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Fluxus Codex-Jon Hendricks 1988-10-15 Fluxus was an art movement of the 1960s and 70s that set out to abolish the canonized art idioms of the day. Pioneers of Conceptual Art and Minimalism, the Fluxus artists were known for their environments, performance art and mass-producible objects. This book is a study of the Fluxus movement.

Corporate Imaginations-Mari Dumett 2017-08-22 The first extended study of the renowned artists’ collective Fluxus, Corporate Imaginations examines the group as it emerged on three continents from 1962 to 1978 in its complexities, contradictions, and historical specificity. The collective’s
founder, George Maciunas, organized Fluxus like a multinational corporation, simulating corporate organization and commodity flows, yet it is equally significant that he imagined critical art practice in this way at that time. For all its avant-garde criticality, Fluxus also ambivalently shared aspects of the rising corporate culture of the day. In this book, Mari Dumett addresses the “business” of Fluxus and explores the larger discursive issues of organization, mediatization, routinization, automation, commoditization, and systematization that Fluxus artists both manipulated and exposed. A study of six central figures in the group—George Brecht, Alison Knowles, George Maciunas, Nam June Paik, Mieko Shiomi, and Robert Watts—reveals how they developed historically specific strategies of mimicking the capitalist system. These artists appropriated tools, occupied spaces, revealed operations, and, ultimately, “performed the system” itself via aesthetics of organization, communication, events, branding, routine, and global mapping. Through “corporate imaginations,” Fluxus artists proposed “strategies for living” as conscious creative subjects within a totalizing and increasingly global system, demonstrating how these strategies must be repeated in an ongoing negotiation of new relations of power and control between subject and system.

Antidiets of the Avant-garde - Cecilia Novero 2010
Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Fluxus Experience - Hannah Higgins 2002-12-12
“Higgins bravely argues for the experiential, life-affirming qualities of Fluxus, combining theory and practice in a most sophisticated, engaging, and refreshing manner. She situates Fluxus in the context of American art history as well as international art practices, while exploring sense-related theory in enticing accounts of her own observations of and participation in Fluxus.
“Higgins provides a new, refreshing way of seeing the politics within and around Fluxus, exposing the politically charged press coverage of the movement and dismantling its prejudicial legacy. Higgins represents a new generation of Fluxus scholars who are impatient with the objective pose and historical rigidity of academic art history.”—Simon Anderson

“Hannah Higgins's book Fluxus Experience is a wonderful and much needed addition to the literature on Fluxus. Both insightful and provocative, her work offers a thorough consideration of the development and reception of Fluxus from the late 1950s through the early 1990s. This book is essential for anyone interested in Fluxus, particularly anyone who wants to understand its cognitive and phenomenological bases."—Owen Smith, author of Fluxus: The History of an Attitude

**Fluxus Forms**-Natilee Harren 2020-02-28

“PURGE the world of dead art, imitation, artificial art. . . . Promote living art, anti-art, promote NON ART REALITY to be grasped by all peoples,” writes artist George Maciunas in his Fluxus manifesto of 1963. Reacting against an elitist art world enthralled by modernist aesthetics, Fluxus encouraged playfulness, chance, irreverence, and viewer participation. The diverse collective—including George Brecht, Robert Filliou, Dick Higgins, Alison Knowles, George Maciunas, Yoko Ono, Nam June Paik, Benjamin Patterson, Takako Saito, Mieko Shiomi, Ben Vautier, and Robert Watts—embraced humble objects and everyday gestures as critical means of finding freedom and excitement beyond traditional forms of art-making. While today the Fluxus collective is recognized for its radical neo-avant-garde works of performance, publishing, and relational art and its experimental, interdisciplinary approach, it was not taken seriously in its own time. With Fluxus Forms, Natilee Harren captures the magnetic energy of Fluxus...
activities and collaborations that emerged at the intersections of art, music, performance, and literature. The book offers insight into the nature of art in the 1960s as it traces the international development of the collective’s unique intermedia works—including event scores and Fluxbox multiples—that irreversibly expanded the boundaries of contemporary art.

