

Carolee Schneemann Kinetic Painting

On Line Cornelia H. Butler, M. Catherine de Zegher. 2010 *On Line: Drawing Through the Twentieth Century* explores the radical transformation of drawing that began during the last century as numerous artists critically re-examined the traditional concepts of the medium. In a revolutionary departure from the institutional definition of drawing and from reliance on paper as the fundamental support material, artists instead pushed the line into real space, expanding the medium's relationship to gesture and form and connecting it with painting, sculpture, photography, film and dance. Published in conjunction with an exhibition at The Museum of Modern Art, *On Line* presents a discursive history of mark-making through nearly 250 works by 100 artists, including Aleksandr Rodchenko, Alexander Calder, Karel Malich, Eva Hesse, Anna Maria Maiolino, Richard Tuttle, Mona Hatoum and Monika Grzymala, among many others. Essays by the curators illuminate individual practices and examine broader themes, such as the exploration of the line by the avant-garde and the relationship between drawing and dance.

Artists Respond Melissa Ho, Thomas Crow, Erica Levin, Mignon Nixon, Martha Rosler, Smithsonian American Art Museum. 2019-04-23 *How the Vietnam War changed American art* By the late 1960s, the United States was in a pitched conflict in Vietnam, against a foreign enemy, and at home—between Americans for and against the war and the status quo. This powerful book showcases how American artists responded to the war, spanning the period from Lyndon B. Johnson's fateful decision to deploy U.S. Marines to South Vietnam in 1965 to the fall of Saigon ten

years later. *Artists Respond* brings together works by many of the most visionary and provocative artists of the period, including Asco, Chris Burden, Judy Chicago, Corita Kent, Leon Golub, David Hammons, Yoko Ono, and Nancy Spero. It explores how the moral urgency of the Vietnam War galvanized American artists in unprecedented ways, challenging them to reimagine the purpose and uses of art and compelling them to become politically engaged on other fronts, such as feminism and civil rights. The book presents an era in which artists struggled to synthesize the turbulent times and participated in a process of free and open questioning inherent to American civic life. Beautifully illustrated, *Artists Respond* features a broad range of art, including painting, sculpture, printmaking, performance and body art, installation, documentary cinema and photography, and conceptualism. Published in association with the Smithsonian American Art Museum Exhibition Schedule Smithsonian American Art Museum, Washington, DC March 15–August 18, 2019 Minneapolis Institute of Art September 28, 2019–January 5, 2020

Performance RoseLee Goldberg.2004 An exploration of visual culture and live performance art by the organizer of the Six Evenings of Performance exhibit considers the work of such contributors as Yves Klein, Gilbert & George, and others, in a study that also considers the form's pervasiveness in popular culture and politics. Reprint.

Twenty Centuries of Mexican Art Antonio Castro Leal.2013-10 This is a new release of the original 1940 edition.

Women of Vision .2001

Collection of the Société Anonyme Yale University. Art Gallery.1950

Dreamlands Chrissie Iles.2016-01-01 A fascinating survey of pioneering work in experimental cinema and art from 1905 to the present day, revealing the high stakes and transformative potential

of these forms This generously illustrated publication surveys the work of filmmakers and artists who have pushed the material and conceptual boundaries of cinema. Over the past century, the material, optical, abstract, spatial, and tactile properties of film have been tested at a level of experimentation and utopian ambition that is generally unrecognized. Whether creating synesthetic or 3-D environments, projective or non-projective installations, generations of leading-edge artists have explored how technology transforms experience. The essays published here offer an intensive look at the themes of cinematic space, formats of the screen, animation and CGI, the body and the cyborg, and the materiality of film. Contributors place particular emphasis on the idea of the cinema as a sensorium and on the ways in which it defines the human body, both through representation and in relation to the projected image. An immersive plate section brings together rarely seen and previously unpublished stills, in addition to concept drawings from historic and contemporary films. Carolee Schneemann Sabine Breitwieser, Carolee Schneemann, Branden Wayne Joseph, Mignon Nixon, Ara Osterweil, Judith F. Rodenbeck. 2015 This publication has been produced on the occasion of the retrospective exhibition at the Museum der Moderne Salzburg, encompassing more than six decades of the oeuvre of the influential American artist Carolee Schneemann (born 1939). In it, renowned scholars and experts approach various aspects of the artist's work based on new research. Starting with Schneemann's early portraits and landscapes of the 1950s, the book traces the developments that led to the assemblages and painting constructions created in the 1960s. During this period, she combined painterly investigations of the figure with art historical inquiries while incorporating photographs and other objects of personal significance into her works. An early proponent of techniques designed to reduce the influence of subjective creative choices, she resorted to unusual expedients: fire, for example, became a constitutive part of her process.

