

L Art Conceptuel

L'objet et l'art contemporain José Vovelle, Michel Assenmaker, Daniel Soutif. 1990

Conceptualism and Materiality Christian Berger. 2019-07-08 Conceptualism and Materiality. Matters of Art and Politics underscores the significance of materials and materiality within Conceptual art and conceptualism more broadly. It challenges the notion of conceptualism as an idea-centered, anti-materialist enterprise, and highlights the political implications thereof.

L'art de Douglas Huebler .2018-06-21 Douglas Huebler (1924-1997) est une figure pionnière majeure de l'art conceptuel qui émerge à la fin des années 1960 avec Robert Barry, Joseph Kosuth et Lawrence Weiner. Mais la richesse et l'originalité de son travail sont difficilement réductibles à ce seul mouvement artistique. L'influence qu'exerce aujourd'hui l'œuvre de Huebler, représentée dans tous les musées et les collections d'art moderne, témoigne d'une grande reconnaissance dont ne semble pas rendre encore suffisamment justice le paysage éditorial. L'ambition de ce livre est tout d'abord de se pencher sur le travail de cet artiste afin d'en dégager et d'en préciser la singularité par delà le cadre rigide auquel on le réduit encore trop souvent. Il offre la possibilité de réévaluer l'art des années 1960 et 1970 à la lumière de la démarche de Huebler et d'aborder des thèmes fondamentaux, tels que les rapports de l'art et de la société, les questions liées à l'histoire et à la fiction, les problèmes du contrôle systématique et de l'absurdité aléatoire, mais encore le hasard, l'humour ou le mystérieux ; autant de notions rarement mises en relation avec l'art conceptuel. Enfin, ce livre invite à s'interroger sur la réception du travail de Huebler, et sur l'attraction qu'il suscite auprès des artistes contemporains, comme des théoriciens et des historiens aujourd'hui.

Art conceptuel 1 Michel Bourel. 1988

Echo de l'art conceptuel dans l'esthétique analytique Cécile Angelini. 2013-09-01 A quelles conditions peut-on parler d'œuvre d'art ? C'est la question à laquelle ce texte tente de répondre en faisant dialoguer l'esthétique analytique et l'art conceptuel - deux courants (l'un philosophique, l'autre artistique) qui ont élaboré, pendant la deuxième moitié du XXe siècle, une réflexion stimulante sur les présupposés de l'art.

Reality (dark), Fragments (light) Marie-Caroline Chaudruc. 2018

Image and Text in Conceptual Art Eve Kalyva. 2017-06-29 This book examines the use of image and text juxtapositions in conceptual art as a strategy for challenging several ideological and institutional demands placed on art. While conceptual art is generally identified by its use of language, this book makes clear exactly how language was used. In particular, it asks: How has the presence of language in a visual art context changed the ways art is talked about, theorised and produced? Image and Text in Conceptual Art demonstrates how artworks communicate in context and evaluates their critical potential. It discusses international case studies and draws resources from art history and theory, philosophy, discourse analysis, literary criticism and social semiotics. Engaging the critical and social dimensions of art, it proposes three methods of analysis that consider the work's performative gesture, its logico-semantic relations and the rhetorical operations in the discursive creation of meaning. This book offers a comprehensive method of analysis that can be applied beyond conceptual art.

Locating Sol LeWitt David S. Areford. 2021-03-23 A revelatory consideration of the wide-ranging practice of one of the most influential American artists of the 20th century A pioneer of minimalism and conceptual art, Sol LeWitt (1928-2007) is best known for his monumental wall drawings. LeWitt's broad artistic practice, however, also included sculpture, printmaking, photography, artist's books, drawings, gouaches, and folded and ripped paper works. From the familiar to the underappreciated aspects of LeWitt's oeuvre, this book examines the ways that his art was multidisciplinary, humorous, philosophical, and even religious. Locating Sol LeWitt contains nine new essays that explore the artist's work across media and address topics such as LeWitt's formative friendships with colleagues at the Museum of Modern Art in the early 1960s; his photographs of Manhattan's Lower East Side; his 1979 collaboration with Lucinda Childs and Philip Glass and its impact on his printmaking; and his commissions linked to Jewish history and the Holocaust. The essays offer insights into the role of parody, experimentation, and uncertainty in the artist's practice, and investigate issues of site, space, and movement. Together, these studies reveal the full scope of LeWitt's creativity and offer a multifaceted reassessment of this singular and influential artist.