Sculpture and the Vitrine—

JohnC. Welchman 2017-07-05

Vitrines and glass cabinets are familiar apparatuses that have in large part defined modern modes of display and visibility, both within and beyond the museum. They separate objects from their contexts, group them with other objects, both similar and dissimilar, and often serve to reinforce their intrinsic or aesthetic values. The vitrine has much in common with the picture frame, the plinth and the gallery, but it has not yet received the kind of detailed art historical and theoretical discussion that has been brought to these other modes of formal display. The twelve contributions to this volume examine some of the points of origin of the vitrine and the various relations it brokers with sculpture, first in the Wunderkammer and cabinet of curiosities and then in dialog with the development of glazed architecture beginning with Paxton's Crystal Palace (1851). The collection offers close discussions of the role of the vitrine and shop window in the rise of commodity culture and their apposition with Constructivist design in the work of Frederick Kiesler; as well as original readings of the use of vitrines in Surrealism and Fluxus, and in work by Joseph Beuys, Paul Thek, Claes Oldenburg and his collaborators, Jeff Koons, Mike Kelley, Dan Graham, Vito Acconci, Damien Hirst and Josephine Meckseper, among others. Sculpture and the Vitrine also raises key questions about the nature and implications of vitrinous space, including its fronts onto desire and the spectacle; transparency and legibility; and onto ideas and practices associated with the archive: collecting, preserving and...
ordering.

Fluxus-Natasha Lushetich 2014-06-01 Focusing on the most definition-resistant art movement in history and departing from its two chief characteristics: intermediality and interactivity, this book develops an original theory of practice, the experiential philosophy of non-duality, which is the philosophy of dynamic co-constitutivity. This is done by tracing the performativity of intermedial works – works that fall conceptually between the art and the life media, such as Bengt af Klintbergs's event score: “Eat an orange as if it were an apple” – in five key areas of human experience: language, temporality, the sensorium, social rites and rituals, and systems of economic exchange. The main argument, woven with the aid of the Derridian blind tactics, the Gramscian production of social life and the Zen-derived interexpression of Kitaro Nishida, is that the practical philosophy of co-constitutivity arises from the logic of the intermedium. In pursuing this argument, the book does three things: (1) it theorises an oeuvre that has remained under-theorised due to its fundamentally non-discursive nature and in doing so reinstates Fluxus as an influential cultural, rather than a “merely” artistic paradigm; (2) it serves as a companion to thinking by doing since most Fluxus intermedia are ready-mades, and, as such, readily available in the everyday environment; and (3) it establishes the counter-hegemonic logic of fluxing while tracing its legacy in contemporary practices as diverse as the culture-jamming activism of The Yes Men, the paradoxical performance work of Song Dong and the pervasive game worlds of Blast Theory.

Natasha Lushetich is an artist, researcher and Lecturer in Performance at the University of Exeter, UK. Her specialist areas include intermedia, live art, performance and philosophy, and questions of identity and ideology. Her recent writings have appeared in Babilonia, Performance Research, TDR, Theatre Journal, Total Art Journal as well as in a number of edited collections.
Gaming Utopia - Claudia Costa Pederson 2021
"In Gaming Utopia: Ludic Worlds in Art, Design, and Media, Claudia Costa Pederson analyzes modernist avant-garde and contemporary video games to challenge the idea that gaming is an exclusively white, heterosexual, male, corporatized leisure activity and reenvisions it as a catalyst for social change. By looking at over fifty projects that together span a century and the world, Pederson explores the capacity for sociopolitical commentary in virtual and digital realms and highlights contributions to the history of gaming by women, queer, and transnational artists. The result is a critical tool for understanding video games as imaginative forms of living that offer alternatives to our current reality. With an interdisciplinary approach, Gaming Utopia emphasizes how game design, creation, and play can become political forms of social protest and examines the ways that games as art open doors to a more just and peaceful world"--

Japan Fluxus - Luciana Galliano 2018-11-29
This book reinterprets the Fluxus movement focusing on the important and charming contribution of Japanese musicians and artists. It argues they were at the roots of Fluxus in their radical and refined way of making art—whether it was playing, performing, writing, or simply living.

Shock and the Senseless in Dada and Fluxus - Dorothée Brill 2010
A groundbreaking analysis of two movements of the historical avant-garde

Greenwich Village 1963 - Sally Banes 1993
This book does not aim to document comprehensively the extraordinarily rich activity in New York City in the early 1960's. Instead, the author focuses on one year, 1963. This was the most productive year of the period 1958-64, the transition between the Fifties and Sixties. The author also focuses on one other
place---Greenwich Village in lower Manhattan. For it was primarily here, in a place already historically and culturally mythologized as avant-garde terrain, that the emerging generation of vanguard artists lived, worked, socialized, and remade the history of the avant-garde. - from the Introduction.

