

Situation Aesthetics The Work Of Michael Asher

Michael Asher Jennifer King.2016-01-29 Essays and criticism that span Michael Asher's career, documenting site-specific installations and institutional interventions. During a career that spanned more than forty years, from the late 1960s until his death in 2012, Michael Asher created site-specific installations and institutional interventions that examined the conditions of art's production, display, and reception. At the Art Institute of Chicago, for example, he famously relocated a bronze replica of an eighteenth-century sculpture of George Washington from the museum's entrance to an interior gallery, thereby highlighting the disjunction between the statue's symbolic function as a public monument and its aesthetic origins as an artwork. Today, Asher is celebrated as one of the forerunners of institutional critique. Yet because of Asher's situation-based method of working, and his resistance to making objects that could circulate in the art market, few of his works survive in physical form. What does survive is writing by scholars and critics about his diverse practice. The essays in this volume document projects that range from Asher's environmental works and museum displacements to his research-based presentations and reflections on urban space. Contributors Michael Asher, Sandy Ballatore, Benjamin H. D. Buchloh, Jennifer King, Miwon Kwon, Barbara Munger, Stephan Pascher, Birgit Pelzer, Anne Rorimer, Allan Sekula

Gallery Sound Caleb Kelly.2017-08-24 Sound is an integral part of contemporary art. Once understood to be a marginal practice, increasingly we encounter sound in art exhibitions through an array of sound making works in various art forms, at times played to very high audio levels. However, works of art are far from the only thing one might hear: music performances, floor talks, exhibition openings and the noisy background sounds that emanate from the gallery café fill contemporary exhibition environments. Far from being hallowed spaces of quiet reflection, what this means is that galleries have swiftly become very noisy places. As such, a straightforward consideration of artworks alone can then no longer account for our experiences of art galleries and museums. To date there has been minimal scholarship directed towards the intricacies of our experiences of sound that occur within the bounds of this purportedly 'visual' art space. Kelly addresses this gap in knowledge through the examination of historical and contemporary sound in gallery environments, broadening our understanding of artists who work with sound, the institutions that exhibit these works, and the audiences that visit them. Gallery Sound argues for the importance of all of the sounds to be heard within the walls of art spaces, and in doing so listens not only to the deliberate inclusion of sound within the art gallery in the form of artworks, performances, and music, but also to its incidental sounds, such as their ambient sounds and the noise generated by audiences. More than this, however, Gallery Sound turns its attention to the ways in which the acoustic characteristics specific to gallery spaces have been mined by artists for creative outputs, ushering in entirely new art forms.

Neo-Avantgarde and Culture Industry Benjamin H. D. Buchloh.2003-02-28 Eighteen essays written by Buchloh over the last twenty years, each looking at a single artist within the framework of specific theoretical and historical questions. Some critics view the postwar avant-garde as the empty recycling of forms and strategies from the first two decades of the twentieth century. Others view it, more positively, as a new articulation of the specific conditions of cultural production in the postwar period. Benjamin Buchloh, one of the most insightful art critics and theoreticians of recent decades, argues for a dialectical approach to these positions. This collection contains eighteen essays written by Buchloh over the last twenty years. Each looks at a single artist within the framework of specific theoretical and historical questions. The art movements covered include Nouveau Realisme in France (Arman, Yves Klein, Jacques de la Villegle) art in postwar Germany (Joseph Beuys, Sigmar Polke, Gerhard Richter), American Fluxus and pop art (Robert Watts and Andy Warhol), minimalism and postminimal art (Michael Asher and Richard Serra), and European and American conceptual art (Daniel Buren, Dan Graham). Buchloh addresses some artists in terms of their oppositional approaches to language and painting, for example, Nancy Spero and Lawrence Weiner. About others, he asks more general questions concerning the development of models of institutional critique (Hans Haacke) and the theorization of the museum (Marcel Broodthaers); or he addresses the formation of historical memory in postconceptual art (James Coleman). One of the book's strengths is its systematic, interconnected account of the key issues of American and European artistic practice during two decades of postwar art. Another is Buchloh's method, which integrates formalist and socio-historical approaches specific to each subject.

