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Random Order-Branden Wayne Joseph 2003 An examination of the artistic development of Robert Rauschenberg, focusing on his relationship with John Cage and his role in the making of the American neo-avant-garde.

Experimentations-Branden Wayne Joseph 2016-08-11 Experimentations provides a detailed historical and theoretical analysis of the first three decades of experimental composer John Cage's aesthetic production (ca. 1940-1972). Paying particular attention to Cage's inter- and cross-disciplinary engagements with the visual arts and architecture during this period, the book sheds new light on some of Cage's most controversial and influential innovations, such as the use of noise, chance techniques, indeterminacy, electronic technologies, and computerization, as well as upon lesser known but important ideas and strategies such as transparency, multiplicity, virtuality, and actualization. Ultimately, it traces the development of Cage's avant-garde aesthetic and political project as it transformed from the emulation of historical avant-garde precedents such as futurism and the Bauhaus, to the development of important precedents for the post-World War II movements of happenings and Fluxus, to its ultimate abandonment in the aftermath of problems encountered in the

vast, multimedia composition HPSCHD (1967-69).

Robert Rauschenberg-Robert Rauschenberg 2002 Essays explore the work of postmodern artist Robert Rauschenberg during the 1950s and 1960s and discuss his role in shifting the direction of contemporary art.

Feast of Excess-George Cotkin 2015-12-11 In 1952, John Cage shocked audiences with 4'33," his composition showcasing the power of silence. From Cage's minimalism to Chris Burden's radical performance art two decades later, the post-war avant-garde sought to liberate the art world by shattering the divide between high and low art. Feast of Excess presents an engaging and accessible portrait of the cultural extremism that emerged in the United States after World War II. This "New Sensibility," as termed by Susan Sontag, was predicated upon excess, pushing and often crossing boundaries whether in the direction of minimalism or maximalism. Through brief vignette profiles of prominent figures in literature, music, visual art, poetry, theater and journalism, George Cotkin leads readers on a focused journey through the interconnected stories of prominent figures such as Andy Warhol, Anne Sexton, John Cage, John Coltrane, Bob Dylan, Erica Jong, and Chris Burden, among many others, who broke barriers between artist

and audience with their bold, shocking, and headline-grabbing performances. This inventive narrative captures the sentiment of liberation from high and low culture in artistic endeavors spanning from the 1950s to the 1970s and reveals the establishment of excess in American culture as the norm. A detailed emersion in the history of cultural extremism, *Feast of Excess* leaves readers to consider the provocative revelation that the essence of excess remains in our culture today, for good and ill.

Anthony McCall-Branden Wayne Joseph 2005 Anthony McCall's *Line Describing a Cone* has long been a classic of American avant-garde cinema, but because it was most often screened in dusty Soho lofts in the past, the piece was little known to a wider audience. The inclusion of *Line Describing a Cone*, 1973 in the Whitney Museum of American Art exhibition "Into the Light: the Projected Image in American Art, 1964-1977" has opened McCall's work to a great deal of interest both in America and abroad. While curators are only now beginning to mine the history of the projected image in art, McCall continues to be one of the most important of the Post-Minimalist artists to use projected film. This book includes a major essay by Branden Joseph, an interview with the artist by Jonathan Walley, and the first photo-documentation ever made of his pieces as well as diagrams of related works. Additional biographical and bibliographic materials are included in the book to provide a baseline for further scholarly research in the area, as well as 100 never-before-seen reproductions of historical photographs, sketches, and diagrams from the artist's archive. New photography of the never-before-photographed Long Film *For Four Projectors*, 1974 was commissioned for this book. *Anthony McCall: The Solid Light Films and Related Works* is a co-publication with the New Art Trust in San Francisco, California.

Beyond the Dream Syndicate-Branden W. Joseph 2011-07 Examining Tony Conrad's collaborative interactions as a guiding thread by which to investigate the contiguous networks and discursive interconnections in 1960s art.

The Genius Decision-Klaus Ottmann 2004-02-19 While there is no essentialist quality of genius, the postmodern artist can reach the extraordinary by way of an active-passive Genius Decision, which is engaged in an activity of failure in its desire to represent the nonrepresentable.