**Into Performance**-Midori Yoshimoto 2005-04-28 The 1960s was a time of incredible freedom and exploration in the art world, particularly in New York City, which witnessed the explosion of New Music, Happenings, Fluxus, New Dance, pop art, and minimalist art. Also notable during this period, although often overlooked, is the inordinate amount of revolutionary art that was created by women. Into Performance fills a critical gap in both American and Japanese art history as it brings to light the historical significance of five women artists—Yoko Ono, Yayoi Kusama, Takako Saito, Mieko Shiomi, and Shigeko Kubota. Unusually courageous and self-determined, they were among the first Japanese women to leave their country—and its male-dominated, conservative art world—to explore the artistic possibilities in New York. They not only benefited from the New York art scene, however, they played a major role in the development of international performance and intermedia art by bridging avant-garde movements in Tokyo and New York. This book traces the pioneering work of these five women artists and the socio-cultural issues that shaped their careers. Into Performance also explores the transformation of these artists' lifestyle from traditionally confined Japanese women to internationally active artists. Yoshimoto demonstrates how their work paved the way for younger Japanese women artists who continue to seek opportunities in the West today.

**Small Scale Subversion:**
**Mail Art & Artistamps**-John Held Jr. 2015-04-11 Although increasingly appreciated in
fine art and stamp collecting circles, artist postage stamps, or artistamps, are more likely to be traded between the people who create them than they are to be exhibited in commercial art galleries or read about in philatelic journals. Artistamps are part and parcel of the grassroots network known as Mail Art, an alternative art of creative long-distance communication that intuited the demand for cross-cultural exchange long before the Internet. Although seemingly rigid, the postage stamp format allows flexible approaches in painting, watercolor, offset, photography, photocopy, rubber-stamping, engraving, digitization and sculpture.

**Action Art**-John Gray 1993
Some 3600 print and media sources document avant-garde artists' performance from 1909 to 1975, with emphasis on 115 individual artists and groups.

**The Grove Encyclopedia of American Art**-Joan M. Marter 2011 Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

**Across the Art/Life Divide**-Martin Patrick 2018-02-01
Martin Patrick explores the ways in which contemporary artists across media continue to reinvent art that straddles both public and private spheres. Examining the impact of various art movements on notions of performance, authorship, and identity, Across the Art/Life Divide argues that the most defining feature of contemporary art is the ongoing interest of artists in the problematic relationship between art and life. Looking at under-examined forms, such as stand-up comedy and sketch shows, alongside more traditional artistic media, he situates the work of a wide range of contemporary artists to ask: To what extent are artists presenting themselves?
And does the portrayal of the “self” in art necessarily constitute authenticity? By dissecting the meta-conditions and contexts surrounding the production of art, whether aesthetic or conceptual, social or political, Across the Art/Life Divide examines how ordinary, everyday life is transformed into art.

**Perform, Repeat, Record**—Amelia Jones 2012 Bringing together contributors from dance, theater, visual studies, and art history, Perform, Repeat, Record addresses the conundrum of how live art is positioned within history. Set apart from other art forms in that it may never be performed in precisely the same way twice, ephemeral artwork exists both at the time of its staging and long after in the memories of its spectators and their testimonies, as well as in material objects, visual media, and text, all of which offer new critical possibilities. Among the artists, theorists, and historians who contributed to this volume are Marina Abramovic, Guillermo Gómez-Peña, Rebecca Schneider, Boris Groys, Jane Blocker, Carolee Schneemann, Tehching Hsieh, Orlan, Tilda Swinton, and Jean-Luc Nancy.

Erik Satie: Music, Art and Literature - Caroline Potter  
2016-05-13

Erik Satie (1866-1925) was a quirky, innovative and enigmatic composer whose impact has spread far beyond the musical world. As an artist active in several spheres - from cabaret to religion, from calligraphy to poetry and playwriting - and collaborator with some of the leading avant-garde figures of the day, including Cocteau, Picasso, Diaghilev and René Clair, he was one of few genuinely cross-disciplinary composers. His artistic activity, during a tumultuous time in the Parisian art world, situates him in an especially exciting period, and his friendships with Debussy, Stravinsky and others place him at the centre of French musical life. He was a unique figure whose art is immediately recognisable, whatever the medium he employed. Erik Satie: Music, Art and Literature explores many aspects of Satie's creativity to give a full picture of this most multifaceted of composers. The focus is on Satie’s philosophy and psychology revealed through his music; Satie's interest in and participation in artistic media other than music, and Satie's collaborations with other artists. This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century.