Schneemann's ambition to expand painting beyond the canvas's confines was evident early on, and her explorations quickly encompassed other media and disciplines including dance, performance, photography, and film. She was a leading protagonist in New York's downtown avant-garde arts scene, which flourished in these fields, while also synthesizing different disciplines in the forms of Happenings and events. Schneemann soon became a vital element in the visual compositions that, in the role of artist, she was creating, posing herself the question "Can I be both image and image-maker?" The same irreverent spirit and embrace the sensuality is palpable in her experimental films, dances, Kinetic Theater pieces, and radical performances, culminating in her multimedia installations, all of which can be seen to grow out of her efforts to expand painting. --

In the Shadow a Shadow Joan Simon,Joan Jonas,Johanna Burton,Douglas Crimp.2015 A career-spanning monograph of the multimedia pioneer Joan Jonas (1936-) that covers more than 40 years of performances, films, videos, installations, texts and video sculptures

Dear Data Giorgia Lupi,Stefanie Posavec.2016-09-13 Equal parts mail art, data visualization, and affectionate correspondence, Dear Data celebrates the infinitesimal, incomplete, imperfect, yet exquisitely human details of life, in the words of Maria Popova (Brain Pickings), who introduces this charming and graphically powerful book. For one year, Giorgia Lupi, an Italian living in New York, and Stefanie Posavec, an American in London, mapped the particulars of their daily lives as a series of hand-drawn postcards they exchanged via mail weekly—small portraits as full of emotion as they are data, both mundane and magical. Dear Data reproduces in pinpoint detail the full year's set of cards, front and back, providing a remarkable portrait of two artists connected by their attention to the details of their lives—including complaints, distractions, phone addictions, physical contact, and desires. These details illuminate the lives of two remarkable young women and also inspire us to

map our own lives, including specific suggestions on what data to draw and how. A captivating and unique book for designers, artists, correspondents, friends, and lovers everywhere.

Cathedrals of France Auguste Rodin.1981

Chronophobia Pamela M. Lee.2006-02-17 An examination of the pervasive anxiety about and fixation with time seen in 1960s art. In the 1960s art fell out of time; both artists and critics lost their temporal bearings in response to what E. M. Cioran called not being entitled to time. This anxiety and uneasiness about time, which Pamela Lee calls chronophobia, cut across movements, media, and genres, and was figured in works ranging from kinetic sculptures to Andy Warhol films. Despite its pervasiveness, the subject of time and 1960s art has gone largely unexamined in historical accounts of the period. Chronophobia is the first critical attempt to define this obsession and analyze it in relation to art and technology. Lee discusses the chronophobia of art relative to the emergence of the Information Age in postwar culture. The accompanying rapid technological transformations, including the advent of computers and automation processes, produced for many an acute sense of historical unknowing; the seemingly accelerated pace of life began to outstrip any attempts to make sense of the present. Lee sees the attitude of 1960s art to time as a historical prelude to our current fixation on time and speed within digital culture. Reflecting upon the 1960s cultural anxiety about temporality, she argues, helps us historicize our current relation to technology and time. After an introductory framing of terms, Lee discusses such topics as presentness with respect to the interest in systems theory in 1960s art; kinetic sculpture and new forms of global media; the temporality of the body and the spatialization of the visual image in the paintings of Bridget Riley and the performance art of Carolee Schneemann; Robert Smithson's interest in seriality and futurity, considered in light of his reading of George Kubler's important work *The Shape of Time: Remarks on*

the History of Things and Norbert Wiener's discussion of cybernetics; and the endless belaboring of the present in sixties art, as seen in Warhol's Empire and the work of On Kawara.

