

# **conceptual art: a critical anthology**

edited by alexander alberro and blake stimson

# Conceptual Art A Critical Anthology

**Gregory Battcock**

## **Conceptual Art A Critical Anthology:**

*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Art* Alexander Alberro, Blake Stimson, 2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement.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 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement.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 These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews.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 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, Ra 1 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, H lio 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.

## **Idea Art** Gregory Battcock, 1973 Heizer, Michael Nitsch, Hermann Weiner, Lawrence

Buren, Daniel Bochner, Mel LeWitt, Sol etc.

**Conceptual Art and the Politics of Publicity** Alexander Alberro, 2003 An examination of the origins and legacy of the conceptual art movement.

*Institutional Critique* Alexander Alberro, Blake Stimson, 2011-09-30 An anthology of writings and projects by artists who developed and extended the genre of institutional critique. Institutional critique is an artistic practice that reflects critically on its own housing in galleries and museums and on the concept and social function of art itself. Such concerns have always been a part of modern art but took on new urgency at the end of the 1960s when driven by the social upheaval of the time and enabled by the tools and techniques of conceptual art. Institutional critique emerged as a genre. This anthology traces the development of institutional critique as an artistic concern from the 1960s to the present by gathering writings and representative art projects of artists from across Europe and throughout the Americas who developed and extended the genre. The texts and artworks included are notable for the

range of perspectives and positions they reflect and for their influence in pushing the boundaries of what is meant by institutional critique Like Alberro and Stimson's *Conceptual Art A Critical Anthology* this volume will shed new light on its subject through its critical and historical framing Even readers already familiar with institutional critique will come away from this book with a greater and often redirected understanding of its significance Artists represented include Wieslaw Borowski Daniel Buren Marcel Broodthaers Groupe de Recherche d'Art Visuel Hans Haacke Robert Smithson John Knight Graciela Carnevale Osvaldo Mateo Boglione Guerilla Art Action Group Art Workers Coalition Mierle Laderman Ukeles Michael Asher Mel Ramsden Adrian Piper The Guerrilla Girls Laibach Silvia Kolbowski Andrea Fraser Fred Wilson Mark Dion Maria Eichhorn Critical Art Ensemble Bureau d'études Wochenklausur The Yes Men Hito Steyerl Andreas Siekmann [Art After Conceptual Art](#) Alexander Alberro, Sabeth Buchmann, 2006-10-27 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 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 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 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 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 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 the essays will inspire an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art Distributed for the Generali Foundation Vienna [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 Performance](#) Nick Kaye, 2023-12-22 *Conceptual Performance* explores how the radical visual art that challenged material aesthetics in the 1960s and 1970s tested and extended the limits character and concept of performance *Conceptual Performance* sets out the history theoretical basis and character of this genre of work through a wide range of case studies The volume considers how and why principal modes and agendas in Conceptual art in the 1960s and 1970s necessitated new engagements with performance as well as expanded notions of theatricality In doing so this book reviews and challenges prevailing histories of Conceptual art through critical frameworks of performativity and performance

It also considers how Conceptual art adopted and redefined terms and tropes of theatre and performance including score document embodiment documentation relic remains and the narrative recuperation of ephemeral work While showing how performance has been integral to Conceptual art s critiques of prevailing assumptions about art s form purpose and meaning this volume also considers the reach and influence of Conceptual performance into recent thinking and practice This book will be of interest to scholars and students of theatre performance contemporary art and art history     **Artists' Books** Joan Lyons,1985 This anthology is the first in depth look at artists bookworks A series of essays written by longtime participants in and observers of the field address the following questions what are the origins attributes and what is the potential of artsists books what are their historical precedents what issues are they addressing who is making and publishing them The essays are supplemented by extensive bibliographies and a list of collections     **Conceptual art** ,2014     **Making Art History**

Elizabeth Mansfield,2014-05-01 Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums publishing houses and universities school boards and professional organizations political parties and multinational corporations The text is split into four thematic sections each of which begins with a short introduction from the editor the sections include Border Patrols addresses the artistic canon and its relationship to the ongoing war on terror globalization and the rise of the Belgian nationalist party The Subjects of Art History questions whether art and history are really what the discipline seeks to understand Instituting Art History concerns art history and its relation to the university and raises questions about the mission habits ethics and limits of university today Old Master New Institutions shows how art history and the museum respond to nationalism corporate management models and the culture wars     **Dematerialization** Karen

