

# Conceptual Art

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## TYLER SANAI

[Photography After Conceptual Art](#) FKM Books

The fourteen prominent analytic philosophers writing here engage with the cluster of philosophical questions raised by conceptual art. They address four broad questions: What kind of art is conceptual art? What follows from the fact that conceptual art does not aim to have aesthetic value? What knowledge or understanding can we gain from conceptual art? How ought we to appreciate conceptual art? Conceptual art, broadly understood by the contributors as beginning with Marcel Duchamp's ready-mades and as continuing beyond the 1970s to include some of today's contemporary art, is grounded in the notion that the artist's 'idea' is central to art, and, contrary to tradition, that the material work is by no means essential to the art as such. To use the words of the conceptual artist Sol LeWitt, 'In conceptual art the idea of the concept is the most important aspect of the work . . . and the execution is a perfunctory affair'. Given this so-called 'dematerialization' of the art object, the emphasis on cognitive value, and the frequent appeal to philosophy by many conceptual artists, there are many questions that are raised by conceptual art that should be of interest to analytic philosophers. Why, then, has so little work been done in this area? This volume is most probably the first collection of papers by analytic Anglo-American philosophers tackling these concerns head-on. Contributors Margaret Boden, Diarmuid Costello, Gregory Currie, David Davies, Peter Goldie, Robert Hopkins, Matthew Kieran, Peter Lamarque, Dominic McIver Lopes, Derek Matravers, Elisabeth Schellekens, Kathleen Stock, Carolyn Wilde, and the 'Art & Language' group. [Conceptual Art and the Politics of Publicity](#) Phaidon Incorporated Limited

Fourteen prominent analytic philosophers engage with the philosophical puzzles raised by conceptual art: What kind of art is conceptual art? What follows from the fact that conceptual art does not aim to have aesthetic value? What knowledge or understanding can we gain from conceptual art? How ought we to appreciate conceptual art?

[The State of Art - Performance and Conceptual #1](#) Museum of Contemporary Art Clev

Conceptual Art has set out to undermine two concepts associated with art - the production of objects to look at, and the act of contemplative looking itself. This introduction explores the reasons why the new avant-garde chose to produce such work. [Conceptual Art between Art Worlds](#) Simon and Schuster  
 "For the first time, the friendships that existed between this triumvirate are examined in depth, revealing the way their mutual admiration inspired and sustained their creative output at

different stages during their careers. All three were fascinated with new technologies that evolved during their lifetimes, including photography, film, mechanisation and mass production. All three lampooned the pretensions of high art, employing humour, eroticism and word play to great effect."--Back cover.

**Light Years** Tate

Conceptual ArtPhaidon Incorporated Limited

**Art & Language International** Corraini Editore

Conceptual art is an art of ideas which can be written, enacted or carried in your head, challenging the notion that a work of art is an object of visual pleasure. This text combines survey essays, key words, descriptions and an anthology of key texts.

[Art into Ideas](#) U of Minnesota Press

In *One and Five Ideas* eminent critic, historian, and former member of the Art & Language collective Terry Smith explores the artistic, philosophical, political, and geographical dimensions of Conceptual Art and conceptualism. These four essays and a conversation with Mary Kelly—published between 1974 and 2012—contain Smith's most essential work on Conceptual Art and his argument that conceptualism was key to the historical transition from modern to contemporary art. Nothing less than a distinctive theory of Conceptual and contemporary art, *One and Five Ideas* showcases the critical voice of one of the major art theorists of our time.

[Essays on Conceptual Art](#) University of Washington Press

*Art into Ideas* provides an overview of one of the most important and influential developments in American and European art over the past thirty years. Focusing on works by a range of international artists, including Joseph Kosuth, Hans Haacke, Sherrie Levine and Joseph Beuys, Robert Morgan defines and elucidates the premises of conceptual art. He examines its evolution, from its inception in the 1960s through the 1980s, relating the movement to historical and cultural contexts, as well as to important theoretical and critical issues that emerged during these decades. Defining three primary modes of representation that characterise conceptual art - the philosophical, the structural, and the systemic - Morgan then applies these concepts in analyses of a variety of media, including painting, photography, books, and performance.

