

OCTOBER FILES

GERHARD RICHTER



8

# [eBooks] Gerhard Richter (October Files)

If you ally dependence such a referred **Gerhard Richter (October Files)** ebook that will find the money for you worth, get the no question best seller from us currently from several preferred authors. If you want to entertaining books, lots of novels, tale, jokes, and more fictions collections are also launched, from best seller to one of the most current released.

You may not be perplexed to enjoy every books collections Gerhard Richter (October Files) that we will utterly offer. It is not vis--vis the costs. Its more or less what you dependence currently. This Gerhard Richter (October Files), as one of the most effective sellers here will unquestionably be among the best options to review.

**Gerhard Richter**-B. H. D. Buchloh 2009 The first collection of essays on Gerhard Richter, who has been called "the greatest modern painter."

**Gerhard Richter: Drawings & Watercolors, 1957-2008**-Gerhard Richter 2012 For years, Gerhard Richter (born 1931) hardly even spoke of his own drawings (which were

rarely if ever featured in his museum exhibitions or numerous publications), and few knew how frequently or consistently he produced works on paper. On the heels of his major traveling retrospective, this volume compiles around 100 works including drawings, watercolors and an ink-on-paper series. The drawings range from ballpoint studies of exhibition spaces to delicate sketches of a woman breastfeeding, or the folds in a child's socks. Also included

*Downloaded from  
[stewartbrown.com](http://stewartbrown.com) on May  
16, 2021 by guest*

is the 1971 "Two Sculptures for a Room by Palermo," which consists of painted bronze busts of Palermo and Richter. Revealing a lesser-known aspect of Richter's work, and affirming his devotion to drawing, this catalogue gives an intimate view into the mental and aesthetic processes of one of our greatest contemporary painters.

### **The Art of Gerhard Richter-**

Christian Lotz 2015-10-22 The Art of Gerhard Richter: Hermeneutics, Images, Meaning presents the first philosophical investigation of, arguably, one of the most popular and important painters working today, Gerhard Richter. From monochrome painting and photo realism to conceptual art and gesture-expressive painting, Richter has transformed the spectrum of 20th-Century painting. Building upon Gadamer's notion of 'formed images', the book outlines elements of a hermeneutics and a phenomenology of images and paintings. Moreover, the hermeneutic approach to art

is combined with the crucial question of how paintings and photographs are related to each other for Richter. The author suggests that paintings "open up" the fixed relation and intentionality of photographs by idealizing and essentializing the content of the photographs. By relying upon a hermeneutical and phenomenological approach, rather than working from abstract theory, The Art of Gerhard Richter provides philosophical insights developed out of Richter's works of art. Uncovering key philosophical aspects of Richter's work, the author's reflections discuss the relation between appearance and essence, the role of faith and hope, the dialectic of distance and nearness, the issues of death and terror, and the role of beauty and landscapes in Richter's paintings.

**Gerhard Richter**-Sheena Wagstaff 2020-03-10 Over the course of his acclaimed 60-year career, Gerhard Richter (b. 1932) has employed both representation and abstraction as a means of

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

reckoning with the legacy, collective memory, and national sensibility of post-WWII Germany, in both broad and very personal terms. This handsomely designed book spans the artist's rich and varied oeuvre from the early 1960s to the present, including photo paintings, portraits, large-scale abstract series, and works on glass. Essays by leading experts on the artist illuminate Richter's preoccupation with painting in relation to other modes of representation, and emphasize the ongoing importance of the medium's formal and conceptual possibilities in contemporary art.

**Neo-avantgarde and Culture Industry**-B. H. D. Buchloh 2000 Leading art critic and theoretician Buchloh discusses post-World War 2 avant-garde artists from both formalist and socio-historical perspectives in this collection of essays.

**Painting as Model**-Yve-Alain

Bois 1993 Essays that seek to redefine the status of theory in modernist critical discourse

**A Conspiracy of Images**-John J. Curley 2013-12-03 An important new look at Cold War art on both sides of the Atlantic

**Leave Any Information at the Signal**-Edward Ruscha 2004 This text documents the work of Ed Ruscha as he rose to prominence and contains his commentaries on artistic developments of the period. It contains statements, letters, writings and interviews.