The Evolution of Conceptual Art In America Kempton Mooney. 2000

L'art conceptuel, une perspective Claude Gintz. 1990

Duchamp révélé .2016-12-01

Art conceptuel Peter Osborne. 2006 Au début des années 1970, certains artistes se sont mis à considérer l'art comme étant essentiellement un véhicule d'idées, ce qui constitua une véritable révolution dans la façon dont il était perçu et pratiqué jusque-là. Par une nouvelle approche du langage, des actions, des processus et de certaines formes culturelles existantes, dans tes médias en particulier, les artistes conceptuels ont contesté la notion traditionnelle de l'art en tant qu'objet, ouvrant des perspectives artistiques inédites. L'expression art conceptuel a été utilisée pour la première fois au milieu des années 1960 pour désigner les pratiques d'un groupe d'artistes influents sur ta scène internationale, convaincus que l'art devait poser des questions fondamentales concernant à la fois sa propre définition et tes différents lieux dans lesquels il prenait place. Par sa capacité à remettre en question les techniques artistiques et l'esthétique traditionnelles, l'art conceptuel continue d'influencer tous les secteurs de l'art contemporain et fournit une clé indispensable pour mieux les appréhender. L'émergence de l'art conceptuel a marqué l'histoire de l'art mais aussi celle des idées. Dans l'essai du présent ouvrage, Peter Osborne, philosophe et auteur de textes critiques sur l'art et l'esthétique, analyse, en les replaçant dans leur contexte, les démarches d'artistes qui ont contesté ta définition esthétique de l'œuvre d'art en valorisant les idées comme productrices de sens à partir de formes visuelles. La partie Oeuvres présente les œuvres majeures d'artistes dits conceptuels , mais aussi le travail de leurs précurseurs les plus significatifs et celui d'artistes contemporains qui s'en sont inspirés.

Materializing Six Years Catherine Morris, Brooklyn Museum. 2012-08-24 Lucy R. Lippard's famous book, itself resembling an exhibition, is now brought full circle in an exhibition (and catalog) resembling her book.

“Conceptual art, for me, means work in which the idea is paramount and the material form is secondary, lightweight, ephemeral, cheap, unpretentious and/or 'dematerialized.’” —Lucy R. Lippard, *Six Years* In 1973 the critic and curator Lucy R. Lippard published *Six Years*, a book with possibly the longest subtitle in the bibliography of art: *The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones)* edited and annotated by Lucy R. Lippard. *Six Years*, sometimes referred to as a conceptual art object itself, not only described and embodied the new type of art-making that Lippard was intent on identifying and cataloging, it also exemplified a new way of criticizing and curating art. Nearly forty years later, the Brooklyn Museum takes Lippard's celebrated experiment in curated concatenation as a template, turning a book that resembled an exhibition into an exhibition materializing the ideas in her book. The artworks and essays featured in this publication recall the thrill that was tangible in Lippard's original documentation, reminding us that during the late sixties and early seventies all possible social and material parameters of art (making) were played with, worked over, inverted, reduced, expanded, and rejected. By

tracing Lippard's own activities in those years, the book also documents the early blurring of boundaries among critical, curatorial, and artistic practices. With more than 200 images of work by dozens of artists (printed in color throughout), this book brings Lippard's curatorial experiment full circle.

