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# Conceptual Art 1962 1969 From The Aesthetic Of

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 Models and Methods in Twentieth-Century Art  
 Wolfgang Tillmans

*Conceptual Art 1962  
 1969 From The Aesthetic  
 Of*

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## WELCH BARKER

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*A Companion to Contemporary Art Since  
 1945* Springer  
 The Art of Mechanical Reproduction  
 presents a striking new approach to how  
 traditional art mediums—painting,  
 sculpture, and drawing—changed in the  
 twentieth century in response to  
 photography, film, and other technologies.  
 Countering the modernist view that the  
 medium provides advanced art with  
 “resistance” against technological  
 pressures, Tamara Trodd argues that we  
 should view art and its practices as  
 imaginatively responding to the potential  
 that artists glimpsed in mechanical  
 reproduction, putting art into dialogue  
 with the commercial cultures of its time.

The Art of Mechanical Reproduction  
 weaves a rich history of the experimental  
 networks in which artists as diverse as  
 Paul Klee, Hans Bellmer, Ellsworth Kelly,  
 Robert Smithson, Gerhard Richter, Chris  
 Marker, and Tacita Dean have worked, and  
 it shows for the first time how extensively  
 technological innovations of the moment  
 have affected their work. Original and  
 broad-ranging, *The Art of Mechanical  
 Reproduction* challenges some of the most  
 respected and entrenched criticism of the  
 past several decades—and allows us to  
 think about these artists anew.  
**Media, Counterculture, Revolt**  
 Edinburgh University Press  
 Essays spanning three decades by one of  
 the most rigorous art thinkers of our time  
 grapple with formal and historical  
 paradigms in twentieth century art. These  
 influential essays by the noted critic and  
 art historian Benjamin Buchloh have had a

significant impact on the theory and  
 practice of art history. Written over the  
 course of three decades and now collected  
 in one volume, they trace a history of  
 crucial artistic transitions, iterations, and  
 paradigmatic shifts in the twentieth  
 century, considering both the evolution  
 and emergence of artistic forms and the  
 specific historical moment in which they  
 occurred. Buchloh's subject matter ranges  
 through various moments in the history of  
 twentieth-century American and European  
 art, from the moment of the retour à  
 l'ordre of 1915 to developments in the  
 Soviet Union in the 1920s to the  
 beginnings of Conceptual art in the late  
 1960s to the appropriation artists of the  
 1980s. He discusses conflicts resulting  
 from historical repetitions (such as the  
 monochrome and collage/montage  
 aesthetics in the 1910s, 1950s, and  
 1980s), the emergence of crucial neo-

avantgarde typologies, and the resuscitation of obsolete genres (including the portrait and landscape, revived by 1980s photography). Although these essays are less monographic than those in Buchloh's earlier collection, *Neo-Avantgarde and Culture Industry*, two essays in this volume are devoted to Marcel Broodthaers, whose work remains central to Buchloh's theoretical concerns. Engaging with both formal and historical paradigms, Buchloh situates himself productively between the force fields of formal theory and historical narrative, embracing the discrepancies and contradictions between them and within individual artistic trajectories. Contents  
**Formalism and Historicity** (1977) • **Marcel Broodthaers: Allegories of the Avant-Garde** (1980) • **Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting** (1981) • **Allegorical Procedures: Appropriations and Montage in Contemporary Art** (1982) • **The Museum Fictions of Marcel Broodthaers** (1983) • **From Faktura to Factography** (1984) • **Readymade, Objet Trouvé, Idée Reçue** (1985) • **The Primary Colors for the Second Time: A Paradigm Repetition of the Neo-Avantgarde** (1986) • **Cold War Constructivism** (1986) • **Conceptual Art 1962-1969: From the Aesthetics of Administration to the Critique of Institutions** (1989) • **Residual Resemblance: Three Notes on the Ends of Portraiture** (1994) • **Sculpture: Publicity and the Poverty of Experience** (1996)

**Conceptual Art** Central European University Press

The year 2012 marks the 20th anniversary of Felix Guattari's untimely passing in 1992 at the age of 62. This volume acknowledges the prescience of his insight into capital as a semiotic operator, which has been taken up by theorists of immaterial labour in the post-Autonomist movement, and invites his readers to meditate on the relevance of his thought for a critical diagnosis of present and future mutations of capitalism and labour in the turbulent global info-machinic ecologies of our time. Guattari tried to imagine a post-media era in which new subjectivities could blossom and experiments in controlled chaoticization would flourish. The essays assembled here answer why, and how, to read Guattari today.