**Now What?**-Rachel Weiss 2021-03-02 Now What? is an innovative exploration of artworks and films that return to radical histories subject to erasure or otherwise lost or occluded over time. The moments returned to—the Cuban Revolution, Chile's 1973 coup d'état, the ambiguous 1989 "revolution" in Romania, and the mayhem surrounding the Red Army Faction in 1970s West

Germany—stand as historical watersheds, foundational and precipitate moments in the history of radical politics. Delving into these key historical moments by way of Tania Bruguera's 2009 performance *Tatlin's Whisper* in Havana, filmmaker Patricio Guzmán's decades-long cycle of returns to Allende's Chile, Harun Farocki and Andrei Ujica's *Videograms of a Revolution*, Corneliu Porumboiu's *12:08 East of Bucharest*, the film *Germany in Autumn*, and Gerhard Richter's *October 18, 1977* suite of paintings, Rachel Weiss convincingly threads these works together through subtle and illuminating reflections on the complex dynamics involved in historical trauma and memory, addressing key questions about the meanings and uses of the past.

**Art and the Brain**-Amy Ione 2016-10-10 In her new book *Art and the Brain: Plasticity, Embodiment and the Unclosed Circle*, Amy Ione offers a profound assessment of our ever-evolving view of the biological brain as it

pertains to embodied human experience.

### **The Absence of Work-**

Rachel Haidu 2010 In 1964, at age forty, Marcel Broodthaers (1924-1976) proclaimed that his years of writing poetry—of being "good for nothing," in his words—were over, and a brief but dazzling artistic career began. Considered a founding father of institutional critique, Broodthaers created hundreds of objects, books, films, photographs and exhibitions, including a "fictive" museum of modern art that evolved from an installation in his own home to a massive exhibition of over three hundred works representing eagles. In *The Absence of Work*, Rachel Haidu argues that all of Broodthaers's art is defined by its relationship to language. His perception of his poetry's "failure to communicate" led him to explore in his art the noncommunicative, nontransparent uses of language. By showing us the ways in which language is instrumentalized across society—used for its efficiency

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

despite the complexities it introduces into communication—Broodthaers shows us how we imagine language to work and points us to its hidden operations. Haidu's characterization of Broodthaers's contribution to institutional critique represents a major departure from the usual approach to this movement. Considering the wider political implications of his work, including its reflections on national identity and democracy, she explores how they derive from historical references and examines his work's relationships to the works of other contemporary artists. With *The Absence of Work*, one of the first monographs on Broodthaers in English, Haidu demystifies a crucial and enigmatic figure in postwar and contemporary art.

### **Formalism and Historicity-**

Benjamin H. D. Buchloh  
2015-02-06 These influential essays by the noted critic and art historian Benjamin Buchloh have had a significant impact on the theory and practice of art

history. Written over the course of three decades and now collected in one volume, they trace a history of crucial artistic transitions, iterations, and paradigmatic shifts in the twentieth century, considering both the evolution and emergence of artistic forms and the specific historical moment in which they occurred. Buchloh's subject matter ranges through various moments in the history of twentieth-century American and European art, from the moment of the *retour à l'ordre* of 1915 to developments in the Soviet Union in the 1920s to the beginnings of Conceptual art in the late 1960s to the appropriation artists of the 1980s. He discusses conflicts resulting from historical repetitions (such as the monochrome and collage/montage aesthetics in the 1910s, 1950s, and 1980s), the emergence of crucial neo-avantgarde typologies, and the resuscitation of obsolete genres (including the portrait and landscape, revived by 1980s photography). Although these essays are less monographic than those in Buchloh's earlier collection,

[stewartbrown.com](http://stewartbrown.com) on May  
16, 2021 by guest

Neo-Avantgarde and Culture Industry, two essays in this volume are devoted to Marcel Broodthaers, whose work remains central to Buchloh's theoretical concerns.