Benezra,2020-03-03 Dematerialization examines the intertwined experimental practices and critical discourses of art and industrial design in Argentina Mexico and Chile in the 1960s and 1970s Provocative in nature this book investigates the way that artists critics and designers considered the relationship between the crisis of the modernist concept of artistic medium and the radical social transformation brought about by the accelerated capitalist development of the preceding decades Beginning with Oscar Masotta s *sui generis* definition of the term Karen Benezra proposes dematerialization as a concept that allows us to see how disputes over the materiality of the art and design object functioned in order to address questions concerning the role of appearance myth and ideology in the dynamic logic structuring social relations in contemporary discussions of aesthetics artistic collectivism and industrial design Dematerialization brings new insights to the fields of contemporary art history critical theory and Latin American cultural studies     **Abstraction in Post-War British Literature 1945-1980** Natalie Ferris,2022 Abstraction in Post War British Literature explores the ways in which writers and thinkers responded to non representational art in the decades following the Second World War By offering a chronological overview of the period in Britain it questions how abstraction came to be discovered absorbed and reimagined in literature     **Anywhere**

or Not at All Peter Osborne, 2013-06-04 A new reading of the philosophy of contemporary art by the author of *The Politics of Time* Contemporary art is the object of inflated and widely divergent claims But what kind of discourse can open it up effectively to critical analysis Anywhere or Not at All is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical historical social and art critical Developing the position that contemporary art is postconceptual art the book progresses through a dual series of conceptual constructions and interpretations of particular works to assess the art from a number of perspectives contemporaneity and its global context art against aesthetic the Romantic pre history of conceptual art the multiplicity of modernisms transcategoriality conceptual abstraction photographic ontology digitalization and the institutional and existential complexities of art space and art time Anywhere or Not at All maps out the conceptual space for an art that is both critical and contemporary in the era of global capitalism Winner of the 2014 Annual Book Prize of the Association for the Study of the Arts of the Present USA

**Conceptual Art in the Netherlands and Belgium 1965-1975** Suzanna Heman, Jurrie Poot, Hripsime Visser, 2002

*Conceptual Art* Paul Wood, 2002 Conceptual Art has set out to undermine two concepts associated with art the production of objects to look at and the act of contemplative looking itself This introduction explores the reasons why the new avant garde chose to produce such work Unconcealed, the International Network of Conceptual Artists 1967-77 Sophie Richard, 2009 *Unconcealed* describes the emergence of Conceptual art in Northern Europe through the growth of an international network of artists dealers museum curators collectors and critics A detailed account of this decade 1967-1977 is accompanied by an extensive set of previously unpublished data that charts the exhibitions and sales of Conceptual works to galleries public institutions and private collections The relationships support structures and strategies of dealer galleries such as Konrad Fischer Wide White Space and Lisson Gallery to promote artists such as Marcel Broodthaers Richard Long and Lawrence Weiner are revealed and make fascinating reading *Unconcealed* exposes the new dealing curatorial collecting and teaching methods formed in this decade that continue to be critical to today's art world Put about Maria Fusco, Ian Hunt, 2004 *Maisons d'ditions mentionnées* Artimo Atopia Projects Book Works Factotum Inventory JRP Ringier Lukas Sternberg *The Metropolitan Complex* Millimetre Morning Star Onestar Press Pork Salad Press Revolver Slought Foundation

**Authentic, Ex-centric** Salah M. Hassan, Olu Oguibe, Siemon Allen, 2001 Against the musty stereotypes and prejudices that still consider Africa a dark continent full of nameless Third World nations always striving but never managing to catch up with the West Authentic Ex Centric positions Africa as the source of many of the ideas associated with European modernism From Cubism's radical abstraction to 70s performance art and its use of ritual shamanism and magic the influence of African art has long been underappreciated Published in conjunction with an exhibition of the same name held to critical acclaim on the fringes of the 2001 Venice Biennale Authentic Ex centric offers a glimpse of the ways in which African and African and African Diaspora artists have interpreted and translated the aesthetic and social experiences of post

colonial Africa into new idioms of artistic expression and argues for their proper location in the broad narrative of global conceptualism Including work by such artists as Maria Magdalena Campos Pons Willem Boshoff Godfried Donkor Rachid Koraichi Berni Searle and Yinka Shonibare     **The ... Corcoran Biennial ,2002**     **Design Book Review ,1999**

This book delves into Conceptual Art A Critical Anthology. Conceptual Art A Critical Anthology is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Conceptual Art A Critical Anthology, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:

- Chapter 1: Introduction to Conceptual Art A Critical Anthology
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- Chapter 3: Conceptual Art A Critical Anthology in Everyday Life
- Chapter 4: Conceptual Art A Critical Anthology in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, this book will provide an overview of Conceptual Art A Critical Anthology. The first chapter will explore what Conceptual Art A Critical Anthology is, why Conceptual Art A Critical Anthology is vital, and how to effectively learn about Conceptual Art A Critical Anthology.

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5. In chapter 4, this book will scrutinize the relevance of Conceptual Art A Critical Anthology in specific contexts. This chapter will explore how Conceptual Art A Critical Anthology is applied in specialized fields, such as education, business, and technology.

6. In chapter 5, this book will draw a conclusion about Conceptual Art A Critical Anthology. The final chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Conceptual Art A Critical Anthology.

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