Carolee Schneemann Carolee Schneemann.2015 Carolee Schneemann is one of the most important artists of her generation, with a career spanning seven decades, and work in media as diverse as painting, sculpture, performance, film, and video. Known to many for her ground-breaking feminist performance and film works, such as Meat Joy, 1964, Fuses, 1967, Interior Scroll, 1967, Body Collage, 1967 and Up To And Including Her Limits, 1973-76, Schneemann still considers herself a 'painter', a reflection on her first accomplished works dating from the 1950s where she experimented with figurative abstraction, with works such as Three Figures after Pontormo, 1957, and Personae: JT and Three Kitch's, 1957. Her interest in painting has continued through to the present, both in terms of her approach to working and in its result, seen most recently in her exhibition, Flange 6rpm, at PPOW, New York, 2013. Her work in the politicised domain span her career including the anti-Vietnam performance Snows, 1967 to the 9/11 inspired Terminal Velocity, 2001 and Devour, 2003-04. An artist known for her experimental approach and political convictions, both as a pacifist and one of the most outspoken feminist artists of the 1950s to the present, Carolee Schneemann has been the subject of numerous exhibitions and publications throughout her career, with work in the collections of the Museum of Modern Art, Tate Modern, The Museum of Fine Art, Montreal, the San Francisco Museum of Modern Art, the Commune di Milano, Hamburger Bahnhof Museum and the Pompidou Centre, Paris, amongst many others. In addition to the most thorough visual overview of Schneemann's work to date Carolee Schneemann: Unforgivable comprises contributions from an exclusive group of writers familiar with the artist's work, including Melissa Ragona (Flange 6rpm), Kristine Stiles, Amelia Jones, Robert Morgan (Vet-Flakes and War

Mop), Thomas McEvilly (Vesper's PoolUp To And Including Her LimitsFuses

The Divine Mistake Theresa Byrnes.1999 This autobiography focuss on the author's career as an artist and her struggle with the fatal degenerative disease, Friedrich's Ataxia. Describes her travels, her national and international exhibitions and her family life. The author has established a foundation for developing a cure for Freidrich's Ataxia, been appointed an Australia Day Ambassador and received a Young Australian of the Year Award.

London's Arts Labs and the 60s Avant-Garde David Curtis.2020-11-24 This is the story of two short-lived artist-run spaces that are associated with some of the most innovative developments in the arts in Britain in the late 1960s. The Drury Lane Arts Lab (1967-69) was home to the first UK screenings of Andy Warhol's twin-screen 3 hour film Chelsea Girls, challenging exhibitions (John and Yoko / John Latham / Takis / Roelof Louw), poetry and music (first UK performance of Erik Satie's 24-hour Vexations) and fringe theatre (People Show / Freehold / Jane Arden's Vagina Rex and the Gas Oven / Will Spoor Mime Theatre). The Robert Street 'New Arts Lab' (1969-71) housed Britain's first video workshop TVX, the London Filmmakers Co-op's first workshop and a 5-days-a-week cinema devoted to showing new work by moving-image artists (David Larcher / Malcolm Le Grice / Sally Potter / Carolee Schneemann / Peter Gidal). It staged J G Ballard's infamous Crashed Cars exhibition and John & Dianne Lifton's pioneering computer-aided dance/mime performances. The impact of London's Labs led to an explosion of new artist-led spaces across Britain. This book relates the struggles of FACOP (Friends of the Arts Council Operative) to make the case for these new kinds of space and these new art-forms and the Arts Council's hesitant response - in the context of a popular press already hostile to youth culture, experimental art and the 'underground'. With a Foreword by Andrew Wilson, Curator Modern & Contemporary British Art and Archives, Tate

Gallery.