Hybrid Practices-David Cateforis 2018-11-06 In *Hybrid Practices*, essays by established and emerging scholars investigate the rich ecology of practices that typified the era of the Cold War. The volume showcases three projects at the forefront of unprecedented collaboration between the arts and new sectors of industrial society in the 1960s and 70s—*Experiments in Art and Technology (E.A.T.)*, the Art and Technology Project at the Los Angeles County Museum of Art (A&T), and the Artist Placement Group (APG) in the UK. The subjects covered include collaborative projects between artists and scientists, commercial ventures and experiments in intermedia, multidisciplinary undertakings, effacing authorship to activate the spectator, suturing gaps between art and government, and remapping the landscape of everyday life in terms of technological mediation. Among the artists discussed in the volume and of interest to a broad public beyond the art world are Bernd and Hilla Becher, John Cage, Hans Haacke, Robert Irwin, John Latham, Fujiko Nakaya, Carolee Schneemann, James Turrell, Yvonne Rainer, Robert Rauschenberg, and Robert Whitman. Prominent engineers and scientists appearing in the book's pages include Elsa Garmire, Billy Klüver, Frank Malina, Stanley Milgram, and Ed Worts. This valuable collection aims to introduce readers not only to hybrid work in and as depth, but also to work in and as breadth, across disciplinary practices where the real questions of hybridity are determined.

Robert Rauschenberg-Sara Sinclair 2019-08-06 Robert Rauschenberg (1925–2008) was a breaker of boundaries and a consummate collaborator. He used silk-screen prints to reflect on American promise and failure, melded sculpture and painting in works called combines, and collaborated with engineers and scientists to challenge our thinking about art. Through collaborations with John Cage, Merce Cunningham, and others, Rauschenberg bridged the music, dance, and visual-art worlds, inventing a

new art for the last half of the twentieth century. Robert Rauschenberg is a work of collaborative oral biography that tells the story of one of the twentieth century's great artists through a series of interviews with key figures in his life—family, friends, former lovers, professional associates, studio assistants, and collaborators. The oral historian Sara Sinclair artfully puts the narrators' reminiscences in conversation, with a focus on the relationship between Rauschenberg's intense social life and his art. The book opens with a prologue by Rauschenberg's sister and then shifts to New York City's 1950s and '60s art scene, populated by the luminaries of abstract expressionism. It follows Rauschenberg's eventual move to Florida's Captiva Island and his trips across the globe, illuminating his inner life and its effect on his and others' art. The narrators share their views on Rauschenberg's work, explore the curatorial thinking behind exhibitions of his art, and reflect on the impact of the influx of money into the contemporary art market. Included are artists famous in their own right, such as Laurie Anderson and Brice Marden, as well as art-world insiders and lesser-known figures who were part of Rauschenberg's inner circle. Beyond considering Rauschenberg as an artist, this book reveals him as a man embedded in a series of art worlds over the course of a long and rich life, demonstrating the complex interaction of business and personal, public and private in the creation of great art.

The Roaring Silence: John Cage: A Life-David Reville 2012-02-07

Composer John Cage is often described as the most influential musician of the last half-century. He has defined - and continues to define - our whole concept of "avant-garde", not just in music but increasingly as writer and visual artist. "The Roaring Silence" is the first full-length biography of Cage. It documents his life in unrivalled detail, interweaving a close account of the evolution of his work with an exploration of his aesthetic, political and philosophical ideas. David Reville maintains that Cage's extraordinary productivity and versatility are best understood in the light of his inner development. His life, work and ideas have clarified, refined and reinforced one another, and thereby Cage has made himself what he is. While never assuming specialist knowledge, this book discusses all of Cage's works in depth and sets them in the context of his compositional, theoretical and personal development. Also included are the most comprehensive worklist, discography and bibliography available to date, as well as many previously

unpublished photographs. The author draws judiciously on extensive library and archive material, and on exclusive interviews and conversations with Cage and many of his friends and associates. The result is a true-to-life and true-to-form appreciation of a genuine original, of interest not only to the serious researcher and the musician but to everyone interested in the cultural influences that have shaped, and are shaping 20th century thought. Skyhorse Publishing, along with our Arcade, Good Books, Sports Publishing, and Yucca imprints, is proud to publish a broad range of biographies, autobiographies, and memoirs. Our list includes biographies on well-known historical figures like Benjamin Franklin, Nelson Mandela, and Alexander Graham Bell, as well as villains from history, such as Heinrich Himmler, John Wayne Gacy, and O. J. Simpson. We have also published survivor stories of World War II, memoirs about overcoming adversity, first-hand tales of adventure, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