**The synthetic proposition** Yale University Press

Intertwines a dual emphasis on evolving institutional priorities and major shifts in artistic production.

*Art in the United States and Europe*,

*1965-1970* Princeton University Press  
 Literature and art have always depended on imitation, and in the past few decades quotation and appropriation have become dominant aesthetic practices. But critical methods have not kept pace with this development. Patrick Greaney reopens the debate about quotation and appropriation, shifting away from naïve claims about the death of the author. In interpretations of art and literature from the 1960s to the present, *Quotational Practices* shows how artists and writers use quotation not to undermine authorship and originality, but to answer questions at the heart of twentieth-century philosophies of history. Greaney argues that quotation is a technique employed by art and philosophy to build ties to the past and to possible futures. By exploring quotation's links to gender, identity, and history, he offers new approaches to works by some of the most influential modern and contemporary artists, writers, and philosophers, including Walter Benjamin, Guy Debord, Michel Foucault, Marcel Broodthaers, Glenn Ligon, Sharon Hayes, and Vanessa Place. Ultimately, *Quotational Practices* reveals innovative perspectives on canonical philosophical texts as well as art and literature in a wide range of genres and mediums—from concrete poetry and the artist's book to performance, painting, and video art.

**Art/Commerce** John Wiley & Sons  
*Subjects and Objects* provides the philosophical groundwork for the determination of the limits of Abstraction in art. This involves extensive consideration of the subject-object relationship and properties of subjects and objects that pertain to making and apprehending works of art.

*The Contingent Object of Contemporary Art* University of Chicago Press

Contrary to critics who have called it the "undecade," the 1970s were a time of risky, innovative art—and nowhere more so than in Britain, where the forces of feminism and labor politics merged in a radical new aesthetic. In *Art Labor, Sex Politics* Siona Wilson investigates the charged relationship of sex and labor politics as it played out in the making of feminist art in 1970s Britain. Her sustained exploration of works of experimental film, installation, performance, and photography maps the intersection of feminist and leftist projects in the artistic practices of this heady period. Collective practice, grassroots activism, and iconoclastic challenges to society's sexual norms are all fundamental elements of this theoretically informed history. The book provides fresh assessments of key feminist

figures and introduces readers to less widely known artists such as Jo Spence and controversial groups like COUM Transmissions. Wilson's interpretations of two of the best-known (and infamous) exhibitions of feminist art—Mary Kelly's *Post-Partum Document* and COUM Transmissions' *Prostitution*—supply a historical context that reveals these works anew. Together these analyses demonstrate that feminist attention to sexual difference, sex, and psychic formation reconfigures received categories of labor and politics. How—and how much—do sexual politics transform our approach to aesthetic debates? What effect do the tropes of sexual difference and labor have on the very conception of the political within cultural practice? These are the questions that animate *Art Labor, Sex Politics* as it illuminates an intense and influential decade of intellectual and artistic experimentation.

**An Atlas of Continuity in Different Locations** Routledge

In the twenty-first century, we are continually confronted with the existential side of technology—the relationships between identity and the mechanizations that have become extensions of the self. Focusing on one of humanity's most ubiquitous machines, *Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art* combines critical theory and new media theory to form the first philosophical analysis of the car within works of conceptual art. These works are broadly defined to encompass a wide range of creative expressions, particularly in car-based conceptual art by both older, established artists and younger, emerging artists, including Ed Ruscha, Martha Rosler, Richard Prince, Sylvie Fleury, Yael Bartana, Jeremy Deller, and Jonathan Schipper. At its core, the book offers an alternative formation of conceptual art understood according to technology, the body moving through space, and what art historian, curator, and artist Jack Burnham calls "relations." This thought-provoking study illuminates the ways in which the automobile becomes a naturalized extension of the human body, incarnating new forms of "car art" and spurring a technological reframing of conceptual art. Steeped in a sophisticated take on the image and semiotics of the car, the chapters probe the politics of materialism as well as high/low debates about taste, culture, and art. The result is a highly innovative approach to contemporary intersections of art and technology.