Vija Celmins Ian Alteveer.2018-12-11 The beautiful catalogue that accompanies the critically-acclaimed exhibition currently on view at the Metropolitan Museum Best known for her striking drawings of ocean surfaces, begun in 1968 and revisited over many years both in drawings and paintings, Vija Celmins (b. 1938) has been creating exquisitely detailed renderings of natural imagery for more than five decades. The oceans were followed by desert floors and night skies--all subjects in which vast, expansive distances are distilled into luminous, meticulous, and mesmerizing small-scale artworks. For Celmins, this obsessive redescribing of the world is a way to understand human consciousness in relation to lived experience. The first major publication on the artist in twenty years, this comprehensive and lavishly illustrated volume explores the full range of Celmins's work produced since the 1960s--drawings and paintings as well as sculpture and prints. Scholarly essays, a narrative chronology, and a selection of excerpts from interviews with the artist illuminate her methods and techniques; survey her early years in Los Angeles, where she was part of a circle that included James Turrell and Ken Price; and trace the development of her work after she moved to New York City and befriended figures such as Robert Gober and Richard Serra.

London Art Worlds Jo Applin,Catherine Spencer,Amy Tobin.2017-12-14 The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and '70s, a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art. The contributors to *London Art Worlds* examine the many activities and movements that existed alongside more established institutions in this period, from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London's art schools. The essays explore how

international artists and the rise of alternative venues, publications, and exhibitions, along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy, pushed the boundaries of the London art scene beyond the West End's familiar galleries and posed a radical challenge to established modes of making and understanding art. Engaging, wide-ranging, and original, *London Art Worlds* provides a necessary perspective on the visual culture of the London art scene in the 1960s and '70s. Art historians and scholars of the era will find these essays especially valuable and thought provoking. In addition to the editors, contributors to this volume are Elena Crippa, Antony Hudek, Dominic Johnson, Carmen Juliá, Courtney J. Martin, Lucy Reynolds, Joy Sleeman, Isobel Whitelegg, and Andrew Wilson.

Memory Bernadette Mayer.1975

Legendary Dinners Anne Petersen.2021-04-20 This sumptuous blend of recipes with cultural history is a dinner invitation you won't want to pass up. Chances are you weren't invited to the wedding of Grace Kelley and Prince Ranier, or to Truman Capote's famous Black and White ball at the Plaza Hotel. But now you can experience those and other legendary celebrations in your own home, as well as learn about the historic and cultural moments they embodied. This beautifully designed book brings together twenty menus--both authentic and imagined--along with instructions for preparing each dish and recreating the dinners in your home. Each event is represented in multi-page spreads that feature contemporary photographs to help you recreate the meals in your kitchen, while archival images and entertaining essays provide important historical context. You may not live on the Cote d'Azur like Coco Chanel, but why not pretend with the perfect *salade niçoise*? Join the con artist Henry Gerguson and serve up some fabulous mid-century *Noodles Romanoff*. Feeling artistic? Serve your guests some roast chicken and *borscht*, the way Jackson Pollock and Lee Krasner did,

with vegetables fresh from their Long Island garden. From JFK's triumphant visit to Berlin to the White House reception for the Apollo 11 crew; from a Bloomsbury high tea to dinner with the famously private Audrey Hepburn, this fun and sophisticated mixture of culture and food will reside as happily on your coffee table as it will on your cookbook shelf.

Correspondence Course Carolee Schneemann.2010-11-24 An epistolary history of the international avant-garde of happenings, Fluxus, and performance and conceptual art emerges from decades of correspondence between Carolee Schneemann and other artists and intellectuals.