Figure It Out-Wayne Koestenbaum 2020-05-05 "Whatever his subject—favorites include porn, punctuation and the poetry of Frank O'Hara—the goal is always to jigger logic and language free of its moorings . . . His great and singular appeal is this fealty to his own desire and imagination . . . Figuring it out, after all, is a life sentence." --Parul Sehgal, The New York Times "Toward what goal do I aspire, ever, but collision? Always accident, concussion, bodies butting together . . . By collision I also mean metaphor and metonymy: operations of slide and slip and transfuse." Through a collection of intimate reflections (on art, punctuation, eyeglasses, color, dreams, celebrity, corpses, porn, and translation) and "assignments" that encourage pleasure, attentiveness, and acts of playful making, poet, artist, critic, novelist, and performer Wayne Koestenbaum enacts twenty-six ecstatic collisions between his mind and the world. A subway passenger's leather bracelet prompts musings on the German word for "stranger"; Montaigne leads to the memory of a fourth-grade friend's stinky feet. Wayne dreams about a handjob from John Ashbery, swims next to Nicole Kidman, reclaims Robert Rauschenberg's squeegee, and apotheosizes Marguerite Duras as a destroyer of sentences. He directly proposes assignments to readers: "Buy a one-dollar cactus, and start anthropomorphizing it. Call it

Sabrina." "Describe an ungenerous or unkind act you have committed."
"Find in every orgasm an encyclopedic richness . . . Reimagine doing the laundry as having an orgasm, and reinterpret orgasm as not a tiny experience, temporally limited, occurring in a single human body, but as an experience that somehow touches on all of human history." Figure It Out is both a guidebook for, and the embodiment of, the practices of pleasure, attentiveness, art, and play from "one of the most original and relentlessly obsessed cultural spies writing today" (John Waters).

Robert Rauschenberg, a Retrospective-Walter Hopps 1997 In a career that has spanned nearly 50 years, Robert Rauschenberg has redefined the art of our time. Once branded the bad boy of American modernism, Rauschenberg has taken a revolutionary approach to traditional art forms and worked in an extraordinarily diverse range of mediums. This volume, which explores the entire scope of his achievement, accompanies the first retrospective exhibition of Rauschenberg's work held since 1976, opening at the Guggenheim Museum, New York, in September 1997 and traveling to Houston in early 1998 and then to Europe and Asia. Four essays by leading scholars and curators interpret and analyze Rauschenberg's art while emphasizing his unique contribution across disciplines. Two essays by former collaborators provide insight into his involvement with avant-garde performance and technology. And more than 500 illustrations reproduce Rauschenberg's challenging art, from his revolutionary all-white paintings and acclaimed Combines to prints, photographs, and the recent overseas projects that Rauschenberg has pursued in the belief that art and collaboration have the power to bring about social change. This comprehensive book, which includes an illustrated chronology of Rauschenberg's life and work and up-to-date exhibition and performance histories, will be the essential monograph on Robert Rauschenberg.

Art in America- 2007

Carolee Schneemann-Carolee Schneemann 2018 "Edited by art historian Branden W. Joseph, the texts span diverse formats: included are journal

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

Studies in Irreversibility-Benjamin Schreier 2007 The premise of Studies in Irreversibility: Texts and Contexts is that there is a big difference between phenomena, practices, processes, and events that are irreversible and those that are reversible, and moreover that this difference and its manifold implications remain underappreciated so long as the analysis of culture continues to anchor itself in an emphasis on the capacities of human agency. If messianic modes posit a future to justify the present, and so interpret the influence of the past, the papers in this collection are devoted to examining the present of experience from the perspective of its uncompromising and irreducible past, finding in irreversibility a key to an interpretation of futurity. Together, these papers outline a method of examining experience as something moreâ "or at least otherâ "than the desire to know it, and in so doing they shed light on the powerful role of normativity in the narratives we construct in and about culture. Through novel analyses from the disciplines of literature, art criticism, history, philosophy, ethnic studies, and ethics, the contributors to this book address key questions about the nature of irreversibility: What differentiates the experience of the irreversible from the experience of the reversible? How is irreversibility recognized? What happens when we acknowledge something to be irreversible? How has society contended with irreversibility, and what sorts of tools exist today to interpret its significance? Wary of impetuously fixing the meaning of a still-elusive concept, this volume collects papers that employ a wide array of methodologies, mindful that no one critical approach may yet have proved itself. Irreversibility is not simply a quality of the texts examined in this volume, nor is it strictly speaking a lens through which

otherwise coherent or stable texts are examined; rather, it emerges as a model that brings together texts and the thinking of them. By together outlining a method of examining culture that moves beyond reliance on tropes such as functionalism, teleology, and chance, tropes that have dominated twentieth century cultural analysis, these papers help to inaugurate a new paradigm in the study of culture.

