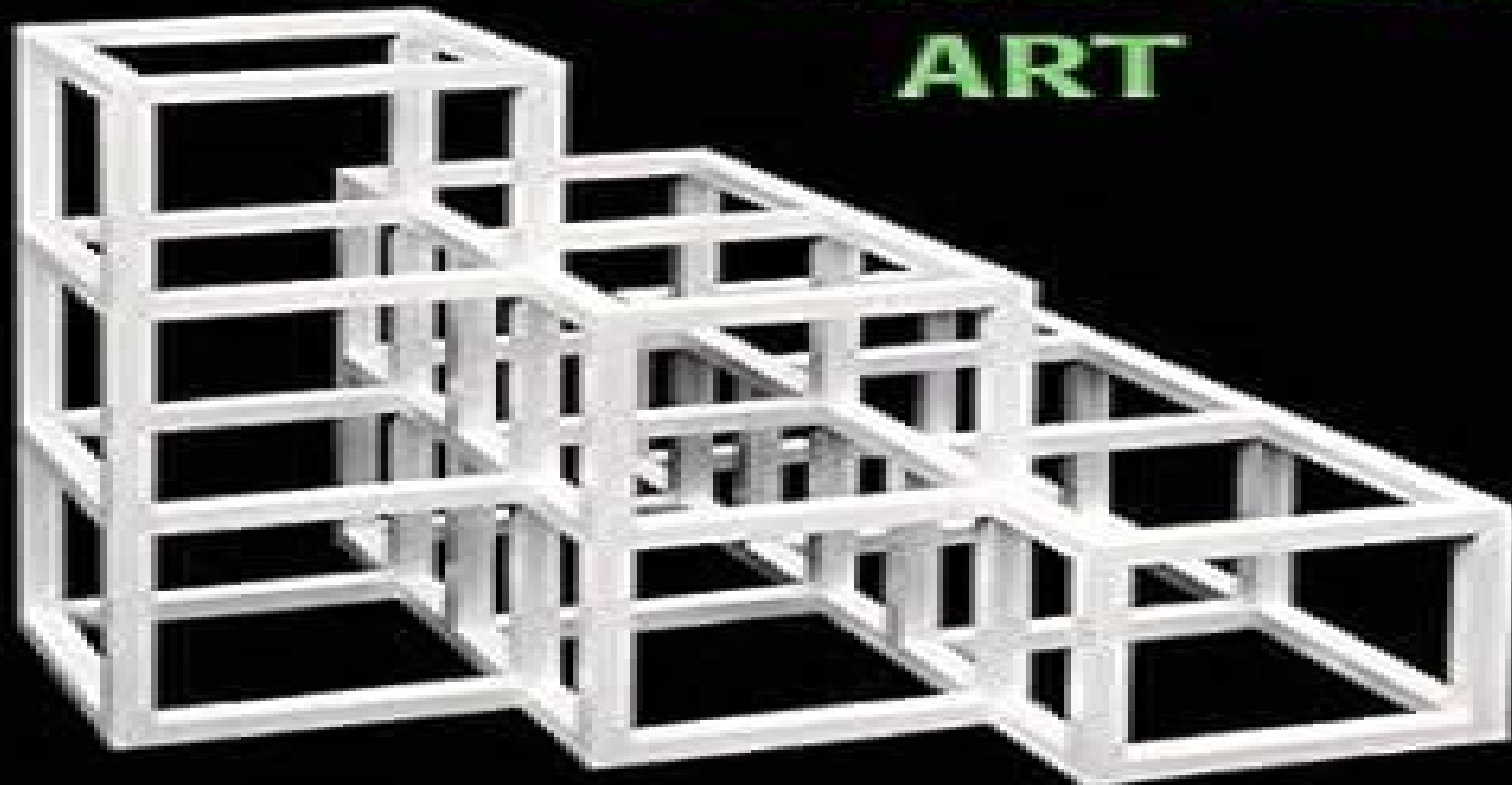


***BETWEEN
MODERNISM AND
CONCEPTUAL
ART***



— **ROBERT C. MORGAN** —

Between Modernism And Conceptual Art A Critical Response

Robert C. Morgan



Between Modernism And Conceptual Art A Critical Response:

Between Modernism and Conceptual Art Robert C. Morgan, 1997-07-01 Art criticism in the 1980s was highly influenced by market forces that somewhat changed the face of the art world A mediocre show purchased by a wealthy investor or collector received disproportionate coverage in the New York press particularly those glossy four color journals that were highly dependent upon the advertising dollars of galleries auction houses vodka companies airlines and fashion designers Lost in the coverage of market driven art was that it was not necessarily the most advanced or even the most significant work of the decade This work provides an alternative viewpoint to the general American cultural discourse of the 1980s showing that the real situation was not the exclusionary rhetoric of Postmodernism but was instead the conflict between late Modernism and Conceptual Art The 24 essays range from discussions on Joseph Beuys and Allan Kaprow to studies of French artist Tania Mouraud and Polish artist Jan Zakrzewski It also includes a lengthy commentary on art and technology along with a look at performance and installation art Instructors considering this book for use in a course may request an examination copy here