One Place after Another Miwon Kwon.2004-02-27 A critical history of site-specific art since the late 1960s. Site-specific art emerged in the late 1960s in reaction to the growing commodification of art and the prevailing ideals of art's autonomy and universality. Throughout the 1970s and 1980s, as site-specific art intersected with land art, process art, performance art, conceptual art, installation art, institutional critique, community-based art, and public art, its creators insisted on the inseparability of the work and its context. In recent years, however, the presumption of unrepeatability and immobility encapsulated in Richard Serra's famous dictum to remove the work is to destroy the work is being challenged by new models of site specificity and changes in institutional and market forces. One Place after Another offers a critical history of site-specific art since the late 1960s and a theoretical framework for examining the rhetoric of aesthetic vanguardism and political progressivism associated with its many permutations. Informed by urban theory, postmodernist criticism in art and architecture, and debates concerning identity politics and the public sphere, the book addresses the siting of art as more than an artistic problem. It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism. The book addresses the work of, among others, John Ahearn, Mark Dion, Andrea Fraser, Donald Judd, Renee Green, Suzanne Lacy, Inigo Manglano-Ovalle, Richard Serra, Mierle Laderman Ukeles, and Fred Wilson.

Deaccessioning and Its Discontents Martin Gammon.2018-11-06 The first history of the deaccession of objects from museum collections that defends deaccession as an essential component of museum practice. Museums often stir controversy when they deaccession works—formally remove objects from permanent collections—with some critics accusing them of betraying civic virtue and the public trust. In fact, Martin Gammon argues in *Deaccessioning and Its Discontents*, deaccession has been an essential component of the museum experiment for centuries. Gammon offers the first critical history of deaccessioning by museums from the seventeenth to the twenty-first century, and exposes the hyperbolic extremes of “deaccession denial”—the assumption that deaccession is always wrong—and “deaccession apology”—when museums justify deaccession by finding some fault in the object—as symptoms of the same misunderstanding of the role of deaccessions in proper museum practice. He chronicles a series of deaccession events in Britain and the United States that range from the disastrous to the beneficial, and proposes a typology of principles to guide future deaccessions. Gammon describes the liquidation of the British Royal Collections after Charles I's execution—when masterworks were used as barter to pay the king's unpaid bills—as establishing a precedent for future deaccessions. He recounts, among other episodes, U.S. Civil War veterans who tried to reclaim their severed limbs from museum displays; the 1972 “Hoving affair,” when the Metropolitan Museum of Art sold a number of works to pay for a Velázquez portrait; and Brandeis University's decision (later reversed) to close its Rose Art Museum and sell its entire collection of contemporary art. An appendix provides the first extensive listing of notable deaccessions since the seventeenth century. Gammon ultimately argues that vibrant museums must evolve, embracing change, loss, and reinvention.

Situation Aesthetics Kirsi Peltomäki.2014-02-14 The first book-length study of this influential artist's work, focusing on the participatory role of the human subject rather than the art object. Michael Asher doesn't make typical installations. Instead, he extracts his art from the institutions in which it is shown, culling it from collections, histories, or museums' own walls. Since the late 1960s, Asher has been creating situations that have not only taught us about the conditions and contexts of contemporary art, but have worked to define it. In *Situation Aesthetics*, Kirsi Peltomäki examines Asher's practice by analyzing the social situations that the artist constructs in his work for viewers, participants, and institutional representatives (including gallery directors, curators, and other museum staff members). Drawing on art criticism, the reports of viewers and

participants in Asher's projects, and the artist's own archives, Peltomäki offers a comprehensive account of Asher's work over the past four decades. Because of the intensely site-specific nature of this work, as well as the artist's refusal to reconstruct past works or mount retrospectives, many of the projects Peltomäki discusses are described here for the first time. By emphasizing the social and psychological sites of art rather than the production of autonomous art objects, Peltomäki argues, Asher constructs experientially complex situations that profoundly affect those who encounter them, bringing about both personal and institutional transformation.

