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& OTHER WRITINGS

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Writings Interviews

Gregor Stemmrich



Writings Interviews:

Working Conditions Hans Haacke, 2016-10-14 Texts by Hans Haacke that range from straightforward descriptions of his artworks to wide ranging reflections on the relationship between art and politics Hans Haacke's art articulates the interdependence of multiple elements An artwork is not merely an object but is also its context the economic social and political conditions of the art world and the world at large Among his best known works are MoMA Poll 1970 which polled museumgoers on their opinions about Nelson Rockefeller and the Nixon administration's Indochina policy Gallery Goers Birthplace and Residence Profile 1969 which canvassed visitors to the Howard Wise Gallery in Manhattan and the famously canceled 1971 solo exhibition at the Guggenheim Museum which was meant to display among other things works on two New York real estate empires This volume collects writings by Haacke that explain and document his practice The texts some of which have never before been published run from straightforward descriptions to wide ranging reflections and full throated polemics They include correspondence with MoMA and the Guggenheim and a letter refusing to represent the United States at the 1969 S o Paulo Biennial the title piece Working Conditions which discusses corporate influence on the art world Haacke's thinking about real time social systems and texts written for museum catalogs on various artworks including GERMANIA in the German Pavilion of the 1993 Venice Biennial DER BEV LKERUNG To the Population of 2000 at the Berlin Reichstag Mixed Messages an exhibition of objects from the Victoria and Albert Museum 2001 and Gift Horse unveiled on the fourth plinth in Trafalgar Square in 2015

On the Camera Arts and Consecutive Matters Hollis Frampton, 2015-01-30 The collected writings of artist and filmmaker Hollis Frampton including all the essays from the long unavailable Circles of Confusion along with rare additional material As Hollis Frampton's photographs and celebrated experimental films were testing the boundaries of the camera arts in the 1960s and 1970s his provocative and highly literate writings were attempting to establish an intellectually resonant form of discourse for these critically underexplored fields It was a time when artists working in diverse disciplines were beginning to pick up cameras and produce films and videotapes well before these practices were understood or embraced by institutions of contemporary art This collection of Frampton's writings presents his critical essays many written for Artforum and October along with additional material including lectures correspondence interviews and production notes and scripts It replaces and supersedes the long unavailable Circles of Confusion published in 1983 Frampton ranged widely over the visual arts in his writing and the texts in this collection display his unique approaches to photography film and video as well as the plastic and literary arts They include critically acclaimed essays on Edward Weston and Eadweard Muybridge as well as appraisals of contemporary photographers the influential essay For a Metahistory of Film along with scripts textual material and scores for his films writings on video that constitute a prehistory of the digital arts a dialogue with Carl Andre his friend and former Phillips Andover classmate from the early 1960s and two inventive almost unclassifiable pieces that are reminiscent of Borges Joyce and Beckett

Richard Serra

Sculpture Kynaston McShine, Richard Serra, Lynne Cooke, Museum of Modern Art (New York, N.Y.), 2007 This book offers a detailed presentation of Richard Serra's entire career from his early experiments with materials like rubber, neon, and lead to the environmentally scaled steel works of recent years including three monumental new sculptures created for the exhibition that this book accompanies. **BOOK JACKET**

Conversations about Sculpture Richard Serra, Hal Foster, 2018-11-27 The rhythm of the body moving through space has been the motivating source of most of my work. Richard Serra. Drawn from talks between celebrated artist Richard Serra and acclaimed art historian Hal Foster held over a fifteen-year period, this volume offers revelations into Serra's prolific six-decade career and the ideas that have informed his working practice. *Conversations about Sculpture* is both an intimate look at Serra's life and work with candid reflections on personal moments of discovery and a provocative examination of sculptural form from antiquity to today. Serra and Foster explore such subjects as the artist's work in steel mills as a young man, the impact of music, dance, and architecture on his art, the importance of materiality and site specificity to his aesthetic, the controversies and contradictions his work has faced, and his belief in sculpture as experience. They also discuss sources of inspiration from Donatello and Brancusi to Japanese gardens and Machu Picchu, revealing a history of sculpture across time and culture through the eyes of one of the medium's most brilliant figures. Introduced with an insightful preface by Foster, this probing dialogue is beautifully illustrated with duotone images that bring to life both Serra's work and his key commitments.

Cuts Carl Andre, 2005 A central figure in minimalism, Carl Andre's writings are condensed expressions of language that emphasize the part rather than the whole. *Cuts* presents a broad selection of the sculptor's unconventional critical work.