**Printing the Revolution!** Leuven University Press

"This volume evolved from the session "Provenance: The Transformative Power," held at the 96th annual College Art Association conference in Dallas, 21 February 2008."

**Technological Mediation and the Car in Conceptual Art** transcript Verlag

During the mid-1960s, sculptors in the USA and Europe simultaneously lost interest in making objects. Instead, under banners such as Anti-Form and Arte Povera, they began to present undifferentiated matter as sculpture: industrial felt, lead, dirt, vegetables, even live animals. Such heaps, arrays and environments seemed to mark the end of modern sculpture. They dominated sculptural debate at the time of their appearance, and they have since proved enormously influential on contemporary art.

**Contemporary Art Between Museum and Marketplace** U of Minnesota Press

A novel account of the relationship between postindustrial capitalism and postmodern culture, this book looks at American poetry and art of the last fifty years in light of the massive changes in people's working lives. Over the last few decades, we have seen the shift from an economy based on the production of goods to one based on the provision of services, the entry of large numbers of women into the workforce, and the emergence of new digital technologies that have transformed the way people work. The Work of Art in the Age of Deindustrialization argues that art and literature not only reflected the transformation of the workplace but anticipated and may have contributed to it as well, providing some of the terms through which resistance to labor was expressed. As firms continue to tout creativity and to reorganize in response to this resistance, they increasingly rely on models of labor that derive from values and ideas found in the experimental poetry and conceptual art of decades past.

**Eva Hesse, Sol LeWitt, and 1960s New York** Yale University Press

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

**The Second Decade, 1986-1996** Indiana University Press

"In the 1960s, activist Chicano artists forged a remarkable history of printmaking that remains vital today. Many artists came of age during the civil rights, labor, anti-war, feminist and LGBTQ+ movements and channeled the period's social activism into assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States.

¡Printing the Revolution! explores the rise of Chicano graphics within these early social movements and the ways in which Chicano artists since then have advanced innovative printmaking practices attuned to social justice. More than reflecting the need for social change, the works featured in the catalogue and exhibition project and revise notions of Chicano identity, spur political activism, and school viewers in new understandings of U.S. and international history. By employing diverse visual and artistic modes from satire, to portraiture, to appropriation, conceptualism, and politicized pop, the artists in this exhibition build an enduring and inventive graphic tradition that has yet to be fully integrated into the history of U.S. printmaking. This exhibition is the first to unite historic civil rights-era prints alongside works by contemporary printmakers, including several that embrace expanded graphics that exist beyond the paper substrate. While the dominant mode of printmaking among Chicano artists remains screenprinting, the installation features works in a wide range of techniques and presentation strategies, from installation art to public interventions, augmented reality, and shareable graphics that circulate in the digital realm. The exhibition is also the first to consider how Chicano mentors, print centers, and networks nurtured other artists, including several who drew inspiration from the example of Chicano printmaking. Featured artists and collectives include Rupert García, Malaquias Montoya, Ester Hernández, the Royal Chicano Air Force, David Avalos, Elizabeth Sisco, Louis Hock, Sandra Fernández, Juan de Dios Mora, the Dominican York Proyecto Gráfica, Enrique Chagoya, René Castro, Juan Fuentes, and Linda Lucero, among others. ¡Printing the Revolution! features more than 100 works drawn from the Smithsonian American Art Museum's pioneering collection of Latino art. The Museum's Chicano graphics holdings rose significantly with an important gift in 1995 from the renowned scholar Tomás Ybarra-Frausto. Since then, other major donations and an ambitious acquisition program have built one of the largest museum collections of Chicano graphics on the East Coast"--

**Locating Sol LeWitt** FKM Books

Art today is defined by its relationship to money as never before. Prices have been driven to unprecedented heights, conventional boundaries within the art world have collapsed, and artists think ever more strategically about how to advance their careers. Art is no longer simply made, but packaged, sold, and

branded. In *Art of the Deal*, 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. In a new postscript, Horowitz reflects on the evolution of the trade since the book's original release in 2011, shining light on the market's continued ascent as well as its most urgent challenges.