Michael Asher: Writings 1973-1983 on Works 1969-1979 Benjamin Buchloh.2020-11-10 An essential and long out-of-print document of formative works by institutional critique progenitor Michael Asher Originally published in 1983, *Writings 1973-1983 on Works 1969-1979*, by Los Angeles artist Michael Asher (1943-2012) presents select documentation of 33 works through writings, photographs, architectural floor plans, exhibition announcements and other ephemera. For most of his career, Asher did not create traditional art objects; instead, he altered the existing institutional apparatus through which art is presented, creating work that intervened in the architectural, social or economic systems that undergird how art is produced and experienced. For example, in 1974, he removed the partition wall dividing the office and gallery space of the Claire S. Copley Gallery in Los Angeles, revealing the day-to-day activities of the gallery to the public. In another work from 1979, Asher had a bronze replica of a late 18th-century sculpture of George Washington moved from the exterior of the Art Institute of Chicago to a museum gallery that housed 18th-century art, reintroducing the statue to its original period context and shifting its function from public monument to indoor sculpture. Due to its site- and time-specific nature, Asher's work generally ceased to exist after an exhibition, which makes this highly sought-after book an invaluable resource. As the artist states in the introduction: This book as a finished product will have a material permanence that contradicts the actual impermanence of the art-work, yet paradoxically functions as a testimony to that impermanence of my production. Initiated by Kasper König, *Writings 1973-1983 on Works 1969-1979* was originally copublished by the Press of the Nova Scotia College of Art and Design and the Museum of Contemporary Art, Los Angeles, and was largely shaped by Asher's close collaboration with Benjamin H.D. Buchloh, who succeeded König as editor of the press.

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.

Monuments and Site-Specific Sculpture in Urban and Rural Space Inbal Ben-Asher Gitler.2017-05-11 *Monuments and Site-Specific Sculpture in Urban and Rural Space* presents a collection of essays discussing works of art whose formal qualities, content and spatial interactions expand our idea of creation and commemoration. By addressing projects that range from war memorials to commemorations of individuals, as well as works that engage real and virtual environments, this book brings to light new aspects concerning twentieth and twenty-first century monuments and site-specific sculpture. The book addresses the work of, among others, Günter Demnig, Michael Heizer, Thomas Hirschhorn, Dani Karavan, Costantino Nivola, Melissa Shiff and John Craig Freeman, Robert Smithson, and Micha Ullman. A lucid, thought-provoking discussion of creative processes and the discourse between site-specific sculpture and its publics is provided in this collection. As such, it is vital and indispensable for historians, art historians and artists, as well as for every reader interested in the interrelations of art, urban and rural spaces, community and the makings of memory.

Michael Asher Jennifer King.2016-02-05 Essays and criticism that span Michael Asher's career, documenting site-specific installations and institutional interventions. During a career that spanned more than forty years, from the late 1960s until his death in 2012, Michael Asher created site-specific installations and institutional interventions that examined the conditions of art's production, display, and reception. At the Art Institute of Chicago, for example, he famously relocated a bronze replica of an eighteenth-century sculpture of George Washington from the museum's entrance to an interior gallery, thereby highlighting the disjunction between the statue's symbolic function as a public monument and its aesthetic origins as an artwork. Today, Asher is celebrated as one of the forerunners of institutional critique. Yet because of Asher's situation-based method of working, and his resistance to making objects that could circulate in the art market, few of his works survive in physical form. What does survive is writing by scholars and critics about his diverse practice. The essays in this volume document projects that range from Asher's environmental works and museum displacements to his research-based presentations and reflections on urban space. Contributors Michael Asher, Sandy Ballatore, Benjamin H. D. Buchloh, Jennifer King, Miwon Kwon, Barbara Munger, Stephan Pascher, Birgit Pelzer, Anne Rorimer, Allan Sekula

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.

Institutional Critique and After Southern California Consortium of Art Schools.2006 « Institutional critique and after explores the history and contemporary reassessment of the Institutional Critique movement lauded in the late 1960s, redeveloped in the 1980s, and vigorously reoriented in recent years to address issues such as globalization. In this publication, the histories, theories, diverse locations, and different kinds of institutional alternative space are investigated, looking at traditional forms of art but also at installation, performance, new media practices, and cultural activism. Its central questions turn on the critical potential of art (and institutions) and whether—and if so how—they can stimulate social or political change. »--

Art School Steven Henry Madoff.2009-09-11 Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists. *Art School (Propositions for the 21st Century)* brings

together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists—among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat—about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century—and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle

Logics of Conversation Nicholas Asher, Alex Lascarides. 2003-06-19 Table of contents