The Exquisite Corpse - Kanta Kochhar-Lindgren 2009

This work addresses historical and contemporary manifestations of poems, drawings, collages, and performance works that employ the ritual of the
“cadaver exquis”.

**Tomorrow Is the Question**
Benjamin Piekut 2014-04-09
Essays investigating and sparking new questions in experimental music

"**Art and Visual Culture on the French Riviera, 1956-1971**" - Rosemary O'Neill 2017-07-05
The Riviera in the 1950s and 1960s was culturally rich with modernist icons such as Matisse and Picasso in residence, but also a burgeoning tourist culture, that established the Côte d'Azur as a center of indigenous artists associated with Nouveau Réalisme, Fluxus, and Supports/Surfaces, emerged under the mantle of the "Ecole de Nice." Drawing on the primary sources and little known publications generated during the period from museum archives, collections in the region, and privately owned archives, this study integrates material published in monographic studies of individuals and art movements, to offer the first in-depth study of this important movement in twentieth-century art. The author situates the work of the Ecole de Nice within the broader social currents that are so important in contextualizing this phenomenon within this internal region of France, and underscores why this work was so significant at this historical moment within the context of the broader European art scene, and contemporary American art, with which it shared affinities. Despite their stylistic differences, and associations with groups that are generally considered distinct, O'Neill discloses that these artists shared conceptual affinities—theatrical modes of presentation based on appropriation, use of the ready-made, and a determination to counter style-driven painting associated with the postwar Ecole de Paris. Art and Visual Culture on the Riviera, 1956-1971 suggests that the emergence of an Ecole de Nice internally eroded the dominance of Paris as the national standard at this moment of French decentralization efforts, and...
that these artists fostered a model of aesthetic pluralism that remained locally distinct yet fully engaged with international vanguard trends of the 1960s.

**Art and Visual Culture on the French Riviera, 1956-1971** - Rosemary O'Neill 2012 Drawing on the primary sources and little known publications from museum archives, collections in the region, and privately owned archives, Art and Visual Culture on the Riviera, 1956-1971 offers the first in-depth study of the Ecole de Nice. The author shows how artists indigenous to the region challenged the dominance of Paris as the national standard at this moment of French decentralization efforts, and growing internationalism in the arts.

**The Madonna of the Future** - Arthur C. Danto 2001-09-04 Danto writes about the contemporary art to be seen in museums and galleries, placing it in the context of the history of modern art and of current debates about essential ideas in our society.

**The Taste of Art** - Silvia Bottinelli 2017-06 The Taste of Art offers a sample of scholarly essays that examine the role of food in Western contemporary art practices. The contributors are scholars from a range of disciplines, including art history, philosophy, film studies, and history. As a whole, the volume illustrates how artists engage with food as matter and process in order to explore alternative aesthetic strategies and indicate countercultural shifts in society. The collection opens by exploring the theoretical intersections of art and food, food art’s historical root in Futurism, and the ways in which food carries gendered meaning in popular film. Subsequent sections analyze the ways in which artists challenge mainstream ideas through food in a variety of scenarios. Beginning from a focus on the body and subjectivity, the authors zoom out to look at the domestic
sphere, and finally the public sphere. Here are essays that study a range of artists including, among others, Filippo Tommaso Marinetti, Daniel Spoerri, Dieter Roth, Joseph Beuys, Al Ruppersberg, Alison Knowles, Martha Rosler, Robin Weltsch, Vicki Hodgetts, Paul McCarthy, Luciano Fabro, Carries Mae Weems, Peter Fischli and David Weiss, Janine Antoni, Elżbieta Jabłońska, Liza Lou, Tom Marioni, Rirkrit Tiravanija, Michael Rakowitz, and Natalie Jeremijenko.

**Museums and Public Art?**
Cher Krause Knight
2018-06-11 While many museums have ignored public art as a distinct arena of art production and display, others have – either grudgingly or enthusiastically – embraced it. Some institutions have partnered with public art agencies to expand the scope of special exhibitions; other museums have attempted to establish in-house public art programs. This is the first book to contextualize the collaborations between museums and public art through a range of essays marked by their coherence of topical focus, written by leading and emerging scholars and artists. Organized into three sections it represents a major contribution to the field of art history in general, and to those of public art and museum studies in particular. It includes essays by art historians, critics, curators, arts administrators and artists, all of whom help to finally codify the largely unwritten history of how museums and public art have and continue to intersect. Key questions are both addressed and offered as topics for further discussion: Who originates such public art initiatives, funds them, and most importantly, establishes the philosophy behind them? Is the efficacy of these initiatives evaluated in the same way as other museum exhibitions and programs? Can public art ever be a “permanent” feature in any museum? And finally, are the museum and public art ultimately at odds, or able to mutually benefit one another?
**Paik’s Virtual Archive**
Hanna B. Hölling 2017-02-21