Robert Rauschenberg-Robert Rauschenberg 2011 Robert Rauschenbergs engagement with photography began in the late 1940s under the tutelage of Aaron Siskind and Hazel Larsen Archer at Black Mountain College in North Carolina. Their combined influence was so great that for a time Rauschenberg was unsure whether to pursue painting or photography as a career. Instead he chose both. This volume gathers and surveys Rauschenbergs numerous uses of photography for the first time. It includes portraits of friends, studio shots, photographs used in the Combines series, silkscreens, photographs of lost works and works in progress, allowing us to re-imagine almost the entirety of the artists work in light of his always inventive uses of photography, while also supplying previously unseen glimpses into his social nexus of the 1950s and 60s.

Robert Rauschenberg-Susan Davidson 2009 Edited by Susan Davidson. Text by Trisha Brown, Mimi Thompson. Preface by Philip Rylands.

Current Biography Yearbook- 2008

Bomb- 2007

Where the Heart Beats-Kay Larson 2013 A first book by a Zen Buddhist practitioner and leading art critic assesses the influence of Zen Buddhism on the work of composer John Cage, exploring the ways in which Zen transformed Cage's troubled psyche, his relationship with partner Merce Cunningham and his often indefinable music. 20,000 first printing.

Bookforum- 2003

The Art of Queering in Art-Henry Rogers 2007 The Art of Queering in Art is a collection of essays on such artists as Loren Cameron, Leigh Bowery and Gilbert & George.

Black Paintings-Stephanie Rosenthal 2006 Ende der 1940er-Jahre beschäftigten sich berühmte Künstler der New York School - Robert Rauschenberg, Ad Reinhardt, Mark Rothko, Frank Stella und Barnett Newman - intensiv mit der Farbe Schwarz. Es entstand eine erstaunliche Anzahl von nahezu monochromen schwarzen Bildserien, die heute zu den Glanzstücken international bedeutender Sammlungen wie dem Whitney Museum in New York zählen und in Black Paintings erstmals vereint gezeigt werden. Die Publikation mit einem fundierten Essay von Stephanie Rosenthal beleuchtet Unterschiede und Gemeinsamkeiten der im New York der Nachkriegszeit entstandenen Werke und verfolgt die Frage, welche Bedeutung sie im gesamten Schaffen der Künstler einnehmen. Einen der Ausgangspunkte des Buches bildet dabei die These, dass die schwarzen Gemälde für Durchbrüche und Übergänge im Oeuvre der Maler stehen. (Englische Ausgabe ISBN 978-3-7757-1860-8) Ausstellung: Haus der Kunst, München 15.9.2006-14.1.2007

Umbrella- 2003

Location- 1963

Interpretations of Dante in the Twentieth Century-Saundra Louise Goldman 1985

American Pop Art-Lawrence Alloway 1974 "Catalog of the exhibition:" p. viii-xii. Bibliography: p. 133-140. Based on an exhibition organized for and shown at the Whitney Museum of American Art, April 16. 1974, with support from the National Endowment for the Arts.

Partisan Canons-Anna Brzyski 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific.

Art Papers- 2003

Art Papers Magazine- 2003

Great Demon Kings-John Giorno 2020-08-04 A rollicking, sexy memoir of a young poet making his way in 1960s New York City When he graduated from Columbia in 1958, John Giorno was handsome, charismatic, ambitious, and eager to soak up as much of Manhattan's art and culture as possible. Poetry didn't pay the bills, so he worked on Wall Street, spending his nights at the happenings, underground movie premiers, art shows, and poetry readings that brought the city to life. An intense romantic relationship with Andy Warhol—not yet the global superstar he would soon become—exposed Giorno to even more of the downtown scene, but after starring in Warhol's first movie, *Sleep*, they drifted apart. Giorno soon found himself involved with Robert Rauschenberg and later Jasper Johns, both relationships fueling his creativity. He quickly became a renowned poet in his own right, working at the intersection of literature and technology, freely crossing genres and mediums alongside the likes of William Burroughs and Brion Gysin. Twenty-five years in the making, and completed shortly before Giorno's death in 2019, *Great Demon Kings* is the memoir of a singular cultural pioneer: an openly gay man at a time when many artists remained closeted and shunned gay subject matter, and a devout Buddhist whose faith acted as a rudder during a life of tremendous animation, one full of fantastic highs and frightening lows. Studded with appearances by nearly every it-boy and girl

of the downtown scene (including a moving portrait of a decades-long friendship with Burroughs), this book offers a joyous, life-affirming, and sensational look at New York City during its creative peak, narrated in the unforgettable voice of one of its most singular characters.