**Who's Afraid of Conceptual Art?** Conceptual Art

*Photography After Conceptual Art* presents a series of original essays that address substantive theoretical, historical, and aesthetic issues raised by post-1960s photography as a mainstream artistic medium Selected by Choice as an Outstanding Academic Title for 2011 Appeals to people interested in artist's use of photography and in contemporary art Tracks the efflorescence of photography as one of the most important mediums for contemporary art Explores the relation between recent art, theory and aesthetics, for which photography serves

as an important test case Includes a number of the essays with previously unpublished photographs Artists discussed include Ed Ruscha, Bernd and Hilla Becher, Douglas Huebler, Mel Bochner, Sherrie Levine, Roni Horn, Thomas Demand, and Jeff Wall [Image and Text in Conceptual Art](#) Springer

This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement. Compared to other avant-garde movements that emerged in the 1960s, conceptual art has received relatively little serious attention by art historians and critics of the past twenty-five years—in part because of the difficult, intellectual nature of the art. This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years, on critical discussion surrounding postmodernism, and on the use of theory by artists, curators, critics, and historians. This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement. It also contains more recent memoirs by participants, as well as critical histories of the period by some of today's leading artists and art historians. Many of the essays and artists' statements have been translated into English specifically for this volume. A good portion of the exchange between artists, critics, and theorists took place in difficult-to-find limited-edition catalogs, small journals, and private correspondence. These influential documents are gathered here for the first time, along with a number of previously unpublished essays and interviews. Contributors Alexander Alberro, Art & Language, Terry Atkinson, Michael Baldwin, Robert Barry, Gregory Battcock, Mel Bochner, Sigmund Bode, Georges Boudaille, Marcel Broodthaers, Benjamin Buchloh, Daniel Buren, Victor Burgin, Ian Burn, Jack Burnham, Luis Camnitzer, John Chandler, Sarah Charlesworth, Michel Claura, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raúl Escari, Piero Gilardi, Dan Graham, Maria Teresa Gramuglio, Hans Haacke, Charles Harrison, Roberto Jacoby, Mary Kelly, Joseph Kosuth, Max Kozloff, Christine Kozlov, Sol LeWitt, Lucy Lippard, Lee Lozano, Kynaston McShine, Cildo Meireles, Catherine Millet, Olivier Mosset, John Murphy, Hélio Oiticica, Michel Parmentier, Adrian Piper, Yvonne Rainer, Mari Carmen Ramirez, Nicolas Rosa, Harold Rosenberg, Martha Rosler, Allan Sekula, Jeanne Siegel, Seth Siegelaub, Terry Smith, Robert Smithson, Athena Tacha Spear, Blake Stimson, Niele Toroni, Mierle Ukeles, Jeff Wall, Rolf Wedewer, Ian Wilson

[Sol LeWitt](#) Phaidon Incorporated Limited

Art critic and artist Robert C. Morgan proposes that the Postmodernism popular in the 1980s failed to address, and even misrepresented and suppressed, conceptual art while marketing the notion of "Neo- conceptualism," a concept the author rejects as insignificant for advanced art. He argues instead that it is in

the tension between Modernism and Conceptual Art that vitality in art was in the 1980s, and is still, found. Annotation copyrighted by Book News, Inc., Portland, OR

**Aspects of Conceptual Art** Clarendon Press

In *Art & Language International* Robert Bailey reconstructs the history of the conceptual art collective Art & Language, situating it in a geographical context to rethink its implications for the broader histories of contemporary art. Focusing on its international collaborations with dozens of artists and critics in and outside the collective between 1969 and 1977, Bailey positions Art & Language at the center of a historical shift from Euro-American modernism to a global contemporary art. He documents the collective's growth and reach, from transatlantic discussions on the nature of conceptual art and the establishment of distinct working groups in New York and England to the collective's later work in Australia, New Zealand, and Yugoslavia. Bailey also details its publications, associations with political organizations, and the internal power struggles that precipitated its breakdown. Analyzing a wide range of artworks, texts, music, and films, he reveals how Art & Language navigated between art worlds to shape the international profile of conceptual art. Above all, Bailey underscores how the group's rigorous and interdisciplinary work provides a gateway to understanding how conceptual art operates as a mode of thinking that exceeds the visual to shape the philosophical, historical, and political.

**A Critical Anthology** Taschen America LLC

Ideas, systems and processes - Includes discussion of pieces of work by various exponents of the movement.

**Seth Siegelaub. Beyond Conceptual Art** Plume Books

Well-known art historians from Europe and the Americas discuss the influence of conceptualism on art since the 1970s. *Art After Conceptual Art* tracks the various legacies of conceptualist practice over the past three decades. This collection of essays by art historians from Europe and the Americas introduces and develops the idea that conceptual art generated several different, and even contradictory, forms of art practice. Some of these contested commonplace assumptions of what art is; others served to buttress those assumptions. The bulk of the volume features newly written and highly innovative essays challenging standard interpretations of the legacy of conceptualism and discussing the influence of conceptualism's varied practices on art since the 1970s. The essays explore topics as diverse as the interrelationships between conceptualism and institutional critique, neoexpressionist painting and conceptualist paradigms, conceptual art's often-ignored complicity with design and commodity culture, the specific forms of identity politics taken up by the reception of conceptual art, and conceptualism's North/South and East/West dynamics. A few texts that continue to be crucial for critical debates within the fields of conceptual and postconceptual art practice, history, and theory have been

reprinted in order to convey the vibrant and ongoing discussion on the status of art after conceptual art. Taken together, the essays will inspire an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art. Distributed for the Generali Foundation, Vienna.