Engaging with both formal and historical paradigms, Buchloh situates himself productively between the force fields of formal theory and historical narrative, embracing the discrepancies and contradictions between them and within individual artistic trajectories.

Contents  
Formalism and Historicity (1977)  
Marcel Broodthaers: Allegories of the Avant-Garde (1980)  
Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting (1981)  
Allegorical Procedures: Appropriations and Montage in Contemporary Art (1982)  
The Museum Fictions of Marcel Broodthaers (1983)  
From Faktura to Factography (1984)  
Readymade, Objet Trouvé, Idée Reçue (1985)  
The Primary Colors for the Second Time: A Paradigm Repetition of the Neo-Avantgarde (1986)  
Cold War Constructivism

(1986) Conceptual Art 1962-1969: From the Aesthetics of Administration to the Critique of Institutions (1989) Residual Resemblance: Three Notes on the Ends of Portraiture (1994) Sculpture: Publicity and the Poverty of Experience (1996)

**Gerhard Richter**-Gerhard Richter 2008 Painting--its principles, boundaries, and possibilities--is the central theme of the extensive body of work by Gerhard Richter (\*1932 in Dresden), an oeuvre has been characterized by stylistic contrasts since the very beginning. This elegant volume of color plates featuring profound essays by Benjamin H. D. Buchloh, Beate Söntgen, and Gregor Stemmrich focuses on the artist's abstract paintings, which have comprised a dominant portion of his collective works since the eighties. The book does not trace the development of form and content in the paintings, but concentrates instead on the paintings that thematically comprise a homogenous body of work. It is based on the assertion that

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

Richter's abstract paintings are the results of various painterly processes that are not guided in a particular direction by a content-related precept. The featured paintings were produced between 1986 and 2006 and place emphasis on large-format paintings characterized by a prodigious painterly density.

**The Return of the Real**-Hal Foster 1996 Foster's concise analysis of art practices over the past three decades traces important models at work in art and theory, with special attention to the controversial connections between the two during this period. The author includes a new narrative of the historical avant-garde and concludes with an original reading of our contemporary situation--and what it portends for future practices of art, theory, culture, and politics. 90 illustrations.

**The Duchamp Effect**-Yve-Alain Bois 1996 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

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

Pure Modernism, Thierryde Duve \* Concept of Nothing: New Notes by Marcel Duchamp and Walter Arensberg, Molly Nesbit and Naomi Sawelson-Gorse \* Interviews with Sherrie Levine, Louis 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

### **Toward Fewer Images-**

Philipp Ekardt 2018-08-07

The first English-language monograph devoted to the full oeuvre of Alexander Kluge, the prolific German filmmaker, television producer, digital entrepreneur, author, thinker, and public intellectual.

Alexander Kluge (born 1932) is a German filmmaker, author, television producer, theorist, and digital entrepreneur. Since 1960, he has made fourteen feature films and twenty short films and has written more than

thirty books—including three with Marxist philosopher Oskar Negt. His television production company has released more than 3,000 features, in which Kluge converses with real or fictional experts or creates thematic montages. He also maintains a website on which he reassembles segments from his film and television work. To call Kluge “prolific” would be an understatement. This is the first English-language monograph devoted to the full scope of Kluge's work, from his appearance on the cultural scene in the 1960s to his contributions to New German Cinema in the 1970s and early 1980s to his recent collaborations with such artists as Gerhard Richter. In *Toward Fewer Images*, Philipp Ekardt offers both close analyses of Kluge's individual works and sustained investigations of his overarching (and perpetual) production. Ekardt discusses Kluge's image theory and practice as developed across different media, and considers how, in relation to this theory, Kluge returns to, varies, expands, and modifies the practice of montage, including

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

its recent manifestations in digital media—noting Kluge's counterintuitive claim that creating montages results in fewer images. Kluge's production, Ekardt argues, allows us to imagine a model of authorship and artistic production that does not rely on an accumulation of individual works over time but rather on a permanent activity of (temporalized) reworking and redifferentiation.