More Than Meat Joy Carolee Schneemann,Bruce Rice McPherson.1979

Modigliani Unmasked Mason Klein.2017-01-01 An illuminating study of Amedeo Modigliani's early drawings and how they reflect the artist's conception of identity One of the great artists of the 20th century, Amedeo Modigliani (1884-1920) is celebrated for revolutionizing modern portraiture, particularly in his later paintings and sculpture. *Modigliani Unmasked* examines the artist's rarely seen early works on paper, offering revelatory insights into his artistic sensibilities and concerns as he developed his signature style of graceful, elongated figures. An Italian Sephardic Jew working in turn-of-the-century Paris, Modigliani embraced his status as an outsider, and his early drawings show a marked awareness of the role of ethnicity and race within society. Placing these drawings within the context of the artist's larger oeuvre, Mason Klein reveals how Modigliani's preoccupation with identity spurred the artist to reconceive the modern portrait, arguing that Modigliani ultimately came to think of identity as beyond national or cultural boundaries. Lavishly illustrated with the artist's paintings and over one hundred drawings collected by Dr. Paul Alexandre, Modigliani's close friend and first patron, this book provides an engaging and long overdue analysis of Modigliani's early body of work on paper.

José Leonilson Karen Marta, Gabriela Rangel. 2018-02-28 José Leonilson (1957-1993) came of age as an artist during the 80s generation in Brazil. What he shared with this diverse artistic milieu was the so-called 'joy of painting,' rediscovered in the years following the end of Brazil's dictatorship. What separated him from his contemporaries was his personal way of working and his distinct aesthetic centred on raw emotional feelings, introspective musings, and private affairs. Focusing on Leonilson's production as a mature artist, the catalogue will feature approximately fifty paintings, drawings, and intimate embroideries made between the mid-1980s until 1993, when the artist died of AIDS. This short yet prolific period showcases the artist's fully developed language, connecting his oeuvre with contemporary art practices, Brazilian vernacular traditions, and global issues prompted by the AIDS crisis. Published on the occasion of the exhibition, José Leonilson: Empty Man at the Americas Society, New York (27 September 2017 - 3 February 2018).

Being Modern Olivier Michelon. 2017 Published to accompany the first exhibition in Paris of highlights from The Museum of Modern Art, New York, Being Modern tells the stories behind 120 select artworks and design objects acquired by MoMA between the late 19th century and the present, providing a unique insight into the making of one of the greatest collections of modern and contemporary art in the world. Featuring work from all six of the Museum's departments, from Edward Hopper's House by the Railroad (1925) to the recently acquired original set of 176 digital emoji, the catalogue highlights the diversity and topicality of MoMA's collection, and provides a fresh perspective on the modernist canon. The book is organized chronologically according to the year each artwork entered MoMA's collection. Short texts by museum curators accompany each work, providing an overview of its significance as well as a behind-the-scenes look at the acquisitions

process, often an untold aspect of a museum's history. Rather than presenting the collection as a flawlessly structured, stable entity, the book reveals its complex evolution and wide-ranging scope, demonstrating multiple ways of looking at MoMA's multidisciplinary collection.

The Concrete Body Elise Archias.2016-12-06 Cover -- Half-title -- Title -- Copyright -- Contents -- Acknowledgments -- Introduction. When the Body Is the Material -- 1 Hurray for People: Yvonne Rainer -- 2 Concretions: Carolee Schneemann -- 3 Reasons to Move: Vito Acconci -- Coda. Forming the Senses -- Notes -- Bibliography -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- Y -- Z -- Illustration Credits

Carolee Schneemann Carolee Schneemann.2018 Edited by art historian Branden W. Joseph, the texts span diverse formats: included are journal entries, criticism, poems, essays and performance notes culled primarily from short-run magazines such as Caterpillar, Film Culture, The Fox, Manipulations and Matter, as well as academic journals such as Performing Arts Journal and Art Journal and mainstream media outlets including the New York Times and the Village Voice. The book serves as a companion to Schneemann's two earliest books - 'Parts of a Body House Book' and 'Cézanne, She Was a Great Painter' - offering new perspectives on the artist's life, work and ideas through many writings that have never been reproduced in their original form. It features Schneemann's reflections on her own works, including 'Meat Joy,' 'Divisions and Rubble,' and 'Kitch's Last Meal.'--Artbook& website (viewed on February 12, 2018).