Recording Conceptual Art Alexander Alberro, Patsy Norvell. 2001 Reading the interviews gathered by Patricia Norvell more than thirty years ago is like opening one of the time capsules Steven Kaltenbach made at around the same time and discusses here. It makes one feel nostalgic for these uncompromising times—so much has changed, so fast! One should be immensely grateful to Norvell for her undertaking and, paradoxically, for the long delay in the publication of these conversations: nothing could have better highlighted the candor and commitment of the artists who participated in this project than their willingness, long after the fact, to let their youthful voices be heard unedited. This is a precious document that casts a fresh light on the early history of Conceptual art, revealing all the doubts and uncertainties its practitioners had to overcome.—Yve-Alain Bois, Harvard University These interviews, full of the rich texture and confusion of an art movement at its inception, began as a process piece in mid-1969 when formalism still seemed worth defeating. The artists, tired of talking about turpentine, struggle to extend the rhetoric of form, and as they do so, reveal their roles as theorists and philosophers of a newly cerebral art, Conceptualism. Alberro's helpful introduction frames both Norvell's provocative questions and the surprising responses in a useful book that continues the process of historicizing 20th century art.—Caroline Jones, author of *Machine in the Studio* The contemporary interviews collected in this volume shift the ground on which conceptualism in the United States should be understood. The middle months of 1969 were a time of artistic and social unease when artists were anxious to test—and occasionally to declaim, as the interviews demonstrate—ideas in conversation with a sympathetic interlocutor. Patricia Norvell proves to have been an ideal listener. She knew conceptualism well enough to keep the conversations honest, but not so well as to make the artists defensive and wary. The artists had things to say, and were not afraid to put themselves out on a limb.—John O'Brian, Professor of Art History, University of British Columbia A key document of the late 1960s avant-garde.—James Meyer, Emory University [This book is] a reminder that the project of Conceptual art and its artists' reasons for refusing the object of art were far from monolithic. The differences that emerge in the interviews are spoken in voices that are still fresh and particular, but each voice and position is tied to the moment of the late 1960s, from stoned mysticism to philosophical idealism, from political optimism to materialist critique.—Howard Singerman, author of *Art Subjects*

Bernar Venet Thierry Lenain. 2007 Né en 1941, Bernar Venet est l'un des artistes français les plus connus et les plus exposés dans l'espace public en France et à l'étranger. Il vit entre Paris, le Midi de la France et New York où il expose depuis la fin des années soixante. De ses débuts provocateurs jusqu'à ses dernières réalisations, il est l'auteur d'une œuvre prolifique et protéiforme (sculptures monumentales, performances, tableaux, installations, dessins) constamment sous-tendue par une rigueur et une cohérence interne qui en font une figure majeure de l'art conceptuel et de la sculpture contemporaine. Préfacée par Thomas McEvelley, professeur d'Histoire de l'Art à la School of Visual Arts, New York, cette monographie propose deux lectures : un parcours visuel, conçu par l'artiste et accompagné d'écrits inédits, et un essai rétrospectif de Thierry Lenain, professeur d'Esthétique à l'Université Libre de Bruxelles. Il retrace le parcours atypique de Bernar Venet et analyse la singularité et la complexité de son œuvre.

L'Art conceptuel, une perspective .1989

L'Art conceptuel, une perspective .1989

One and Five Ideas Terry Smith. 2016-12-16 In *One and Five Ideas* eminent critic, historian, and former member of the Art & Language collective Terry Smith explores the artistic, philosophical, political, and geographical dimensions of Conceptual Art and conceptualism. These four essays and a conversation with Mary Kelly—published between 1974 and 2012—contain Smith's most essential work on Conceptual Art and his argument that conceptualism was key to the historical transition from modern to contemporary art. Nothing less than a distinctive theory of Conceptual and contemporary art, *One and Five Ideas* showcases the critical voice of one of the major art theorists of our time.