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"*Science, Technology, and Utopias* " Christine Filippone, 2017-07-05 The rise of proxy wars the Space Race and cybernetics during the Cold War marked science and technology as vital sites of social and political power Women artists historically excluded from these domains responded critically while simultaneously redeploying the products of Technological Society into works that promoted ideals of progress and alternative concepts of human community In this innovative book author Christine Filippone offers the first focused examination of the conceptual use of science and technology by women artists during and just after the women s movement She argues that artists Alice Aycock Agnes Denes Martha Rosler and Carolee Schneemann used science and technology to mount a critique on Cold War American society as they saw it conservative and constricting Motivated by the contemporary American Women s Movement these artists transformed science and technology into new modes of artmaking that transgressed modernist heroic painterly styles and subverted the traditional economic structures of the gallery the museum

and the dealer At the same time the artists also embraced these domains of knowledge and practice as expressions of hope for a better future Many found inspiration in the scientific theory of open systems which investigated problems of wholeness dynamic interaction and organization enabling consideration of the porous boundaries between human bodies and their social political and nonhuman environments Filippone also establishes that the theory of open systems not only informed feminist art but also continued to influence women artists practice of reclamation and ecological art through the twenty first century

Conceptual Art and Painting Charles Harrison,2001 In *Conceptual Art and Painting* a companion to his *Essays on Art and Language* Charles Harrison reconsiders Conceptual Art in light of renewed interest in the original movement and of the various forms of neo Conceptual art Publisher s description [Conceptual Art in the Netherlands and Belgium 1965-1975](#) Suzanna Heman,Jurrie Poot,Hripsime Visser,2002

Conceptual Art After Modernism Robert Bailey,2025-05-30 This study provides a new interpretation of art after modernism by foregrounding the importance of conceptual thinking as a pervasive force for change in art and art history since 1950 Robert Bailey shows how distinctions between art and art history gave way as conceptual thinking provided artists and art historians with a common means to reassess what art could be and do in the world Bailey assesses the results of artful and scholarly inquiries combining creative activity with intellectual rigor to proffer new approaches to a variety of social and environmental concerns ranging from questions about human identity including race class gender and sexuality to activist efforts to redress everything from abortion access to migrants rights to climate change This book provides both a historical overview of these developments and close analyses of key works and texts spanning 1950 to the present and encompassing broad geographic scope with special attention paid to Indigenous art The book will be of interest to scholars working in art history and contemporary art

Conceptual Art Alexander Alberro,Blake Stimson,2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement Compared to other avant garde movements that emerged in the 1960s conceptual art has received relatively little serious attention by art historians and critics of the past twenty five years in part because of the difficult intellectual nature of the art This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement It also contains more recent memoirs by participants as well as critical histories of the period by some of today s leading artists and art historians Many of the essays and artists statements have been translated into English specifically for this volume A good portion of the exchange between artists critics and theorists took place in difficult to find limited edition catalogs small journals and private correspondence These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews Contributors Alexander Alberro Art Language Terry Atkinson Michael Baldwin Robert Barry Gregory Battcock Mel

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Art, Philosophy, and Ideology Aleš Erjavec, 2024-04-22 This volume presents a selection of aesthetic and art theoretical writings by the internationally renowned philosopher Ale Erjavec from the 1990s to the present Erjavec was an active participant in the artistic revolt in Slovenia throughout the 1980 and became one of the most notable international theorists of late and post socialist developments in art His work also extended to new emergent forms of contemporary art and visual culture in global art and culture networks The diverse contexts and artists with which he has engaged gives him a unique critical perspective on major debates in philosophical aesthetics and art theory **The Photographic Paradigm**

Annette W. Balkema, Henk Slager, 2023-04-17 This issue investigates the meaning of photographic image for contemporary art In Malraux dream photography offers the ultimate guarantee for a coherent presentation of art However as Douglas Crimp has stated the appearance and enhancement of photography as a form of art among other art forms disrupted the center of the art world What does this mean for art and philosophy in our time Various artists and theorists will delve into that question Christian Boltanski Benjamin H D Buchloh Jean Francois Chevrier Douglas Crimp Jos de Mul Mirjam de Zeeuw Rineke Dijkstra Michael Gibbs Rodney Graham Gerald van der Kaap Karen Knorr Zoe Leonard Ken Lum Hermann Pitz Liza May Post John Roberts Allan Sekula Andres Serrano Jan Simons Beat Streuli John M Swinnen Ren e van de Vall Hilde van Gelder Hripsim Visser Jeff Wall Ian Wallace and Herta Wolf **Artbibliographies Modern** , 1999

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