Academics, Artists, and Museums Irina D. Costache, Clare Kunny. 2018-06-28 Collaboration and interdisciplinary practice in the museum are on the rise. *Academics, Artists, and Museums* examines twenty-first century partnerships between the museum and higher education sectors, with a focus on art museums and exhibits. The edited volume offers detailed analysis of how innovative curatorial relationships between museums and academia have sought to engage new, younger, audiences through the collaborative transformation of museums and exhibitions. Thematic topics explored include the forming and nature of interdisciplinary partnerships, the integration of museum learning into higher education, audience engagement, and digital technology. With a particular emphasis on practice in the US, the range of projects discussed includes those at both widely recognized and lesser known institutions, from The Met to the Tohono O'odham Nation Cultural Center in the US, to Ewha University Museum in South Korea, and Palazzo Strozzi in Italy. The role of art and the work of the artist are firmly positioned at the core of many of the relationships explored. *Academics, Artists, and Museums* advocates for the museum as an experimental 'laboratory' where academia, art and the museum profession can combine to engage new audiences. It is a useful resource for museum professionals, artists, scholars, and students interested in collaboration and innovative practice.

The Contingent Object of Contemporary Art Martha Buskirk. 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades. In this book, Martha Buskirk addresses the interesting fact that since the early 1960s, almost anything can and has been called art. Among other practices, contemporary artists have employed mass-produced elements, impermanent materials, and appropriated imagery, have incorporated performance and video, and have created works through instructions carried out by others. Furthermore, works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent. Buskirk begins with questions of authorship raised by minimalists' use of industrial materials and methods, including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists' works. Examining recent examples of appropriation, she finds precedents in pop art and the early twentieth-century readymade and explores the intersection of contemporary artistic copying and the system of copyrights, trademarks, and brand names characteristic of other forms of commodity production. She also investigates the ways that connections between work and context have transformed art and institutional conventions, the impact of new materials on definitions of medium, the role of the document as both primary and secondary object, and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art. Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s. She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself. She uses her discussion of the readymade and conceptual art to explore broader issues of authorship, reproduction, context, and temporality.

Land Fictions D. Asher Ghertner, Robert W. Lake. 2021-03-15 *Land Fictions* explores the common storylines, narratives, and tales of social betterment that justify and enact land as commodity. It interrogates global patterns of property formation, the dispossessions property markets enact, and the popular movements to halt the growing waves of evictions and land grabs. This collection brings together original research on urban, rural, and peri-urban India; rapidly urbanizing China and Southeast Asia; resource expropriation in Africa and Latin America; and the neoliberal urban landscapes of North America and Europe. Through a variety of perspectives, *Land Fictions* finds resonances between local stories of land's fictional powers and global visions of landed property's imagined power to automatically create value and advance national development. Editors D. Asher Ghertner and Robert W. Lake unpack the dynamics of land commodification across a broad range of political, spatial, and temporal settings, exposing its simultaneously contingent and collective nature. The essays advance understanding of the politics of land while also contributing to current debates on the intersections of local and global, urban and rural, and general and particular. Contributors Erik Harms, Michael Watts, Sai Balakrishnan, Brett Christophers, David Ferring, Sarah Knuth, Meghan Morris, Benjamin Teresa, Mi Shih, Michael Levien, Michael L. Dwyer, Heather Whiteside

Art vs. TV Francesco Spampinato. 2021-12-02 While highlighting the prevailing role of television in Western societies, *Art vs. TV* maps and condenses a comprehensive history of the relationships of art and television. With a particular focus on the link between reality and representation, Francesco Spampinato analyzes video art works, installations, performances, interventions and television programs made by contemporary artists as forms of resistance to and appropriation and parody of mainstream television. The artists discussed belong to different generations: those that emerged in the 1960s in association with art movements such as Pop Art, Fluxus and Happening; and those appearing on the scene in the 1980s, whose work aimed at deconstructing media representation in line with postmodernist theories; to those arriving in the 2000s, an era in which, through reality shows and the Internet, anybody could potentially become a media personality; and finally those active in the 2010s, whose work reflects on how old media like television has definitively vaporized through the electronic highways of cyberspace. These works and phenomena elicit a tension between art and television, exposing an incongruence; an impossibility not only to converge but at the very least to open up a dialogical exchange.