Conceptual Art Robert C. Morgan.1994 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.

Carolee Schneemann Carolee Schneemann, Max Hutchinson Gallery. 1983

Anti-Book Nicholas Thoburn. 2016-12-15 No, Anti-Book is not a book about books. Not exactly. And yet it is a must for anyone interested in the future of the book. Presenting what he terms “a communism of textual matter,” Nicholas Thoburn explores the encounter between political thought and experimental writing and publishing, shifting the politics of text from an exclusive concern with content and meaning to the media forms and social relations by which text is produced and consumed. Taking a “post-digital” approach in considering a wide array of textual media forms, Thoburn invites us to challenge the commodity form of books—to stop imagining books as transcendent intellectual, moral, and aesthetic goods unsullied by commerce. His critique is, instead, one immersed in the many materialities of text. Anti-Book engages with an array of writing and publishing projects, including Antonin Artaud’s paper gris-gris, Valerie Solanas’s SCUM Manifesto, Guy Debord’s sandpaper-bound Mémoires, the collective novelist Wu Ming, and the digital/print hybrid of Mute magazine. Empirically grounded, it is also a major achievement in expressing a political philosophy of writing and publishing, where the materiality of text is interlaced with conceptual production. Each chapter investigates a different form of textual media in concert with a particular concept: the small-press pamphlet as “communist object,” the magazine as “diagrammatic publishing,” political books in the modes of “root” and “rhizome,” the “multiple single” of anonymous authorship, and myth as “unidentified narrative object.” An absorbingly written contribution to contemporary media theory in all its manifestations, Anti-Book will enrich current debates about radical publishing, artists’ books and other new genre and media forms in

alternative media, art publishing, media studies, cultural studies, critical theory, and social and political theory.

Art-Rite Walter Robinson, Edit DeAk. 2019-10-16 This facsimile edition collects all 19 issues of 'Art-Rite' magazine, edited by art critics Walter Robinson and Edit DeAk from 1973 to 1978. Robinson, DeAk and a third editor, Joshua Cohn, met as art history students at Columbia University, and were inspired to found the magazine by their art criticism teacher, Brian O'Doherty. 'Art-Rite', cheaply produced on newsprint, served as an important alternative to the established art magazines of the period. 'Art-Rite' ran for only five years, and published only 19 issues. But in that time the magazine featured contributions from hundreds of artists, a list that now reads like a who's-who of 1970s art: Yvonne Rainer, Gordon Matta-Clark, Alan Vega (Suicide), William Wegman, Nancy Holt, Jack Smith, Dorothea Rockburne, Robert Morris, Adrian Piper, Laurie Anderson, Carolee Schneemann and Carl Andre; critics such as Lucy Lippard contributed writing. Through its single-artist issues and its thematic issues on performance, video and artists' books, 'Art-Rite' championed the new art of its era.

The Everywhere Studio Alex Gartenfeld, Gean Moreno, Stephanie Seidel. 2017 Encompassing some 100 works in painting, sculpture, video, and installation, The Everywhere Studio brings together over 50 artists from the past five decades to reveal the artist's studio as a charged site that has both predicted and responded to broader social and economic changes of our time. The Everywhere Studio interprets the works of post-war artists and emerging practitioners through the lens of the social and historical conditions in which they were made. Organized chronologically, the exhibition examines the changing relationships that artists have had to their sites of production. From the studio as a site of labor, to one that blurs production, performance, and spectacle, to a concept that

defines the artist's own identity, the exhibition features artists who, in response, to changing socio-economic influences, represented new modes of working and living that would subsequently spread across society.--Back cover.

