant personal drama that provides new insights into two of the greatest artists of the twentieth century.

**Kill for Peace**

Critical and theoretical essays by a long-time participant in the Art & Language movement. These essays by art historian and critic Charles Harrison are based on the premise that making art and talking about art are related enterprises. They are written from the point of view of Art & Language, the artistic movement based in England—and briefly in the United States—with which Harrison has been associated for thirty years. Harrison uses the work of Art & Language as a central case study to discuss developments in art from the 1950s through the 1980s. According to Harrison, the strongest motivation for writing about art is that it brings us closer to that which is other than ourselves. In seeing how a work is done, we learn about its achieved identity: we see, for example, that a drip on a Pollock is integral to its technical character, whereas a drip on a Mondrian would not be. Throughout the book, Harrison uses specific examples to address a range of questions about the history, theory, and making of modern art—questions about the conditions of its making and the nature of its public, about the problems and priorities of criticism, and about the relations between interpretation and judgment.

**Jules Olitski**

Following a clear timeline, the author highlights key movements of modern art, giving careful attention to the artists' political and cultural worlds. Styles include Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and performance art. 65 color illustrations. 65 halftones.

**Tom and Jack**

**Technologies of Memory in the Arts**

This book reflects on the phenomenon of biotechnology and how it affects the body and discusses a number of related issues, including visualization, mediation, and epistemology. The author offers a compelling thesis, arguing that the exploration of the human body has one ultimate aim: to gain knowledge of it and to conquer it. Exploration of body has an intrinsic link to power, since knowledge is constitutive for the power over the body. Ultimately the conquest of body means the power to intervene into life processes. The book breaks new ground with its study of body visualizations, from the Renaissance drawings to the medical imaging. In particular, it investigates their complex mediality. It also considers the extension and the reach of biopower that is now possible thanks to a wide range of engineering applications. The author originally questions the research approach by rethinking the relationship between mental and sensual
examination. She takes into consideration the epistemological problem of the two modes of exploration: obtaining knowledge from empirical exploration and projecting that knowledge to the object of exploration.

**Materials, Practices, and Politics of Shine in Modern Art and Popular Culture**

The Vietnam War (1964–1975) divided American society like no other war of the twentieth century, and some of the most memorable American art and art-related activism of the last fifty years protested U.S. involvement. At a time when Pop Art, Minimalism, and Conceptual Art dominated the American art world, individual artists and art collectives played a significant role in antiwar protest and inspired subsequent generations of artists. This significant story of engagement, which has never been covered in a book-length survey before, is the subject of Kill for Peace. Writing for both general and academic audiences, Matthew Israel recounts the major moments in the Vietnam War and the antiwar movement and describes artists’ individual and collective responses to them. He discusses major artists such as Leon Golub, Edward Kienholz, Martha Rosler, Peter Saul, Nancy Spero, and Robert Morris; artists’ groups including the Art Workers’ Coalition (AWC) and the Artists Protest Committee (APC); and iconic works of collective protest art such as AWC’s Q. And Babies? A. And Babies and APC’s The Artists Tower of Protest. Israel also formulates a typology of antiwar engagement, identifying and naming artists’ approaches to protest. These approaches range from extra-aesthetic actions—advertisements, strikes, walk-outs, and petitions without a visual aspect—to advance memorials, which were war memorials purposefully created before the war’s end that criticized both the war and the form and content of traditional war memorials.

**Roy Lichtenstein [exhibition**

**LARRY BELL**

This volume is part of a four-volume series about art and its interpretation in the 19th and 20th centuries. The books provide an introduction to modern European and American art and criticism that should be valuable both to students and to the general reader.

**University of California, Irvine, 1965-75**

This is a collection of writings by and about the work of the 1960s minimalists, illustrated with photographs of paintings, sculptures and performance.

**After Modern Art**

**After Modern Art 1945-2000**

**Must We Mean What We Say?**

This collection reflects not only the multidisciplinary nature of current thinking about performance, but also the complex and contested nature of the concept itself.

**Robert Smithson: Drawings. April 19-June 16, 1974**

**Larry Bell, Robert Irwin, Doug Wheeler**
Varieties of Modernism

Minimal Art

Semiotics of Visual Language

Performance: pt. 1. Identity and the self

Jules Olitski: Recent Paintings

Contemporary art can be baffling and beautiful, provocative and disturbing. This pioneering book presents a new look at the controversial period between 1945 and 2015, when art and its traditional forms were called into question. It focuses on the relationship between American and European art, and challenges previously held views about the origins of some of the most innovative ideas in art of this time. Major artists such as Jackson Pollock, Robert Rauschenberg, Andy Warhol, Joseph Beuys, Gerhard Richter, Louise Bourgeois, Cindy Sherman, Jeff Koons, and Shiran Neshat are all discussed, as is the art world of the last fifty years. Important trends are also covered including Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and Performance Art. This revised and updated second edition includes a new chapter exploring art since 2000 and how globalization has caused shifts in the art world, an updated Bibliography, and 16 new, colour illustrations.

Artforum

By following and reproducing the cultural turn, the rhetoric of cultural mix and hybridism is disseminated today primarily in its crossing of trade barriers. Cultures reduced to their exchange value function as capital - an accumulative, speculative and, ultimately, financial affair. In some of its media and site-(un)specific manifestations, process art - which aims to encompass both old and new media art - seems to resist this pressure, despite, nonetheless, not being protected from regulations and incorporations. In the present collection of his recent essays, Slavko Kacunko discusses the process art by crossing the disciplines of art history and comparative media-, visual- and -cultural studies. As a first approximation, several historiographical remarks on closed-circuit video installations underline their importance as a core category of process art. In the second part, the problems of process art, seen as a threshold of art history, are further examined in another retroanalytical step, in which concepts and objects related to `mirror', `frame' and `immediacy' are analyzed as the triple delimitation of visual culture studies. In the third part, previously outlined manifestations of what is termed the `post-visual condition' are summarized and projected to the `coreless core' of the emerging art and research related to the coreless beings par excellence, the bacteria.

Painting in New York: 1944 to 1969

Essays on Art and Language

Features works by Robert Arneson, Charles Arnoldi, Bruce Beasley, Fletcher Benton, Guy Dill, Jud Fine, Tom Holland, Robert Hudson, Manuel Neri, Sam Richardson, Michael Todd, DeWain Valentine.

Culture as Capital
"the details of Saint-Martin's argument contain a wealth of penetrating observations from which anyone with a serious interest in visual communication will profit." -- Journal of Communication Saint-Martin elucidates a syntax of visual language that sheds new light on nonverbal language as a form of representation and communication. She describes the evolution of this language in the visual arts as well as its multiple uses in contemporary media. The result is a completely new approach for scholars and practitioners of the visual arts eager to decode the many forms of visual communication.