Inside the White Cube Brian O'Doherty. 1999 These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

Site-Specific Art Nick Kaye. 2013-04-15 *Site-Specific Art* charts the development of an experimental art form in an experimental way. Nick Kaye traces the fascinating historical antecedents of today's installation and performance art, while also assembling a unique documentation of contemporary practice around the world. The book is divided into individual analyses of the themes of space, materials, site, and frames. These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today. This interweaving of critique and creativity has never been achieved on this scale before. *Site-Specific Art* investigates the relationship of architectural theory to an understanding of contemporary site related art and performance, and rigorously questions how such works can be documented. The artistic processes involved are demonstrated through entirely new primary articles from: * Meredith Monk * Station House Opera * Brith Gof * Forced Entertainment. This volume is an astonishing contribution to debates around experimental cross-arts practice.

Michael Asher Anne Rorimer. 2012 In this detailed examination of Kunsthalle Bern, 1992, Anne Rorimer considers the work in the context of Asher's ongoing desire to fuse art with the material, economic and social conditions of institutional presentation. Rorimer analyses the work in relation to earlier Minimalist artists like Dan Flavin and Conceptualists such as Marcel Broodthaers, Daniel Buren and Maria Nordman. She also considers how Asher's practice has resonated with a younger generation including Fred Wilson, Andrea Fraser and Maria Eichhorn--Back cover.

Towards an Aesthetics of Production Sebastian Egenhofer. 2017 Throughout the twentieth century, critical art history often chose to ally itself with a restrictive brand of formalism. As a result, representation- and

ideology-critical analyses regularly reduced the artwork to the bare bones (Hegel) of the material signifier in its social use. By contrast, in the texts assembled here, elements of a critical materialism are combined with an effort to reevaluate the meta-physical implications of modern abstraction and art since the 1960s. Taking Gilles Deleuze's readings of Spinoza, Nietzsche, and Bergson as his starting point, the author delineates a topic in which the artwork's capacity for resistance is grounded in its relationship to an immanent infinity: the Spinozian substance, Nietzsche's Becoming, Bergson's *duree*. Against the backdrop of a critical rereading of Heidegger, this infinite dimension is interpreted in temporal and ontological terms as the vertical past of production, which can only be grasped in broken and technically encrypted form in the present shape and materiality of the artwork. Hence the notion of an aesthetics of production does not imply a nostalgia for the artisanal or for the artwork's singularity. The concept of production developed in this book aims at a realm that lies beyond finite representation but is still understood in materialist terms, and that threatens the circulation of positive, conceptually standardized knowledge. In case studies on Piet Mondrian, Marcel Duchamp, Thomas Hirschhorn, and Michael Asher and in framing essays on Kant and Nietzsche as well as Heidegger and Spinoza, this book articulates a concept of the artwork in the long modern era which takes account of the twentieth century's critique of metaphysics but without surrendering the truth claim of art and philosophy in favor of a culturalist and sociological relativism.

Michael Asher Michael Asher.2008

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.

Public Knowledge Michael Asher.2019-10-15 Writings by the conceptual artist Michael Asher—including notes, proposals, exhibition statements, and letters to curators and critics—most published here for the first time. The California conceptual artist Michael Asher (1943–2012) was known for rigorous site specificity and pioneering institutional critique. His decades of teaching at CalArts influenced generations of artists. Much of Asher's artistic practice was devoted to creating works that had no lasting material presence and often responded to the material, social, or ideological context of a situation. Because most of Asher's artworks have ceased to exist, his writings about them have special significance. *Public Knowledge* collects writings by Asher about his work—including preliminary notes and ideas, project proposals, exhibition statements, and letters to curators and critics—most of which have never been previously published. Asher gave few interviews, didn't write art criticism, and rarely published extensive accounts of his own work. Yet writing was central to his artistic practice, serving as a tool for working out ideas, negotiating institutional parameters, and describing thought processes. In these texts, he considers writing and documentation, discusses artistic practice, offers notes for gallery and museum talks, presents artist statements for exhibition-goers, describes individual works and their situational context, and reflects on teaching and art education. Among other things, Asher provides his definition of site specificity, addresses the function of art in public space, and analyzes the intersection of teaching art and institutional models of education. Readers will see an artist at work, formulating ethical and political strategies for making art in a situational world.