The Art of the Erotic Phaidon Editors.2017-10-02 Carefully curated and beautifully packaged erotic art through the ages - 200 works from the world's most important artists. This carefully curated and beautifully packaged book spotlights nearly 200 works from the world's most important artists, including Titian, Paul Cézanne, Picasso, Andy Warhol, Michelangelo, Rembrandt, Edgar Degas, Edvard Munch, Georgia O'Keeffe, Jackson Pollock, Lucian Freud, Louise Bourgeois, Francis Bacon, David Hockney, Gerhard Richter, Cecily Brown, Anselm Kiefer, George Condo, and Anish Kapoor. With its chronological organization, *The Art of the Erotic* provides insights into human sexuality throughout the ages.

Carolee Schneemann Carolee Schneemann,Dan Cameron,New Museum of Contemporary Art (New York, N.Y.).1996

Carolee Schneemann Carolee Schneemann,Samuel Dorsky Museum of Art.2010-04-02 Over forty works spanning the career of pioneering painter, filmmaker, writer, and performance/installation artist Carolee Schneemann are featured in this edition of the Dorsky Museum's Hudson Valley Masters exhibition series. Schneemann's multidisciplinary, deeply personal investigations explore the incomprehensibly complex dynamics between mind and body. As Brian Wallace states in his introduction, "What distinguishes Schneemann's investigations—and what characterizes the varied and interconnected works that constitute them—is their insistent challenge to powerful cultural mechanisms that perpetuate (and rely upon) this mind-body split. These mechanisms include epistemological positions that value thought over the senses ... [and] also involve related

positions—in ethics and aesthetics—that favor the visual and the abstract over the physical and personal and involve the gender-b(i)ased notions of psychology, behavior, and history that waves of feminisms have sought to describe and challenge.”

Ausstellungskat Ken Friedman.1972

Imaging Her Erotics Carolee Schneemann.2003 A visual and written record of the work of pioneer painter-performance artist Carolee Schneemann.

Lorna Simpson Collages Lorna Simpson.2018-06-05 Black women's heads of hair are galaxies unto themselves, solar systems, moonscapes, volcanic interiors. —Elizabeth Alexander, from the Introduction Using advertising photographs of black women (and men) drawn from vintage issues of Ebony and Jet magazines, the exquisite and thought-provoking collages of world-renowned artist Lorna Simpson explore the richly nuanced language of hair. Surreal coiffures made from colorful ink washes, striking geological formations from old textbooks, and other unexpected forms and objects adorn the models to mesmerizingly beautiful effect. Featuring 160 artworks, an artist's statement, and an introduction by poet, author, and scholar Elizabeth Alexander, this volume celebrates the irresistible power of Simpson's visual vernacular.

"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 redeploing 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.

Carolee Schneemann Lotte Johnson,Chris Bayley.2022-09-13 Traces the feminist icon Carolee Schneemann's prolific six-decade output, spanning her remarkably diverse, transgressive, and interdisciplinary expression Carolee Schneemann (1939-2019) was one of the most experimental artists of the twentieth and early twenty-first centuries. This book traces six decades of the feminist icon's diverse, transgressive and interdisciplinary expression through Schneemann's experimental early paintings, sculptural assemblages and kinetic works; rarely seen photographs of her radical performances; her pioneering films; and groundbreaking multi-media installations. Contributors shed new light on Schneemann's work, which addressed urgent topics from sexual expression and the objectification of women to human suffering and the violence of war. An artist who was concerned with the precarious lived experience of both humans and animals, this book positions

Schneemann as one of the most relevant, provocative and inspiring artists in recent years. Published in association with Barbican Art Gallery Exhibition Schedule: Barbican Art Gallery, London (September 8, 2022-January 8, 2023)

Carolee's Jenny Jaskey.2017-02-28 Carolee's is the second issue of The Magazine of the Artist's Institute. Dedicated to Carolee Schneemann, it features a previously unpublished image archive from Schneemann's studio that documents half a century of morphological connections between her work and other visual material, including art, advertising, and popular culture. A new long-form profile of Schneemann by writer Maggie Nelson accompanies this project and considers the artist's relationship to the history of her reception and Schneemann's significant influence on subsequent generations of feminists

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