L'art conceptuel .1970

La théorie à l'oeuvre Anaël Lejeune. 2017

Conceptual Art Paul Wood. 2002 Conceptual art set out to challenge two key assumptions normally associated with art -- the production of objects to look at and the act of contemplative looking itself. This accessible introduction explores the reasons why the new avant-garde that emerged in the 1960s and 1970s felt compelled to produce such critical work and examines the extent to which this movement may be regarded as the turning point between the modernist past of painting and the postmodernist present of the contemporary art world. The author traces the roots of Conceptual art in the anti-art practices of Marcel Duchamp, in Piero Manzoni's parodies of art world values and in the activities of the Fluxus group. He then examines the way Conceptual artists both raised fundamental questions about artistic Modernism and turned to address wider social and political issues. In addition to discussions of American artists such as Dan Graham and Joseph Kosuth and the English group Art & Language, the author reviews the work of feminist artists, including Mary Kelly, the work of European figures such as Joseph Beuys and Daniel Buren, and work made outside Western Europe and North America by artists including Ilya Kabakov, On Kawara and Cildo Meireles. Book jacket.

Irrational Judgments Kirsten Swenson. 2015-11-27 *Irrational Judgments* examines the close friendship and significant exchange of ideas between Eva Hesse (1936–1970) and Sol LeWitt (1928–2007) in New York City during the 1960s. Taking its title from LeWitt's statement "Irrational judgments lead to new experience," this book examines the breakthroughs of the artists' intertwined careers, offering a new understanding of minimal, post-minimal, and conceptual art amid the era's political and social upheavals. Kirsten Swenson offers the first in-depth discussion of the early critical developments of each artist: LeWitt's turn from commercial design to fine art, and Hesse's move from expressionist painting to reliefs and sculpture. Bringing together a wealth of documents, interviews, and images—many published here for the first time—this handsome publication presents an insightful account of the artists' influence on and support for each other's pursuit of an experimental practice. Swenson's analysis expands our understanding of the artists' ideas, the importance of their work, and, more broadly, the relationship of the 1960s New York art world to gender politics, the Vietnam War, and the city itself.

Rewriting Conceptual Art Michael Newman, Jon Bird. 1999-12 An international movement that developed along separate but parallel lines in Europe and America during the 1970s, Conceptual Art grew out of the legacy of Marcel Duchamp. Aiming to completely redefine the relationships between the production, definition and ownership of artworks and their various audiences, Conceptual artists rejected traditional formats, media and definitions. Instead they chose to address some of the key issues underlying modern life and art. These included the gulf between initial idea and finished work, the value assigned works of art in modern economies, the role of women and of feminine creativity in general, the politics of exhibition organization - in short, the ways art and the art world have been defined for centuries. Among the notable figures whose work is discussed in essays ranging from the evaluative to the theoretical are Judy Chicago, Robert Morris, Sol LeWitt, Marcel Broodthaers and Mary Kelly. The influence of Conceptual Art continues to be felt today in the work of such controversial young artists as Rachel Whiteread and Damien Hirst. - back cover.

Postscript Andrea Andersson. 2018-01-01 *Postscript* is the first collection of writings on the subject of conceptual writing by a diverse field of scholars in the realms of art, literature, media, as well as the artists themselves

Bertrand Lavier. Ediz. francese e inglese Lóránd Hegyi. 2011 L'exposition de Bertrand Lavier propose une installation inédite. Composition en quatre couleurs, détail. 225 m2 de moquette. Un dessin et quatre couleurs, jaune, bleu, noir, orange. Un motif familier. Difficile à identifier lorsqu'on déambule autour de la pièce. La moquette est posée à 40 cm du sol, sur un socle, et notre vision en est parcellaire, affleurante. Bertrand Lavier poursuit son travail de déviation. Recadrer un motif, transformer sa matière, en modifier les couleurs : le terrain de basket devient un tableau abstrait monumental, ou bien une sculpture plate, un objet non identifié

dans tous les cas, qui s'élève ainsi à la catégorie de l'oeuvre d'art. Son oeuvre se consacre chaque fois à introduire un dysfonctionnement dans notre perception de la réalité : des objets ready-made sont recouverts de peinture ou empilés, sont retournés, à l'envers. Le regardeur doute de ce qui lui est offert à contempler. Quel mécanisme du regard doit-il déclencher contemplation esthétique ? Regard auto-réflexif sur les caractéristiques de l'oeuvre d'art ? Pensée critique sur l'art contemporain, sur l'art conceptuel, sur les ready-made? Regard amusé sur le jeu des catégories et sur l'impact de l'image, de l'objet de consommation, sur le loisir et la culture ? Peu importe finalement, l'oeuvre de Bertrand Lavier déclenche une multitude de pistes, toutes à explorer, elle constitue un stimulus à la pensée et au regard.--P. [4] of cover.