**Knowledge** Reaktion Books

*Conceptualism and Materiality. Matters of Art and Politics* underscores the significance of materials and materiality within Conceptual art and conceptualism more broadly. It challenges the notion of conceptualism as an idea-centered, anti-materialist enterprise, and highlights the political implications thereof.

*Philosophy and Conceptual Art* MIT Press

"Books are the best medium for many artists working today," Sol LeWitt (1928-2007) once declared. A pioneer of artist's books, and co-founder of New York's Printed Matter bookstore in 1976, LeWitt is closely identified with the book as an art form. Starting with 1967's *Serial Project No. 1* (from *Aspen* magazine), and closing with *Chicago* (Morning Star Publications, 2002), this book reproduces covers and spreads from Sol LeWitt's massive oeuvre of artist's books, almost all of which are now rarities. As artist's book historian Clive Phillpot notes, "the principle attribute of LeWitt's books is one common to all books: a dependence upon sequence, whether of families of marks or objects, or of single or permuted series which have clear beginnings and endings."

Critical observations from LeWitt himself and a variety of scholars make this volume the most sustained treatment of LeWitt's prolific activity in this area to date.

*Philosophy and Conceptual Art* Wiley-Blackwell

An examination of the origins and legacy of the conceptual art movement.

*Conceptual Art* BRILL

By the early 1960s, theorists like Lévi-Strauss, Lacan, Foucault, and Barthes had created a world ruled by signifying structures and pictured through the grids of language, information, and systems. Artists soon followed, turning to language and its related forms to devise a new, conceptual approach to art making. Examining the ways in which artists shared the structuralist devotion to systems of many sorts, *Systems We Have Loved* shows that even as structuralism encouraged the advent of conceptual art, it also raised intractable problems that artists were forced to confront. Considering such notable art figures as Mary Kelly, Robert Morris, Robert Smithson, and Rosalind Krauss, Eve Meltzer argues that during this period the visual arts depicted and tested the far-reaching claims about subjectivity espoused by theorists. She offers a new way of framing two of the twentieth century's most transformative movements—one artistic, one expansively theoretical—and she reveals their shared dream—or nightmare—of the world as a system of signs. By endorsing this view, Meltzer proposes, these artists drew attention to the fictions

and limitations of this dream, even as they risked getting caught in the very systems they had adopted. The first book to describe art's embrace of the world as an information system, *Systems We Have Loved* breathes new life into the study of conceptual art.

*A Critical Response* Bare Hill Publishing

A major reassessment of photography's pivotal role in 1960s conceptual art Why do we continue to look to photographs for evidence despite our awareness of photography's potential for duplicity? *Documents of Doubt* critically reassesses the truth claims surrounding photographs by looking at how conceptual artists creatively undermined them. Studying the unique relationship between photography and conceptual art practices in the United States during the social and political instability of the late 1960s, Heather Diack offers vital new perspectives on our "post-truth" world and the importance of suspending easy conclusions in contemporary art. Considering the work of four leading conceptual artists of the 1960s and '70s, Diack looks at photographs as documents of doubt, pushing the form beyond commonly assumed limits. Through in-depth and thorough reevaluations of early work by noted artists Mel Bochner, Bruce Nauman, Douglas Huebler, and John Baldessari, Diack advances the powerful thesis that photography provided a means of moving away from the object and toward performative effects, playing a crucial role in the development of conceptual art as a medium of doubt and contingency. Discussing how unexpected and contradictory meanings can exist in the guise of ordinary pictures, *Documents of Doubt* offers evocative and original ideas on truth's connection to photography in the United States during the late 1960s and how conceptual art from that period anticipated our current era of "alternative facts" in contemporary politics and culture.

*Every Building on the Sunset Strip* Univ of California Press

"An international movement that developed along separate but parallel lines in Europe and America during the 1970s, Conceptual Art grew out of the legacy of Marcel Duchamp. Aiming to completely redefine the relationships between the production, definition and ownership of artworks and their various audiences, Conceptual artists rejected traditional formats, media and definitions. Instead they chose to address some of the key issues underlying modern life and art. These included the gulf between initial idea and finished work, the value assigned works of art in modern economies, the role of women and of feminine creativity in general, the politics of exhibition organization - in short, the ways art and the art world have been defined for centuries. Among the notable figures whose work is discussed in essays ranging from the evaluative to the theoretical are Judy Chicago, Robert Morris, Sol LeWitt, Marcel Broodthaers and Mary Kelly. The influence of Conceptual Art continues to be felt today in the work of such controversial young artists as Rachel Whiteread and Damien Hirst." - back cover.

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