

Jan Dibbets Essays By R H Fuchs

Essays on Art and Language Theories and Documents of Contemporary Art Jan Dibbets Reconsidering the Object of Art Jan Dibbets Media Ecologies Film Front Weimar Jan Dibbets Choice Carnegie International Disappearing Witness Global Conceptualism Aachen International 70-74 Dutch Heights Dutch Art & Architecture Today Art bibliographies Modern The Great War, 1914-1918 Showing and Telling: Film heritage institutes and their performance of public accountability The Cumulative Book Index Conceptual Art Charles Harrison Kristine Stiles Jan Dibbets Ann Goldstein Jan Dibbets Matthew Fuller Bernadette Kester Jan Dibbets John R. Lane Gretchen Garner László Beke Scottish Arts Council Ian Frederick William Beckett Nico de Klerk Robert C. Morgan

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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

enth u a s 74 concrete art 1936 49 max bill s 74 77 the mathematical approach in contemporary art 1949 max bill s 301 304 dieter roth

reconsidering the object of artexamines a generally underexposed and therefore often misunderstood period in contemporary art and highlights artists whose practices have inspired much of the most significant art being produced today it illustrates and discusses many crucial ground breaking works that have not been seen within their proper historical context if they have been individually seen at all by 1969 such artists as michael asher john baldessari marcel broodthaers dan graham douglas huebler joseph kosuth lawrence weiner and others had begun to create works using a variety of media that sought to reevaluate certain fundamental premises about the formal material and contextual definitions of art this first comprehensive overview of conceptual art in english documents the work of fifty five artists work that marked a significant rupture with traditional forms and concepts of painting sculpture photography and film also included are essays that elucidate the significant aesthetic issues that gave rise in both america and europe to the highly individual but related modes of conceptual art lucy lippard art historian writes on the broader sociopolitical milieu in which this work was made stephen melville professor of art history ohio state university probes the theoretical and philosophical underpinnings of conceptual art and jeff wall artist discusses the relationship between conceptual art and photography anne rorimer and ann goldstein curators of the exhibition the book accompanies respectively take up the role of language in this work and discuss each of the artists copublished with the museum of contemporary art los angeles

a dirty materialist ride through the media cultures of pirate radio photography the internet media art cultural evolution and surveillance

how was germany's experience of world war i depicted in film during the following years drawing on analysis of the films of the weimar era documentaries and feature films addressing the war's causes life at the front war at sea and the home front bernadette kester sketches out the historical context including reviews and censors reports in which these films were made and viewed and offers much insight into how germans collectively perceived world war i during its aftermath and beyond

when pittsburgh industrialist andrew carnegie founded carnegie institute in 1895 one of his bold ambitions was to create a museum of modern art as part of the institute the exhibition series he established in the following year would become the linchpin of that scheme through the exhibition carnegie sought to educate audiences attract the art world to pittsburgh and above all to build a collection through the purchase of the old masters of tomorrow while the mission of carnegie international has remained constant over the years it has had many incarnations in 1896 the show was established as a yearly survey and presented as the annual exhibition

in documenting this transformation in american photography disappearing witness forcefully rethinks the history of photography itself

global conceptualism points of origin 1950s 1980s challenges the canonical perception that conceptual art was simply one movement which spread internationally and acknowledges the important local circumstances which gave birth to conceptualist art in regions around the world this book traces the history of this key development in 20th century art which was marked by a shift from a consideration of the object to that of the idea covering three decades of idea based art this book features works by more than 135 artists from asia western europe and eastern europe latin america north america the soviet union russia africa and australia and new zealand this catalogue is published in conjunction with a major touring exhibition organized by the queens museum of art queens new york

the great war scarred both the people and the popular imagination of europe no previous war matched it in scale brutality and futility the course of events has been told many times spurred by an endless desire to understand the war to end all wars however this impressive book moves beyond military narrative to offer a much fuller analysis of the conflict's impact strategic political social and cultural starting with the

context and origins of the war including assassination misunderstanding and differing national war aims it then covers the treacherous course of the conflict and its social consequences mobilisation had a massive impact both on soldiers and female civilians producing radical changes to people's way of life which stimulated political change science and technology created a new brand of industrialised warfare and were accelerated by the imperative of victory the insecurity and strain of war created dissidence and mutiny engendering revolution in germany austria hungary and russia the war left a long term legacy for victors and vanquished alike it created new frontiers and changed the balance of power influenced the arts national memory and political thought the reach of this account is global showing how a conflict amongst european powers came to involve their colonial empires and embrace japan china the ottoman empire latin america and the united states this is a bold and original book offering a thematic study of a war that was famously and quite rightly labelled as the seminal event of the twentieth century ian beckett is professor of history luton university uk

showing and telling is the first academic work to explore how publicly funded film heritage institutes account for their mandate in their public activities it does that by inspecting and evaluating public presentations and visitor information about these presentations the research was done by juxtaposing two complementary approaches the first is grounded in the author's experience as a collection researcher and curator and makes a case for the richness of archival objects usually ignored for their lack of aesthetic qualities the second is a survey of the public activities of 24 institutes worldwide based on their websites in february 2014 the latter constitutes a unique source this original work uncovers the disconnect between the curatorial activities of these institutes and their missions a central finding is that publicly funded film heritage institutes give their public an inadequate sense of cinema history by and large they offer a mainstream oriented repertoire of presentations overwhelmingly consisting of feature fiction they show a disproportionate amount of recent and new works often through commercial distribution their screenings consist of an unexplained melee of technological formats sometimes substandard and their presentations monotonously frame film as art although their professed aesthetics are mostly of a cinephile nature and rest on received opinion specific materials early cinema in particular and specialist knowledge both historical and methodological are largely restricted to their network of peer communities wholesome transfer of full knowledge in word and image to the public is not a major concern showing and telling concludes with

recommendations for curatorial activities firstly with a conceptual apparatus that allows a more complete understanding of film heritage and its histories secondly with a plea for rethinking the institutes gatekeeper function and for developing more varied imaginative and informative public presentations both on site and online that reflect the range of their collections and their histories

a world list of books in the english language

during the mid 1960s avant garde artists in new york developed a multimedia art form devoted to ideas instead of objects a history of the movement can be traced back to the minimal art and the earlier works of marcel duchamp the black paintings of ad reinhardt and the philosophy of ludwig wittgenstein by 1965 such artists as mel bochner and joseph kosuth were turning away from conventional art and viewing art as a concept based primarily upon language

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Introduction

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