Art Beyond Representation Barbara Bolt.2010-10-07 Refuting the assumption that art is a representational practice, this book engages with the work of Heidegger, Deleuze and Guattari, C.S. Pierce and Judith Butler. It argues for a performative relationship between art and artist. Drawing on themes as diverse as the work of Cezanne and Francis Bacon, the transubstantiation of the Catholic sacrament, and Wilde's novel *The Picture of Dorian Gray*, she challenges the metaphor of light as entertainment. She suggests that too much light may in fact reveal nothing. Finally, she asks: how does an embodied practice fare within the culture of conceptual art?

L'art conceptuel Tony Godfrey.2003 Qu'est-ce que l'art ? Un produit de luxe unique ? Un concept dénué de forme matérielle ? Une idée qui peut être répétée à l'infini ? La diversité des illustrations de ce livre témoigne des multiples formes de l'art conceptuel - photographies, vidéos, affiches, cartes, plans et, surtout, le langage lui-même - qui nous invitent à nous interroger sur la nature de l'oeuvre d'art. Dans cet ouvrage clair et vivant, Tony Godfrey rend compte de ce courant artistique fascinant. Il retrace les origines de l'art conceptuel, depuis Marcel Duchamp et les manifestations anti-art de Dada et explique leur influence sur les artistes qui ont émergé dans les années 1960 et au début des années 1970, et dont les oeuvres sont au centre de cette étude comme Joseph Kosuth, Lawrence Weiner, Victor Burgin, Marcel Broodthaers. L'art conceptuel est envisagé dans son contexte culturel, celui des années 1960, dominées par le consumérisme et l'émergence d'une contre-culture. Enfin, l'auteur explore la manière dont les artistes continuent, aujourd'hui encore, d'adapter les idées conceptuelles pour éclairer leur expérience du monde. Tony Godfrey considère l'art conceptuel dans sa dimension internationale : tout en soulignant l'importance des Etats-Unis et de l'Europe, il s'intéresse aux oeuvres d'artistes japonais ou argentins.

The Third Hand Charles Green.2001 The lone artist is a worn cliché of art history but one that still defines how we think about the production of art. Since the 1960s, however, a number of artists have challenged this image by embarking on long-term collaborations that dramatically altered the terms of artistic identity. In *The Third Hand*, Charles Green offers a sustained critical examination of collaboration in international contemporary art, tracing its origins from the evolution of conceptual art in the 1960s into such stylistic labels as Earth Art, Systems Art, Body Art, and Performance Art. During this critical period, artists around the world began testing the limits of what art could be, how it might be produced, and who the artist is. Collaboration emerged as a prime way to reframe these questions. Green looks at three distinct types of collaboration: the highly bureaucratic identities created by Joseph Kosuth, Ian Burn, Mel Ramsden, and other members of Art & Language in the late 1960s; the close-knit relationships based on marriage or lifetime partnership as practiced by the Boyle Family, Anne and Patrick Poirier, Helen Mayer Harrison and Newton Harrison; and couples -- like Christo and Jeanne-Claude, Gilbert & George, or Marina Abramovic and Ulay -- who developed third identities, effacing the individual artists almost entirely. These collaborations, Green contends, resulted in new and, at times, extreme authorial models that continue to inform current thinking about artistic identity and to illuminate the origins of postmodern art, suggesting, in the process, a new genealogy for art in the twenty-first century.