**Critical Laboratory**—Thomas Hirschhorn 2013-07-19  
Writings by Thomas Hirschhorn, collected for the first time, trace the development of the artist's ideas and artistic strategies. For the artist Thomas Hirschhorn, writing is a crucial tool at every stage of his artistic practice. From the first sketch of an idea to appeals to potential collaborators, from detailed documentation of projects to post-disassembly analysis, Hirschhorn's writings mark the trajectories of his work. This volume collects Hirschhorn's widely scattered texts, presenting many in English for the first time. In

these writings, Hirschhorn discusses the full range of his art, from works on paper to the massive Presence and Production projects in public spaces. “Statements and Letters” address broad themes of aesthetic philosophy, politics, and art historical commitments. “Projects” consider specific artworks or exhibitions. “Interviews” capture the artist in dialogue with Benjamin Buchloh, Jacques Rancière, and others. Throughout, certain continuities emerge: Hirschhorn's commitment to quotidian materials; the centrality of political and economic thinking in his work; and his commitment to art in the public sphere. Taken together, the texts serve to trace the artist's ideas and artistic strategies over the past two decades. Critical Laboratory also reproduces, in color, 33 Ausstellungen im öffentlichen Raum 1998–1989, an out-of-print catalog of Hirschhorn's earliest works in public space.

**The First Pop Age**—Hal Foster 2014-02-23 Who

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

branded painting in the Pop age more brazenly than Richard Hamilton, Roy Lichtenstein, Andy Warhol, Gerhard Richter, and Ed Ruscha? And who probed the Pop revolution in image and identity more intensely than they? This book presents an interpretation of Pop art through the work of these Pop Five.

**On the Wings of Hypothesis**-Annette Michelson 2020 "This posthumous volume, the second of Annette Michelson's long anticipated Collected Writings, gathers her erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov and gives readers the opportunity to track her sustained investigations into their work over four decades. Michelson introduced American audiences to Soviet cinema in the early 1970s, extending the interpretative paradigm she had used for American filmmakers of the mid-twentieth century, which stressed phenomenological readings of the work of artists from Stan Brakhage to

Michael Snow, to films and writings by Eisenstein and Vertov. She returned again and again to what she calls, following Eisenstein, "intellectual cinema"-the deliberate attempt to create philosophically informed analogues for consciousness. The volume includes Michelson's major essays on Eisenstein's unrealized attempts to make a movie of both Marx's Capital and James Joyce's Ulysses, as well as her key text on Vertov's 1929 masterpiece The Man with a Movie Camera. Together, the texts demonstrate Michelson's pervasive influence as a writer and thinker, and her key role in the establishment of cinema studies as an academic field. The book aims to make these canonical texts available for the next generation of film scholars. As Malcolm Turvey notes in his foreword, "the writings in this volume are indispensable in understanding this quintessentially modernist episode in (Soviet) film history."--

**Heritage and Debt**-David Joselit 2020 "Heritage and

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

Debt is a comparative study of global contemporary art that addresses artworks from around the world without falling into a survey of successive regions as most art-historical accounts of globalization do. It demonstrates that art's globalization has the capacity to redress Western modernism's historical responsibility for the cultural dispossession of the Global South. Both imperialism and slavery--two primary means of capital accumulation in the 19th century--asserted the cultural inferiority of non-Western cultures as justification for appropriating their land, labor, and the personal freedom of their peoples. While non-Western art was denigrated and suppressed in its places of origin, it was nevertheless appropriated by European modernism in the subordinate position of "primitivism" or "exoticism," or collected as defunct anthropological relics in encyclopedic or natural history museums in the European or American metropolis. Global contemporary art confronts this history of dispossession in

its reanimation of cultural heritage as a contemporary resource. Since the 1980s artists from around the world have reclaimed local traditions to challenge the predominance of Euro-American contemporary art. Likewise, under global conditions, the development of heritage, which I define as any inherited cultural tradition in any region of the world, whether ancient or modern, has become an effective, even a necessary resource for localities in competing for investment, tourist dollars, and also indirectly, diplomatic or soft power. Heritage is thus both a symbolic and an economic asset, as indicated by the worldwide proliferation of new museums, often devoted to modern and contemporary art. Inspired by postcolonial thinkers and new directions in anthropology, Heritage and Debt argues that in global contemporary art, tradition-or heritage-has become a dynamic source of modern and contemporary aesthetic expressions in the Global South. Heritage and Debt will serve as a valuable resource in defining the burgeoning