Feelings Are Facts Yvonne Rainer, 2013-09-20 Memoir by the avant-garde dancer, choreographer, and filmmaker recounting her childhood years, sexual misadventures, and artistic explorations. If you're interested in Plato, you're reading the wrong book. If you're interested in difficult childhoods, sexual misadventures, aesthetics, cultural history, and the reasons that a club sandwich and other meals, including breakfast, have remained in the memory of the present writer, keep reading from *Feelings Are Facts*. In this memoir, dancer, choreographer, and filmmaker Yvonne Rainer traces her personal and artistic coming-of-age. *Feelings Are Facts*, the title comes from a dictum by Rainer's one-time psychotherapist. Uses diary entries, letters, program notes, excerpts from film scripts, snapshots, and film frame enlargements to present a vivid portrait of an extraordinary artist and woman in postwar America. Rainer tells of a California childhood in which she was farmed out by her parents to foster families and orphanages, of sexual and intellectual initiations in San Francisco and Berkeley, and of artistic discoveries and accomplishments in the New York City dance world. Rainer studied with Martha Graham and Merce Cunningham in the late 1950s and early 1960s, cofounded the Judson Dance Theater in 1962, hobnobbed with New York artists including Robert Rauschenberg, Robert Morris, her lover and partner for several years, and Yoko Ono, and became involved with feminist and antiwar causes in the 1970s and 1980s. Rainer writes about how she constructed her dances, including *The Mind Is a Muscle* and its famous section *Trio A*, as well as the recent

After Many a Summer Dies the Swan and about turning from dance to film and back to dance And she writes about meeting her longtime partner Martha Gever and discovering the pleasures of domestic life Robert Rauschenberg's »Erased de Kooning Drawing« (1953) Gregor Stemmrich,2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verständnis von Autorschaft herausfordert Drei amerikanische Künstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverständnis gegeben hatte Jasper Johns versah es anschließend seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche Künstler innen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall für Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks für die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus **Four Musical Minimalists** Keith Potter,2002-04-25 Offers the most detailed account yet of the early works of these four minimalist composers **Forms of Persuasion** Alex J. Taylor,2022-03-15 Forms of Persuasion is the first book length history of corporate art patronage in the 1960s After the decline of artist illustrated advertising but before the rise of museum sponsorship this decade saw artists and businesses exploring new ways to use art for commercial gain Where many art historical accounts of the sixties privilege radical artistic practices that seem to oppose the dominant values of capitalism Alex J Taylor instead reveals an art world deeply immersed in the imperatives of big business These projects unfolded in Madison Avenue meeting rooms and MoMA galleries but as the most creative and competitive corporations sought growth through global expansion they also reached markets all around the world From Andy Warhol s commissions for packaged goods manufacturers to Richard Serra s work with the steel industry Taylor demonstrates how major artists of the period provided brands with forms of persuasion that bolstered corporate power prestige and profit Drawing on extensive original research conducted in artist gallery and corporate archives Taylor recovers a flourishing field of promotional initiatives that saw artists advertising creatives and executives working around the same tables As museums continue to grapple with the ethical dilemmas posed by funding from oil companies military suppliers and drug manufacturers Forms of Persuasion returns to these earlier relations between artists and multinational corporations to examine the complex aesthetic and ideological terms of their enduring entanglements Writing of Today John William Cunliffe, Gerhard Richard Lomer,1915 *Creating Nonfiction* Jen Hirt, Erin Murphy,2016-03-08 Gold Winner for Anthologies 2016 Foreword INDIES Book of the Year Awards With a title that suggests both the genre and the process of composing it Creating Nonfiction is a collection of essays and interviews that aims to open readers and writers eyes to the formal possibilities of creative nonfiction Included

are memoirs personal essays literary journalism graphic essays and lyric essays and the content is equally diverse with topics ranging from childbirth to child labor from dandelions to domestic violence Whereas most anthologies leave readers to speculate about the evolution of each contribution *Creating Nonfiction* provides companion interviews that offer insight into the inspiration drafting and revision process that produced the essays Cheryl Strayed talks about how working as a reporter for her hometown newspaper influenced her later writings Dinty W Moore reflects on the delicate balance between observation and judgment when writing about subjects whose values differ from your own Kristen Radtke explains how she decides between textual and visual images when creating a graphic essay Although they offer an eclectic mix of voices and styles what these essays all have in common is that ultimately as contributor Faith Adiele observes truth becomes art

Types of News Writing Willard Grosvenor Bleyer, 1916 *A Manual of Thesis-writing, Prepared Specially for the Use of Undergraduates Working in the Social Sciences* Arthur Harrison Cole, 1928 *The Writing of News* Charles Griffith Ross, 1911 *Essays Written in the Intervals of Business* Sir Arthur Helps, 1895 **Newspaper Writing and Editing** Willard Grosvenor Bleyer, 1923 **Proceedings** Bricklayers, Masons, and Plasterers International Union of America. Convention, 1930 *Correspondence and miscellaneous writings, 1788-1790. Supplement (1743-1785)* Benjamin Franklin, 1904 **The Bookman** ,1924 *The Writer* ,1928 The oldest magazine for literary workers

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