In Paik’s Virtual Archive, Hanna B. Hölling contemplates the identity of multimedia artworks by reconsidering the role of conservation in our understanding of what the artwork is and how it functions within and beyond a specific historical moment. In Hölling’s discussion of works by Nam June Paik (1932–2006), the hugely influential Korean American artist who is considered the progenitor of video art, she explores the relation between the artworks’ concept and material, theories of musical performance and performativity, and the Bergsonian concept of duration, as well as the parts these elements play in the conceptualization of multimedia artworks. Hölling combines her astute assessment of artistic technologies with ideas from art theory, philosophy, and aesthetics to probe questions related to materials and materiality, not just in Paik’s work but in contemporary art in general. Ultimately, she proposes that the archive—the physical and virtual realm that encompasses all that is known about an artwork—is the foundation for the identity and continuity of every work of art.

**Social Practice Art in Turbulent Times**
Eric J. Schruers 2019-07-24

This volume is an anthology of current groundbreaking research on social practice art. Contributing scholars provide a variety of assessments of recent projects as well as earlier precedents, define approaches to art production, and provide crucial political context. The topics and art projects covered, many of which the authors have experienced firsthand, represent the work of innovative artists whose creative practice is utilized to engage audience members as active participants in effecting social and political change. Chapters are divided into four parts that cover history, specific examples, global perspectives, and critical analysis.
McLuhan in Space - Richard Cavell 2002-01-01
Demonstrates how McLuhan extended insights derived from advances in physics and artistic experimentation into a theory of acoustic space which he then used to challenge the assumptions of visual space that had been produced through print culture.

A Critical Cinema 2 - Scott MacDonald 1992-10-26
This sequel to A Critical Cinema offers a new collection of interviews with independent filmmakers that is a feast for film fans and film historians. Scott MacDonald reveals the sophisticated thinking of these artists regarding film, politics, and contemporary gender issues. The interviews explore the careers of Robert Breer, Trinh T. Minh-ha, James Benning, Su Friedrich, and Godfrey Reggio. Yoko Ono discusses her cinematic collaboration with John Lennon, Michael Snow talks about his music and films, Anne Robertson describes her cinematic diaries, Jonas Mekas and Bruce Baillie recall the New York and California avant-garde film culture. The selection has a particularly strong group of women filmmakers, including Yvonne Rainer, Laura Mulvey, and Lizzie Borden. Other notable artists are Anthony McCall, Andrew Noren, Ross McElwee, Anne Severson, and Peter Watkins.

How did the concept of the avant-garde come into existence? How did it impact on the performing arts? How did the avant-garde challenge the artistic establishment and avoid the pull of commercial theatre, gallery and concert-hall circuits? How did performance artists respond to new technological developments? Placing key figures and performances in their historical, social and aesthetic context, Günter Berghaus offers an accessible introduction to post-war avant-garde performance. Written in a clear, engaging style, and supported by text boxes and illustrations throughout, this volume explains the complex ideas
behind avant-garde art and evocatively brings to life the work of some of its most influential performance artists. Covering hot topics such as multi-media and body art performances, this text is essential reading for students of theatre studies and performance.

**Music, Art and Performance from Liszt to Riot Grrrl** - Diane V. Silverthorne 2018-10-18
Opening with an account of print portraiture facilitating Franz Liszt's celebrity status and concluding with Riot Grrrl's noisy politics of feminism and performance, this interdisciplinary anthology charts the relationship between music and the visual arts from late Romanticism and the birth of modernism to 'postmodernism', while crossing from Western art to the Middle East. Focused on music as a central experience of art and life, these essays scrutinize 'the musicalisation of art' focusing on the visual and performing arts and detailing significant instances of intra-art relations between c. 1840 and the present day. Essays reflect on the aesthetic relationships of music to painting, performance and installation, sound-and-silence, time-and-space. The insistent influence of Wagner is considered as well as the work and ideas of Manet, Satie and Cage, Thomas Wilfred, La Monte Young and Eliasson. What distinguishes these studies are the convictions that music is never alone and that a full understanding of the “isms” of the last two hundred years is best achieved when music's influential presence in the visual arts is acknowledged and interrogated.