[stewartbrown.com](http://stewartbrown.com) on May  
16, 2021 by guest

field of global contemporary art. The fact that the book's arguments are deeply grounded in the work of critics and historians from Africa, India, Latin America, Australia, and Asia should make Heritage and Debt relevant in many locations, as will its fundamentally comparative structure"--

**Fantastic Reality**-Professor of Art History Mignon Nixon 2005 A critical study of Louise Bourgeois's art from the 1940s to the 1980s: its departure from surrealism and its dialogue with psychoanalysis.

**Carrie Mae Weems**-Sarah Lewis 2021-05-18 "Since the 1980s, the artist Carrie Mae Weems has challenged the status of the black female body within the complex social fabric of American society. Her photographic work probes various spaces from the American kitchen table, to the historical archives of the Hampton School, to the ancient landscapes of Rome. Tugging at established roots of power

that perpetuate violence and injustice, Weems's photographic portraits of her muse have not only become iconic, but she has become a rallying voice for change through her engaged performances, video work, and convenings. This October Files volume brings together critical essays and interviews that explore Weems's work, shedding light on her interventions in the fields of photography, African American art, and the institutions that shape the field of art history at large. Essays by Deborah Willis, Erina Duganne, Sarah Lewis, Robin Kelsey, Katori Hall, Salamishah Tillet, Dawoud Bey, and Jennifer Blessing that probe the underpinnings of photographic history in Weems's work, primarily focusing on her earliest series from the 1980s and 1990s, including The Kitchen Table series. Texts by Yxta Maya Murray, Kimberly Juanita Brown, and Gwendolyn DuBois Shaw that reconsider how Weems engages the photographic archive as in From Here I Saw What Happened series, historical spaces in Roaming and The

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

Louisiana Project, or the legacy of critical aesthetic concepts like the sublime in art history. Engaging beyond the art object, Huey Copeland, Coco Fusco, and Thomas Lax consider Weems's impact of the space of her exhibitions by making connections between installed work and the institutions. Interviews also operate as a critical form of analysis for Weems's body of work, so we have included a variety of more-recent interviews with fellow photographer Dawoud Bey, MET social media manager Kimberly Drew, and acclaimed Curator Thelma Golden, among others. These essays not only provide a clear glimpse at the writing on Weems, but also indicate numerous horizons on how to interpret her work for future scholars"--

**Gerhard Richter**-Gerhard Richter 2011 Gerhard Richter is widely seen as one of the most important painters at work in the world today. As the artist draws near to his eightieth birthday in 2012, Tate Modern in collaboration with the Neue

Nationalgalerie, Berlin, and the Centre Pompidou, Paris, is staging a major retrospective exhibition.

**Infinite Regress**-David Joselit 2001 An examination of the multiple identities and practices of Marcel Duchamp's life and art between 1910 and 1941 takes into account underacknowledged works and focuses on the conjunction of the machine and the commodity in the artist's art, and various forms of measurement, inscription, and quantification. Reprint.

**Overpainted Photographs**-Gerhard Richter 2015-10-15 Six hardback volumes slipcased.

**Bachelors**-Rosalind E. Krauss 2000 These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of

Downloaded from  
[stewartbrown.com](http://stewartbrown.com) on May  
16, 2021 by guest

painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make

the case that the power of the work can be revealed only by recourse to another type of logic altogether. Bachelors attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

**John Knight**-Andre Rottmann  
2014 For more than four decades, the elusive but influential Los Angeles-based artist John Knight has developed a practice of site specificity that tests both architectural and ideological boundaries of the museum, gallery, and public sphere. Knight's works defy notions of stylistic coherence, even, at times, of instant recognizability. Grounded in a sustained method of inhabiting the material, discursive and economic conditions of varied sites, his works systematically challenge notions of object, sign, context, authorship, and value, and they confront audiences not only with mailers, posters, and journals but also with carpenter levels, commemorative plates, deck