Art conceptuel Daniel Marzona.2005 Dans les années soixante, l'artiste américain Sol LeWitt propose la dénomination Art conceptuel pour désigner une pratique artistique qui relègue la réalisation de l'oeuvre d'art à l'arrière-plan des considérations esthétiques. En revanche, l'accent y est mis sur le concept ou l'idée qui la sous-tend. Les travaux de facture artisanale sont ainsi relayés par des esquisses, des écrits, voire des instructions qui valent oeuvre à part entière. Un aspect important de l'art conceptuel est en fait la dématérialisation de l'oeuvre d'art, et, partant, l'accomplissement de l'oeuvre dans l'imagination du spectateur, qui en réactualise constamment le concept. Au vu de l'inhérente critique institutionnelle qui le caractérise et par sa remise en question de la conception traditionnelle de l'art, l'art conceptuel revêt une importance d'actualité en tant que modèle alternatif, notamment à une époque marquée par le déferlement incessant d'images et la réanimation de formes d'art réputées conservatrices comme la peinture

Philosophy and Conceptual Art Peter Goldie, Elisabeth Schellekens.2007-03-22 The fourteen prominent analytic philosophers writing here engage with the cluster of philosophical questions raised by conceptual art. They address four broad questions: What kind of art is conceptual art? What follows from the fact that conceptual art does not aim to have aesthetic value? What knowledge or understanding can we gain from conceptual art? How ought we to appreciate conceptual art? Conceptual art, broadly understood by the contributors as beginning with Marcel Duchamp's ready-mades and as continuing beyond the 1970s to include some of today's contemporary art, is grounded in the notion that the artist's 'idea' is central to art, and, contrary to tradition, that the material work is by no means essential to the art as such. To use the words of the conceptual artist Sol LeWitt, 'In conceptual art the idea of the concept is the most important aspect of the work . . . and the execution is a perfunctory affair'. Given this so-called 'dematerialization' of the art object, the emphasis on cognitive value, and the frequent appeal to philosophy by many conceptual artists, there are many questions that are raised by conceptual art that should be of interest to analytic philosophers. Why, then, has so little work been done in this area? This volume is most probably the first collection of papers by analytic Anglo-American philosophers tackling these concerns head-on. Contributors Margaret Boden, Diarmuid Costello, Gregory Currie, David Davies, Peter Goldie, Robert Hopkins, Matthew Kieran, Peter Lamarque, Dominic McIver Lopes, Derek Matravers, Elisabeth Schellekens, Kathleen Stock, Carolyn Wilde, and the 'Art & Language' group.

Nothing and Everything Silvia Kolbowski, Leonard and Bina Ellen Art Gallery.2009

Traffic Grant Arnold, Karen A. Henry, Vancouver Art Gallery, Art Gallery of Alberta, Galerie d'art Leonard et Bina Ellen, Halifax INK., Justina M. Barnicke Gallery.2011-09

Who's Afraid of Conceptual Art? Peter Goldie, Elisabeth Schellekens.2009-10-16 What is conceptual art? Is it really a kind of art in its own right? Is it clever - or too clever? Of all the different art forms it is perhaps conceptual art which at once fascinates and infuriates the most. In this much-needed book Peter Goldie and Elisabeth Schellekens demystify conceptual art using the sharp tools of philosophy. They explain how conceptual art is driven by ideas rather than the manipulation of paint and physical materials; how it challenges the very basis of what we can know about art, as well as our received ideas of beauty; and why conceptual art requires us to rethink concepts fundamental to art and aesthetics, such as artistic interpretation and appreciation. Including helpful illustrations of the work of celebrated conceptual artists from Marcel Duchamp, Joseph Kosuth and Piero Manzoni to Dan Perjovschi and Martin Creed, *Who's Afraid of Conceptual Art?* is a superb starting point for anyone intrigued but perplexed by conceptual art - and by art in general. It will be particularly helpful to students of philosophy, art and visual studies seeking an introduction not only to conceptual art but fundamental topics in art and aesthetics.