Background Noise Brandon LaBelle.2006-01-01 The rise of a prominent auditory culture, reveals the degree to which sound art is lending definition to the 21st Century. And yet sound art still lacks related literature to compliment, and expand, the realm of practice. *Background Noise* sets out an historical overview, while at the same time shaping that history according to what sound art reveals - the dynamics of art to operate spatially, through media of reproduction and broadcast, and in relation to the intensities of communication and its contextual framework

The Absence of Work Rachel Haidu.2010 A provocative investigation of Marcel Broodthaers's work as a reflection on the uses and abuses of language.

We Represent Ourselves to the World Jenelle Porter, Stephen Prina, James Meyer, Wilhelm Schürmann.2004 This distinctive book centers around an installation by Stephen Prina as a frame within which to explore themes vital to its making, including artistic production, site-specificity, curatorial practice, photography, architecture, and institutional critique. This multi-layered work is reevaluated by the curator, Jenelle Porter. She begins with Prina's single-image documentation of the 16-year exhibition schedule at the Heitzler Gallery (1975-1991). This final set of 163 photographs was then installed in the Heitzler Gallery, along with assorted elements as part of Prina's complete exhibition. Essays by James Meyer and Wilhelm Schurmann.

Contemporary Art Biennials in Europe Nicolas Whybrow.2020-09-17 Through its examination of five quite different art events in cities across Europe, *Contemporary Art Biennials in Europe* offers a compelling exploration of how public art takes place in the modern city. Roughly tracing a central horizontal trajectory from the western to the eastern edges of the continent, Nicolas Whybrow considers the Folkestone Triennial in the UK, Sculpture Projects Münster in Germany, the Venice Biennale in Italy, Belgrade's Mikser Festival in Serbia and the Istanbul Biennial in Turkey. Writing within the context of a thirty-year international 'biennial boom', Whybrow interrogates the extent to which biennial events and their artworks seek to engage with the socio-cultural and political complexity of cities, in particular the work that is involved in this relationship. With its focus on Europe, he also tells a composite story of continental difference at a moment of high tension, centering on issues of migration, political populism and uncertainty around the future form of the European Union.

Aesthetics of Renewal Martina Urban.2009-05-15 Martin Buber's embrace of Hasidism at the start of the twentieth century was instrumental to the revival of this popular form of Jewish mysticism. Hoping to instigate a Jewish cultural and spiritual renaissance, he published a series of anthologies of Hasidic teachings written in German to introduce the tradition to a wide audience. In *Aesthetics of Renewal*, Martina Urban closely analyzes Buber's writings and sources to explore his interpretation of Hasidic spirituality as a form of cultural criticism. For Buber, Hasidic legends and teachings were not a static, canonical body of knowledge, but were dynamic and open to continuous reinterpretation. Urban argues that this representation of Hasidism was essential to the Zionist effort to restore a sense of unity across the Jewish diaspora as purely religious traditions weakened—and that Buber's anthologies in turn played a vital part in the broad movement to use cultural memory as a means to reconstruct a collective identity for Jews. As Urban unravels the rich layers of Buber's vision of Hasidism in this insightful book, he emerges as one of the preeminent thinkers on the place of religion in modern culture.

Taking [A]part John McCarthy, Peter Wright.2015-01-23 A critical inquiry into the value and experience of participation in design research. In *Taking [A]part*, John McCarthy and Peter Wright consider a series of boundary-pushing research projects in human-computer interaction (HCI) in which the design of digital technology is used to inquire into participative experience. McCarthy and Wright view all of these projects—which range from the public and performative to the private and interpersonal—through the critical lens of participation. Taking participation, in all its variety, as the generative and critical concept allows them to examine the projects as a part of a coherent, responsive movement, allied with other emerging movements in DIY culture and participatory art. Their investigation leads them to rethink such traditional HCI categories as designer and user, maker and developer, researcher and participant, characterizing these relationships instead as mutually responsive and dialogical. McCarthy and Wright explore four genres of participation—understanding the other, building relationships, belonging in community, and participating in publics—and they examine participatory projects that exemplify each genre. These include the Humanaquarium, a participatory musical performance; the Personhood project, in which a researcher and a couple explored the experience of living with dementia; the Prayer Companion project, which developed a technology to inform the prayer life of cloistered nuns; and the development of social media to support participatory publics in settings that range from reality game show fans to on-line deliberative democracies.