[stewartbrown.com](http://stewartbrown.com) on May  
16, 2021 by guest

chairs, bicycle bells, flower arrangements, and credit cards. This volume offers essays and interviews that trace the critical thinking on Knight, discussing the artist's trajectory from 1969 to 2011. These texts, by such prominent figures as Benjamin H. D. Buchloh, Anne Rorimer, Alexander Alberro, and Birgit Pelzer, offer close readings of Knight's pivotal projects in situ while also considering them in terms of such art-historical paradigms as the readymade, the anti-aesthetic, institutional critique, and the relationship between art and design as well as corporate culture at large. The book provides the first collection of these often hard-to-find texts on Knight and will serve as an essential guide for further consideration of his oeuvre.

### **The Richter Interviews-**

Hans Ulrich Obrist

2019-04-18 The Richter

Interviews collects together a series of conversations between Hans Ulrich Obrist and Gerhard Richter over the course of more than two decades of discussion and

collaboration. Subjects range from Richter's place within art history to artists books, architecture, religion, unrealised projects and his advice for young artists. The collection also includes a previously unpublished interview focused on Richter's much-lauded window for Cologne Cathedral, unveiled in 2007. Obrist's vast knowledge and interrogating mind coupled with his longstanding friendship with Richter make him a unique interlocutor for an artist whose work spans more than 60 years and ranges from painting to photography, glass to printmaking, watercolours to books. Obrist deftly guides the reader through a dazzling array of topics and offers an invaluable historical perspective on Richter's place within the art world of the 20th and 21st centuries. Illustrations of discussed artworks by Richter feature thro

### **Gerhard Richter**-Robert

Storr 2002 Tour of the

exhibition: the Museum of

Modern Art, New York, Feb.

14-May 21, 2002 and others.

[stewartbrown.com](http://stewartbrown.com) on May

16, 2021 by guest

**Michael Snow**-Annette

Michelson 2019-11-05

Essential texts on the work of the influential artist Michael Snow: essays and interviews spanning more than four decades. Few filmmakers have had as large an impact on the recent avant-garde film scene as Canadian Michael Snow (b. 1928). His works in a range of media—film, installation, video, painting, sculpture, sound, photography, drawing, writing, and music—address the fundamental properties of his materials, the conditions of perception and experience, questions of authorship in technologically reproducible media, and techniques of translation through written and pictorial representation. His film *Wavelength* (1967) is a milestone of avant-garde cinema and possibly the most frequently discussed “structural” film ever made. This volume collects essential texts on Snow's work, with essays and interviews spanning more than four decades. From its earliest issues, *October* has been a primary interlocutor of Snow's

work, and many of these texts first appeared in its pages.

Written by such distinguished critics and scholars as Annette Michelson, Hubert Damisch, and Malcolm Turvey, they document Snow's participation in postwar discourses of minimalism, postminimalism, photo-conceptualism, and avant-garde cinema, and examine particular works. Thierry de Duve's essay on linguistics in Snow's work appears alongside Snow's response. The volume also includes other writings by Snow, images from his 1975 work *Musics for Piano, Whistling, Microphone, and Tape Recorder*, and an interview with the artist conducted by Annette Michelson. Essays and interviews Jean Arnaud, Érik Bullot, Hubert Damisch, Thierry de Duve, Andrée Hayum, Annette Michelson, Michael Snow, Amy Taubin, Malcolm Turvey, Kenneth White