**Artistic Bedfellows** - Holly Crawford 2008-09-17 Artistic Bedfellows is an international interdisciplinary collection of historical essays, critical papers, case studies, interviews, and comments from scholars and practitioners that shed new light on the growing field of collaborative art. This collection examines the field of collaborative art broadly, while asking specific
questions with regard to the issues of interdisciplinary and cultural difference, as well as the psychological and political complexity of collaboration. The diversity of approach is needed in the current multimedia and cross disciplinarily world of art. This reader is designed to stimulate thought and discussion for anyone interested in this growing field and practice.

The Museum as Muse - Kynaston McShine 1999 Published on the occasion of the exhibition of the same name held at the Museum of Modern Art, New York, March 14 - June 1, 1999.

New York Magazine - 1989-02-27 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Wet - Mira Schor 1997 Taking aim at the mostly male bastion of art theory and criticism, Mira Schor brings a maverick perspective and provocative voice to the issues of contemporary painting, gender representation, and feminist art. Writing from her dual perspective of a practicing painter and art critic, Schor's writing has been widely read over the past fifteen years in Artforum, Art Journal, Heresies, and M/E/A/N/I/N/G, a journal she coedited. Collected here, these essays challenge established hierarchies of the art world of the 1980s and 1990s and document the intellectual and artistic development that have marked Schor's own progress as a critic. Bridging the gap between art practice, artwork, and critical theory, Wet includes some of Schor's most influential essays that have made a significant
contribution to debates over essentialism. Articles range from discussions of contemporary women artists Ida Applebroog, Mary Kelly, and the Guerrilla Girls, to "Figure/Ground," an examination of utopian modernism's fear of the "goo" of painting and femininity. From the provocative "Representations of the Penis," which suggests novel readings of familiar images of masculinity and introduces new ones, to "Appropriated Sexuality," a trenchant analysis of David Salle's depiction of women, Wet is a fascinating and informative collection. Complemented by over twenty illustrations, the essays in Wet reveal Schor's remarkable ability to see and to make others see art in a radically new light.

Valie Export - Roswitha Mueller 1994 ÓThis sumptuously illustrated volume is the first in English devoted to this important Austrian avant-gardist. Ó ÑChoice Ó Roswitha Mueller offers a sorely needed overview of Valie Export's work in this comprehensive study. . . . the sheer breadth of MuellerÕs research constitutes an important contribution to film criticism. . . . Ó ÑAustrian Studies NewsletterAn early, groundbreaking performance artist, Valie Export created a philosophy of ÔFeminist ActionismÕ and in multimedia performances used the female body to critique male spectatorship. Here Roswitha Mueller examines ExportÕs performance work, her photography and films, and her critical writings and interviews.

Between the Black Box and the White Cube - Andrew V. Uroskie 2014-02-27 Today, the moving image is ubiquitous in global contemporary art. The first book to tell the story of the postwar expanded cinema that inspired this omnipresence, Between the Black Box and the White Cube travels back to the 1950s and 1960s, when the rise of television caused movie theaters to lose their monopoly over the moving image, leading cinema to be installed directly alongside
other forms of modern art. Explaining that the postwar expanded cinema was a response to both developments, Andrew V. Uroskie argues that, rather than a formal or technological innovation, the key change for artists involved a displacement of the moving image from the familiarity of the cinematic theater to original spaces and contexts. He shows how newly available, inexpensive film and video technology enabled artists such as Nam June Paik, Robert Whitman, Stan VanDerBeek, Robert Breer, and especially Andy Warhol to become filmmakers. Through their efforts to explore a fresh way of experiencing the moving image, these artists sought to reimagine the nature and possibilities of art in a post-cinematic age and helped to develop a novel space between the “black box” of the movie theater and the “white cube” of the art gallery. Packed with over one hundred illustrations, Between the Black Box and the White Cube is a compelling look at a seminal moment in the cultural life of the moving image and its emergence in contemporary art.

Chicago Art Journal- 2002

Mouse Muse-Lorna Owen 2014 Mickey Mouse this is not- Lorna Owen's fascinating selection of art that features or refers to mice, based on her popular blog Mouse Interrupted, is an engagingly serious presentation of an extraordinary range of art. Having studied art history and studio art, and with a publishing background including a stint as editor for Nan A. Talese/Doubleday, Owen brings both a savvy sense of the appropriate level to engage her readers and a seasoned sense of what will sell. Approximately 75 art works are featured, the best of her blog, with fine color reproductions accompanied by concise texts-a mouse's eye view of art.