Art, Design and Capital since the 1980s Bill Roberts.2019-08-02 This book examines artists' engagements with design and architecture since the 1980s, and asks what they reveal about contemporary capitalist production and social life. Setting recent practices in historical relief, and exploring the work of Dan Graham, Rita McBride, Tobias Rehberger and Liam Gillick, Bill Roberts argues that design is a singularly valuable lens through which artists evoke, trace and critique the forces and relations of production that underpin everyday experience in advanced capitalist economies.

Phenomenal Robin Lee Clark, Michael Auping, Museum of Contemporary Art, San Diego. 2011-11-07 “The Light and Space movement—of great importance to my development as a young artist—is far more than a valid art historical reference. It translates matters of psychology, phenomenology, criticality, emotional investment, and now-ness into an immaterial language that is both subversive and compelling. Light and Space is as contemporary as ever.” —Olafur Eliasson

From Margin to Center Julie H. Reiss. 2001 This is the first book-length study of installation art. Julie Reiss concentrates on some of the central figures in its emergence, including artists, critics, and curators.

The Sighted See the Surface Lorraine Molina. 2019-03-10 An artist book by Dorit Cypis, chronicling the last 45 years of her practice, using Michael Asher's death as a point of departure.

Situation Claire Doherty. 2009-10-09 Key texts on the notion of “situation” in art and theory that consider site, place, and context, temporary interventions, remedial actions, place-making, and public space. Situation—a unique set of conditions produced in both space and time and ranging across material, social, political, and economic relations—has become a key concept in twenty-first-century art. Rooted in artistic practices of the 1960s and 1970s, the idea of situation has evolved and transcended these in the current context of globalization. This anthology offers key writings on areas of art practice and theory related to situation, including notions of the site specific, the artist as ethnographer or fieldworker, the relation between action and public space, the meaning of place and locality, and the crucial role of the curator in recent situation specific art. In North America and Europe, the site-specific is often viewed in terms of resistance to art's commoditization, while elsewhere situation-specific practices have defied institutions of authority. The contributors discuss these recent tendencies in the context of proliferating international biennial exhibitions, curatorial place-bound projects, and strategies by which artists increasingly unsettle the definition and legitimation of situation-based art. Artists Surveyed Vito Acconci, Allora & Calzadilla, Francis Alÿs, Carl Andre, Artist Placement Group, Michael Asher, Amy Balkin, Ursula Biemann, Bik Van der Pol, Daniel Buren, Victor Burgin, Janet Cardiff, Center for Land Use Interpretation, Adam Chodzko, Collective Actions, Tacita Dean, Elmgreen & Dragset, Andrea Fraser, Hamish Fulton, Dan Graham, Liam Gillick, Renée Green, Group Material, Douglas Huebler, Bethan Huws, Pierre Huyghe, Robert Irwin, Emily Jacir, Ilya Kabakov, Leopold Kessler, Július Koller, Langlands & Bell, Ligna, Richard Long, Gordon Matta-Clark, Graeme Miller, Jonathan Monk, Robert Morris, Gabriel Orozco, Walid Ra'ad, Raqs Media Collective, Paul Rooney, Martha Rosler, Allen Ruppersberg, Richard Serra, Situationist International, Tony Smith, Robert Smithson, Vivan Sundaram, Rirkrit Tiravanija, Lawrence Weiner, Rachel Whiteread, Krzysztof Wodiczko, Qiu Zhijie Writers Arjun Appaduri, Marc Augé, Wim Beeren, Josephine Berry Slater, Daniel Birnbaum, Ava Bromberg, Susan Buck-Morss, Michel de Certeau, Douglas Crimp, Gilles Deleuze, T. J. Demos, Rosalyn Deutsche, Thierry de Duve, Charles Esche, Graeme Evans, Patricia Falguières, Marina Fokidis, Hal Foster, Hou Hanrou, Brian Holmes, Mary Jane Jacob, Vasif Kortun, Miwon Kwon, Lu Jie, Doreen Massey, James Meyer, Ivo Mesquita, Brian O'Doherty, Craig Owens, Irit Rogoff, Peter Weibel