**Beauty and the End of Art-**

Sonia Sedivy 2016-04-21

Beauty and the End of Art shows how a resurgence of

[stewartbrown.com](http://stewartbrown.com) on May

16, 2021 by guest

interest in beauty and a sense of ending in Western art are challenging us to rethink art, beauty and their relationship. By arguing that Wittgenstein's later work and contemporary theory of perception offer just what we need for a unified approach to art and beauty, Sonia Sedivy provides new answers to these contemporary challenges. These new accounts also provide support for the Wittgensteinian realism and theory of perception that make them possible. Wittgenstein's subtle form of realism explains artworks in terms of norm governed practices that have their own varied constitutive norms and values. Wittgensteinian realism also suggests that diverse beauties become available and compelling in different cultural eras and bring a shared 'higher-order' value into view. With this framework in place, Sedivy argues that perception is a form of engagement with the world that draws on our conceptual capacities. This approach explains how perceptual experience and the perceptible presence of the world are of value, helping to

account for the diversity of beauties that are available in different historical contexts and why the many faces of beauty allow us to experience the value of the world's perceptible presence. Carefully examining contemporary debates about art, aesthetics and perception, *Beauty and the End of Art* presents an original approach. Insights from such diverse thinkers as Immanuel Kant, Hans-Georg Gadamer and Arthur Danto, Alexander Nehamas, Elaine Scarry and Dave Hickey are woven together to reveal how they make good sense if we bring contemporary theory of perception and Wittgensteinian realism into the conversation.

**Magicians & Charlatans**-Jed Perl 2012 "The Eakins Press Foundation is proud to announce the publication of *Magicians & Charlatans*, by the art critic Jed Perl. In this collection of 26 essays, Mr. Perl writes with great urgency about the art scene of the past decade. The poet John Ashbery has said that "For years Jed Perl has been

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

covering the art world with tremendous empathy and unsparing accuracy. His ability to recognize the traditional forms of art behind their continual transmutation has made his an almost solitary, essential voice." The essays range from highly controversial critiques of the painter Gerhard Richter, the art dealer Leo Castelli, and the Museum of Modern Art, to appreciations of the art of Bernini and Chardin, and the writings of Edmund Wilson and Meyer Schapiro." -- Publisher's description.

**Robert Morris**-Julia Bryan-Wilson 2013-08-09 This October Files volume gathers essays, an interview, and a roundtable discussion on the work of Robert Morris, one of the most influential American artists of the postwar period. It includes a little-known text on dance by Morris himself and a never-before-anthologized but influential catalog essay by Annette Michelson. Often associated with minimalism, Morris (b. 1931) also created important works that involved dance, process art, and

conceptualism. The texts in this volume focus on Morris's early work and include an examination of a 1971 Tate retrospective by Jon Bird, an interview with the artist by Benjamin Buchloh, a conversation from a 1994 issue of October about resistance to 1960s art, and an essay by this volume's editor, Julia Bryan-Wilson, on the labor involved in installing the massive works in Morris's 1970 solo exhibition at the Whitney. Spanning 1965 to 2009, these writings map the evolution of critical thought on Morris over more than four decades.

**Cosmopolis**-Don DeLillo 2004-04-06 A brilliant billionaire asset manager, en route via white stretch limo to the local haircutter, finds his trip interrupted by a presidential motorcade, music idol's funeral, movie set, and violent political demonstration, and receives a number of important visitors in the fields of security, technology, currency, finance, and theory. Reprint. 75,000 first printing.

**Gerhard Richter-Ortrud**

Westheider 2011 This volume presents and describes 50 of the artist's works with essays by leading Richter experts. It also includes personal testimonials in previously unpublished letters as well as a conversation between Gerhard Richter and Richter expert Uwe Schneede. This book provides new insight into the complexity of Richter's imagery in which banality and evil confront one another: the dreams and aspirations of the times, fast cars and new travel possibilities; personal memories; the oppressive past; contemporary politics; and both trivial and meaningful everyday objects. The cycle 18 Oktober 1977 (1988), which deals with the death of members of the Red Army Faction ('Baader-Meinhof gang') plays an important role in our understanding of the evocative power of these pictures from the 1960s. Richter's intense preoccupation with this event concludes this group of paintings from photographs. This cycle, which was loaned

to the Bucerius Kunst forum in Hamburg by the New York Museum of Modern Art, has led to a new interpretation and positioning of Richter's work.