Bill Vazan--walking into the vanishing point Bill Vazan, Marie-Josée Jean.2009

G.M.V. - Is There Any Ghislain Mollet-Viéville ? P. Nicolas Ledoux.2015-11-12T00:00:00+01:00 Entre documentaire et livre d'artiste, ce livre tisse différentes histoires de l'art, des années 70 à nos jours : minimales, conceptuelles, relationnelles et contractuelles. Ainsi se côtoient les oeuvres d'artistes comme Joseph Kosuth, Philippe Thomas, Gilles Mahé, Sol LeWitt, Claude Rutault... Au travers des archives de l'agent d'art Ghislain Mollet-Viéville - «personnage» central et mystérieux - se dessinent les contours d'un art en perpétuelle reconfiguration, qui interroge ses frontières et ses protocoles pour tenter d'échapper à sa propre récupération. Exposant la réalité à la fiction, l'auteur et artiste P.Nicolas Ledoux agence et juxtapose des documents aux statuts différents, parfois contradictoires, souvent étonnants. Il pose alors la question de l'écriture de l'Histoire au travers des histoires, et s'empare au fil des pages d'un espace à fort coefficient d'art pour y dissimuler quelques subtiles interventions personnelles.

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, 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

L'art conceptuel, une perspective .1989 Afbeeldingen van de kunstenaars: Giovanni Anselmo, Art & Language, Michael Asher, John Baldessari, Robert Barry, Mel Bochner, Alighiero e Boetti, Marcel Broodthaers, Stanley Brouwn, Daniel Buren, Victor Burgin, André Cadere, Hanne Darboven, Jan Dibbets, Marcel Duchamp, Dan Flavin, Dan Graham, Hans Haacke, Eva Hesse, Douglas Huebler, Jasper Johns, On Kawara, Yves Klein, Joseph Kosuth, Sol LeWitt, Piero Manzoni, Robert Morris, Bruce Nauman, Claes Oldenburg, Roman Opalka, Adrian Piper, Emilio Prini, Robert Rauschenberg, Ed Ruscha, Robert Smithson, Bernar Venet, Lawrence Weiner, Ian Wilson.

L'art conceptuel, une perspective .1989

General Idea David Balzer, AA. Bronson, Diedrich Diederichsen. 2022 Publié à l'occasion de la vaste rétrospective de General Idea au Musée des beaux-arts du Canada, Ontario, et au Stedelijk Museum, Amsterdam (2022-2023), ce volume constitue la source la plus complète sur le collectif canadien General Idea, fondé à Toronto en 1969 par Felix Partz, Jorge Zontal et AA Bronson, et actif jusqu'à la mort de Partz et Zontal en 1994. Le volume est organisé en trois parties : I. Performances et actions ; II. Dans la rue ; III. Dans la salle d'exposition. Les deux premières parties se concentrent sur les œuvres et les méthodes qui dépassent le cadre de l'exposition muséale traditionnelle, en documentant les œuvres éphémères, temporelles et même jetables. La troisième partie comprend une section de planches offrant un aperçu visuel quasi complet de la pratique de General Idea. Des images comparatives en page de garde montrent les œuvres telles qu'elles sont apparues dans des installations historiques et d'autres contextes significatifs. Ces trois sections correspondent globalement à l'évolution du collectif : des performances, actions et autres pratiques (1969-1978), aux œuvres utilisant les médias de masse tels que le magazine, la télévision et la vidéo (1972-1980), et enfin aux œuvres conçues pour les galeries et les musées (1985-1994). La publication comprend un prologue d'AA Bronson, une conversation entre AA Bronson et Beatrix Ruf, ainsi que de nouveaux textes commandés à des spécialistes reconnus, qui offrent autant de sources primaires sur General Idea. L'annexe comprend une bibliographie scientifique complète, l'historique des expositions et des performances, ainsi qu'une chronologie illustrée du groupe, nouvellement éditée et compilée pour la première fois. Conçu par AA Bronson en étroite collaboration avec le graphiste Garrick Gott et l'éditeur Adam Welch, le design fait partie intégrante du concept global de la publication. Chaque section possède une identité visuelle et un traitement graphique distincts. De plus, le livre lui-même fonctionne comme une véritable œuvre éditoriale, renvoyant à la stratégie caractéristique de General Idea consistant à emprunter et redéployer des phénomènes culturels : ici, le catalogue d'exposition d'un musée. À la fois complice et critique, le livre est une extension de la stratégie d'interventions subversives du groupe dans les systèmes du monde de l'art.

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