**Felix Guattari in the Age of Semiocapitalism** Manchester University Press

An exploration of transformations in the nature of the art object and artistic authorship in the last four decades. In this book, Martha Buskirk addresses the interesting fact that since the early 1960s, almost anything can and has been called art. Among other practices, contemporary artists have employed mass-produced elements, impermanent materials, and appropriated imagery, have incorporated performance and video, and have created works through instructions carried out by others. Furthermore, works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent. Buskirk begins with questions of authorship raised by minimalists' use of industrial materials and methods, including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists' works. Examining recent examples of appropriation, she finds precedents in pop art and the early twentieth-century readymade and explores the intersection of contemporary artistic copying and the system of copyrights, trademarks, and brand names characteristic of other forms of commodity production. She also investigates the ways that connections between work and context have transformed art and institutional conventions, the impact of new materials on definitions of medium, the role of the document as both primary and secondary object, and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art. Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s. She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself. She uses her discussion of the readymade and conceptual art to explore broader issues of authorship, reproduction, context, and temporality.

**Automotive Prosthetic** University of



Texas Press

Early 21st century media arts are addressing the anxieties of an age shadowed by ubiquitous surveillance, big-data profiling, and globalised translocations of people. Altogether, they tap the overwhelming changes in our lived experience of self, body, and intersubjective relations. *Shifting Interfaces* addresses current exciting exchanges between art, science, and emerging technologies, highlighting a range of concerns that currently prevail in the field of media arts. This book provides an up-to-date perspective on the field, with a considerable representation of art-based research gaining salience in media art studies. The collection attends to art projects interrogating the destabilisation of identity and the breaching of individual privacy, the rekindled interest in phenomenology and in the neurocognitive workings of empathy, and the routes of interconnectivity beyond the human in the age of the Internet of Things. Offering a diversity of perspectives, ranging from purely theoretical to art-based research, and from aesthetics to social and cultural critique, this volume will be of great value for readers interested in contemporary art, art-science-technology interfaces, visual culture, and cultural studies.

Getty Publications

Conceptual ArtA Critical AnthologyMIT Press

*Systems We Have Loved* MIT Press

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 Claura, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raúl Escari, 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, Hélio 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

Provenance University of Chicago Press

*October: The Second Decade* collects examples of the innovative critical and theoretical work for which the journal *October* is known. A journal anthology draws a collective portrait; together, the gathered texts demonstrate the journal's ambitions and strengths. From the outset, *October's* aim has been to consider a range of cultural practices and to assess their place at a particular historical juncture. That task has now taken on an intensified urgency. The catastrophic state of our urban economies and the attendant social crises, as well as the more general predicaments of a postcolonial era, have had an inescapable impact on the cultural and discursive practices that are *October's*

concern. Hence, *October* in its second decade has had an intensified concern with the role of cultural production within the public sphere and a sharper focus on the intersections of cultural practices with institutional structures. The topics of inquiry include body politics and psychoanalysis, spectacle and institutional critique, art practice and art history, and postcolonial discourse. Contributors: Carol Armstrong, Leo Bersani, Homi Bhabha, Yve-Alain Bois, Mikkel Borch-Jacobsen, Benjamin H. D. Buchloh, Susan Buck-Morss, Lygia Clark, T. J. Clark, Jonathan Crary, Gilles Deleuze, Manthia Diawara, Peter Eisenman, Hal Foster, Group Material, Denis Hollier, Alexander Kluge, Gertrud Koch, Silvia Kolbowski, Rosalind Krauss, Annette Michelson, Helen Molesworth, V. Y. Mudimbe, Oskar Negt, Mignon Nixon.

Deleuze Studies Volume 6, Issue 2 BRILL

Few artists have changed the manner in which photographic images are made, read, and received over the past two decades as dramatically as German photographer Wolfgang Tillmans (b. 1968). One of the most important and distinctive artists to emerge in the 1990s, Tillmans's work is internationally recognized for its powerful reflections on the often overlooked objects and moments in everyday life. With images culled from the entirety of Tillmans's career, this generously illustrated book accompanies the artist's first retrospective exhibition in the United States and features the potent effects of his portraits, abstractions, and structural and sculptural motifs. Essays by leading scholars examine the context of the German art and pop cultural scene in which Tillmans first began working in the late 1980s; his use of magazines as both venue and source materials; his unique approach to portraiture; his ability to create a sense of intimacy between the viewer and subjects ranging from his friends to cultural figures and heads of state; and his distinctive approach to presenting his images in displays and installations. A fascinating look at the breadth of Tillmans's career to date, including his most recent new work, this book demonstrates the renowned abilities of one of the art world's most revolutionary photographers.