Writings 1973-1983 on Works 1969-1979 Michael Asher, Museum of Contemporary Art (Los Angeles, Calif.). 1983

The Duchamp Effect Martha Buskirk, Mignon Nixon. 1996-09-25 This expanded edition of the fall 1994 special issue of October includes new essays by Sarat Maharaj and by Molly Nesbit and Naomi Sawelson-Gorse. It also includes the transcript of an exchange between T. J. Clark and Benjamin Buchloh which presents new responses to the problems raised by this immediately popular (and now out of print) issue of the journal. The Duchamp Effect is an investigation of the historical reception of the work of Marcel Duchamp from the 1950s to the present, including interviews by Benjamin Buchloh (with Claes Oldenburg, Andy Warhol, and Robert Morris), Elizabeth Armstrong (with Ed Ruscha and Bruce Conner), and Martha Buskirk (with Louise Lawler, Sherrie Levine, and Fred Wilson) and a round-table discussion of the Duchamp effect on conceptual art. Contents Introduction, Benjamin H. D. Buchloh • What's Neo about the Neo-Avant-Garde?, Hal Foster • Typotranslating the Green Box, Sarat Maharaj • Three Conversations in 1985: Claes Oldenburg, Andy Warhol, Robert Morris, Benjamin H. D. Buchloh • Interviews with Ed Ruscha and Bruce Conner, Elizabeth Armstrong • Echoes of the Readymade: Critique of Pure Modernism, Thierry de Duve • Concept of Nothing: New Notes by Marcel Duchamp and Walter Arensberg, Molly Nesbit and Naomi Sawelson-Gorse • Interviews with Sherrie Levine, Louise Lawler, and Fred Wilson, Martha Buskirk • Thoroughly Modern Marcel, Martha Buskirk • Conceptual Art and the Reception of Duchamp, October Round Table • All the Things I Said about Duchamp: A Response to Benjamin Buchloh, T. J. Clark • Response to T. J. Clark, Benjamin Buchloh

Rule by Aesthetics D. Asher Ghertner. 2015 Rule by Aesthetics offers a powerful examination of the process and experience of mass demolition in the world's second largest city of Delhi, India. Using Delhi's millennial effort to become a 'world-class city,' the book shows how aesthetic norms can replace the procedures of mapping and surveying typically considered necessary to administer space. This practice of evaluating territory based on its adherence to aesthetic norms - what Ghertner calls 'rule by aesthetics' - allowed the state in Delhi to intervene in the once ungovernable space of slums, overcoming its historical reliance on inaccurate maps and statistics. Slums hence were declared illegal because they looked illegal, an arrangement that led to the displacement of a million slum residents in the first decade of the 21st century. Drawing on close ethnographic engagement with the slum residents targeted for removal, as well as the planners, judges, and politicians who targeted them, the book demonstrates how easily plans, laws, and democratic procedures can be subverted once the subjects of democracy are seen as visually out of place. Slum dwellers' creative appropriation of dominant aesthetic norms shows, however, that aesthetic rule does not mark the end of democratic claims making. Rather, it signals a new relationship between the mechanism of government and the practice of politics, one in which struggles for a more inclusive city rely more than ever on urban aesthetics, in Delhi as in aspiring world-class cities the world over.

Aspects Edward A. Vazquez. 2018-01-02 Stretching lengths of yarn across interior spaces, American artist Fred Sandback (1943–2003) created expansive works that underscore the physical presence of the viewer. This book, the first major study of Sandback, explores the full range of his art, which not only disrupts traditional conceptions of material presence, but also stages an ethics of interaction between object and observer. Drawing on Sandback's substantial archive, Edward A. Vazquez demonstrates that the artist's work—with all its physical slightness and attentiveness to place, as well as its relationship to minimal and conceptual art of the 1960s—creates a link between viewers and space that is best understood as sculptural even as it almost surpasses physical form. At the same time, the economy of Sandback's site-determined practice draws viewers' focus to their connection to space and others sharing it. As Vazquez shows, Sandback's art aims for nothing less than a total recalibration of the senses, as the spectator is caught on neither one side nor the other of an object or space, but powerfully within it.

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