**Lucio Fontana**-Anthony

White 2014-02-01 In 1961, a solo exhibition by Argentine-Italian artist Lucio Fontana met with a scathing critical response from New York art critics. Fontana (1899--1968), well known in Europe for his series of slashed monochrome paintings, offered New York ten canvases slashed and punctured, thickly painted in luridly brilliant hues and embellished with chunks of colored glass. One critic described the work as "halfway between constructivism and costume jewelry," unwittingly putting his finger on the contradiction at the heart of these paintings and much of Fontana's work: the cut canvases suggest avant-garde iconoclasm, but the glittery ornamentation evokes outmoded forms of kitsch. In Lucio Fontana, Anthony White examines a selection of the artist's work from the 1930s to the 1960s,

[stewartbrown.com](http://stewartbrown.com) on May

arguing that Fontana attacked the idealism of twentieth-century art by marrying modernist aesthetics to industrialized mass culture, and attacked modernism's purity in a way that anticipated both pop art and postmodernism. Fontana painted expressionist and abstract sculptures in the pinks and golds of mass-produced knick-knacks, saturated architectural installations with fluorescent paint and ultraviolet light, and encrusted candy-colored monochrome canvases with glitter. In doing so, White argues, he challenged Clement Greenberg's dictum that avant-garde and kitsch are diametrically opposed. Relating Fontana's art to the political and social context in which he worked, White shows how Fontana used the materials and techniques of mass culture to comment on the fate of the avant-garde under Italian fascism and the postwar "economic miracle." At a time when Fontana's work is commanding record prices, this new interpretation of the work assures that it has unprecedented critical relevance.

**Patterns**-Gerhard Richter  
2012 "Richter took an image of his work "Abstract Painting" (CR: 7244) and divided it vertically into strips: first 2, then 4, 8, 16, 32, 64, 128, 256, 512, 1,024, 2,048, up to 4,096 strips. This process, involving twelve stages of division, results in 8,190 strips, each of which is reproduced here at the height of the original image. With each stage of division, the strips become progressively thinner (a strip of the 12th division is just 0.08 millimeters; further divisions would only become visible by enlargement). Each strip is then mirrored and repeated, producing an incredibly detailed patterning. The number of repetitions increases with each stage of division in order to make patterns of consistent size. The resulting 221 patterns are reproduced here on landscape spreads"--Amazon.com

**The Destruction of Tilted Arc**-Clara Weyergraf-Serra  
1991 These documents from

the public hearing and the court proceedings are an essential primary source for scholars of art and law, providing a complete and moving record of censorship in the arts.

**The Contingent Object of Contemporary Art**-Martha Buskirk 2005 A professor of art history explores the last four decades of art history, raising important questions about authorship and materials, beginning in the era of "anything is art" and continuing through post-modern expressions of pastiche art that combine materials from many sources. (Fine Arts)

**A Handful of Dust**-David Company 2017 "A Handful of Dust is David Company's speculative history of the last century, and a visual journey through some of its unlikeliest imagery. Let's suppose the modern era begins in October of 1922. A little French avant-garde journal publishes a photograph of a sheet of glass covered in dust. The

photographer is Man Ray, the glass is by Marcel Duchamp. At first they call it a view from an aeroplane. Then they call it Dust Breeding. It's abstract, it's realist. It's an artwork, it's a document. It's revolting and compelling. The very same month, a little English journal publishes TS Eliot's poem The Waste Land. "I will show you fear in a handful of dust." And what if dust is really the key to the ensuing decades? Why do we dislike it? Is it cosmic? We are stardust, after all. Is it domestic? Inevitable and unruly, dust is the enemy of the modern order, its repressed other, its nemesis. But it has a story to tell from the other side. The connections range far and wide, from aerial reconnaissance and the American dustbowl to Mussolini's final car journey and the wars in Iraq. A Handful of Dust features works by Man Ray, John Divola, Sophie Ristelhueber, Mona Kuhn, Xavier Ribas, Nick Waplington, Edward Ruscha, Jeff Wall and many others, alongside anonymous press photos, postcards, magazine spreads and movies."Gallery website.

[stewartbrown.com](http://stewartbrown.com) on May 16, 2021 by guest