The Body as a Material in the Early Performance Work of Carolee Schneemann, Yvonne Rainer, and Vito Acconci-Sarah Elise Archias 2008

Have I Reasons-Robert Morris 2008-03-14 Seventeen of Morris's essays written between 1993 and 2005, with 124 illustrations of art mainly by Morris.

The Book Review Digest- 2004

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 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.

New Art Examiner- 1998 The independent voice of the visual arts.

Women Artists at the Millennium-Yvonne Rainer 2006 Artists, art historians, and critics look at the legacies of feminism and critical theory in the work of women artists, more than thirty years after the beginning of the modern women's movement and Linda Nochlin's landmark essay "Why Have There Been No Great Women Artists?" More than thirty years after the birth of the modern women's movement and the beginnings of feminist art-making and art history, the time is ripe to examine the legacies of those revolutions. In *Women Artists at the Millennium*, artists, art historians, and critics examine the differences that feminist art practice and critical theory have made in late twentieth-century art and the discourses surrounding it. In 1971, when Linda Nochlin published her essay "Why Have There Been No Great Women Artists?" in a special issue of *Art News*, there were no women's studies, no feminist theory, no such thing as feminist art criticism; there was instead a focus on the mythic figure of the great (male) artist through history. Since then, the "woman artist" has not simply been assimilated into the canon of "greatness" but has expanded art-making into a multiplicity of practices with new parameters and perspectives. In *Women Artists at the Millennium* artists including Martha Rosler and Yvonne Rainer reflect upon their own varied practices and art historians discuss the innovative work of such figures as Louise Bourgeois, Lygia Clark, Mona Hatoum, and Carrie Mae Weems. And Linda Nochlin considers changes since her landmark essay and looks to the future, writing, "We will need all our wit and courage to make sure that women's voices are heard, their work seen and written about." Artist Pages By Ellen Gallagher, Ann Hamilton, Mary Kelly, Yvonne Rainer, Martha Rosler Contributing Writers: Emily Apter, Carol Armstrong, Catherine de Zegher, Maria DiBattista, Brigid Doherty, Briony Fer, Tamar Garb, Anne Higonnet, Ewa Lajer-Burchardth, Molly Nesbit, Mignon Nixon, Linda Nochlin, Griselda Pollock, Abigail Solomon-Godeau, Lisa Tickner, Anne Wagner

Choice- 2003

Martin Ramirez-Martín Ramírez 2010 Martín Ramírez created nearly 450 drawings of remarkable visual clarity and expressive power while confined in a California mental institution for more than 25 years. This book demonstrates Ramírez's skill and inventiveness and shows why his work is worthy of its own place in the annals of modern art.

Realism After Modernism-Devin Fore 2012 The human figure made a spectacular return in visual art and literature in the 1920s. Following modernism's withdrawal, nonobjective painting gave way to realistic depictions of the body and experimental literary techniques were abandoned for novels with powerfully individuated characters. But the celebrated return of the human in the interwar years was not as straightforward as it may seem. In *Realism after Modernism*, Devin Fore challenges the widely accepted view that this period represented a return to traditional realist representation and its humanist postulates. Interwar realism, he argues, did not reinstate its nineteenth-century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche. Through close readings of a series of works by German artists and writers of the period, Fore investigates five artistic devices that were central to interwar realism. He analyzes Bauhaus polymath László Moholy-Nagy's use of linear perspective; three industrial novels riven by the conflict between the temporality of capital and that of labor; Brecht's socialist realist plays, which explore new dramaturgical principles for depicting a collective subject; a memoir by Carl Einstein that oscillates between recollection and self-erasure; and the idiom of physiognomy in the photomontages of John Heartfield. Fore's readings reveal that each of these "rehumanized" works in fact calls into question the very categories of the human upon which realist figuration is based. Paradoxically, even as the human seemed to make a triumphal return in the culture of the interwar period, the definition of the human and the integrity of the body were becoming more tenuous than ever before. Interwar realism did not harken back to earlier artistic modes but posited new and unfamiliar syntaxes of aesthetic encounter, revealing the emergence of a human subject quite

unlike anything that had come before.