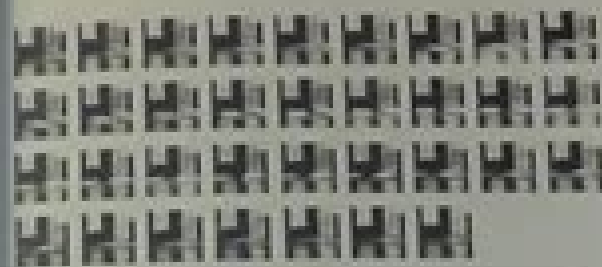




Shades Turned off as a
Museum Room Lamp
1967

Shades Turned off as a
Museum Room Lamp
1967



**The Shades in My
Studio** 1968
Black and white photograph
and print on paper
2011 x 2811
10 x 100
Collection: Wolf Family

**Shades on the Floor
of the Spanish Pavilion**
1971
Black and white photograph
on paper
2712 x 2811
10 x 100
Collection: Pierre & Marie

Jan Dibbets Essays By R H Fuchs

**Jan Dibbets, R.H Fuchs, M.M.M
Vos, Martin Friedmann**



Jan Dibbets Essays By R H Fuchs:

Jan Dibbets Jan Dibbets, R.H Fuchs, M.M.M Vos, Martin Friedman, 1987 **Jan Dibbets** Jan Dibbets, R.H Fuchs, M.M.M Vos, Martin Friedmann, 1987 Jan Dibbets Jan Dibbets, Rudi Fuchs, M. M. M. Vos, 1987 *Dibbets enclave* Jan Dibbets, Bruno Corà, Rudi Fuchs, Rudolf Herman Fuchs, Erik Verhagen, Centro arte moderna e contemporanea (La Spezia, Italy), 2007 *Reconsidering the Object of Art* Ann Goldstein, Anne Rorimer, Museum of Contemporary Art (Los Angeles, Calif.), 1995 *Reconsidering the Object of Art* examines a generally underexposed and therefore often misunderstood period in contemporary art and highlights artists whose practices have inspired much of the most significant art being produced today. It illustrates and discusses many crucial ground breaking works that have not been seen within their proper historical context if they have been individually seen at all. By 1969 such artists as Michael Asher, John Baldessari, Marcel Broodthaers, Dan Graham, Douglas Huebler, Joseph Kosuth, Lawrence Weiner and others had begun to create works using a variety of media that sought to reevaluate certain fundamental premises about the formal material and contextual definitions of art. This first comprehensive overview of Conceptual art in English documents the work of fifty-five artists' work that marked a significant rupture with traditional forms and concepts of painting, sculpture, photography and film. Also included are essays that elucidate the significant aesthetic issues that gave rise in both America and Europe to the highly individual but related modes of Conceptual art. Lucy Lippard, art historian, writes on the broader sociopolitical milieu in which this work was made. Stephen Melville, Professor of Art History, Ohio State University, probes the theoretical and philosophical underpinnings of Conceptual art and Jeff Wall, artist, discusses the relationship between Conceptual art and photography. Anne Rorimer and Ann Goldstein, curators of the exhibition, the book accompanies, respectively take up the role of language in this work and discuss each of the artists. Copublished with the Museum of Contemporary Art, Los Angeles Media Ecologies Matthew Fuller, 2005 A dirty materialist ride through the media cultures of pirate radio, photography, the Internet, media art, cultural evolution and surveillance *Theories and Documents of Contemporary Art* Kristine Stiles, 1996 Enth u a S 74 Concrete art 1936 49 Max Bill S 74 77 The mathematical approach in contemporary art 1949 Max Bill S 301 304 Dieter Roth

Conceptual Art Robert C. Morgan, 1994 During the mid 1960s avant garde artists in New York developed a multimedia art form devoted to ideas instead of objects. A history of the movement can be traced back to the minimal art and the earlier works of Marcel Duchamp, the black paintings of Ad Reinhardt and the philosophy of Ludwig Wittgenstein. By 1965 such artists as Mel Bochner and Joseph Kosuth were turning away from conventional art and viewing art as a concept based primarily upon language **Global Conceptualism** László Beke, Queens Museum of Art, 1999 *Global Conceptualism* Points of Origin 1950s 1980s challenges the canonical perception that conceptual art was simply one movement which spread internationally and acknowledges the important local circumstances which gave birth to conceptualist art in regions around the world. This book traces the history of this key development in 20th century art which was marked by a shift from a

consideration of the object to that of the idea Covering three decades of idea based art this book features works by more than 135 artists from Asia Western Europe and Eastern Europe Latin America North America the Soviet Union Russia Africa and Australia and New Zealand This catalogue is published in conjunction with a major touring exhibition organized by the Queens Museum of Art Queens New York **Slideshow** M. Darsie Alexander, Charles Harrison, Robert Storr, 2005 Since the 1960s an international group of artists has embraced slide projection as a dynamic alternative to the tradition of painting blending aspects of photography film and installation art Slide Show is the first in depth examination of how slides evolved into one of the most exciting art forms of our time Essays by leading scholars and 200 color illustrations provide visual historical and critical insight into this unique medium *Jan Dibbets : the photographic work, 1967-2007* Erik Verhagen, Jan Dibbets, 2007 Figure majeure et incontournable de la scène artistique du dernier tiers du XXe siècle l'artiste néerlandais Jan Dibbets né en 1941 est l'un des principaux créateurs avoir intégré dès la deuxième moitié des années soixante la photographie au sein des arts plastiques Cet ouvrage qui couvre quarante années de création est la première monographie exhaustive de son œuvre photographique Choice, 1988 AB Bookman's Weekly, 1996 *Color Chart* Ann Temkin, 2008 Color Chart celebrates a paradox the lush beauty that results when contemporary artists assign colour decisions to chance readymade source or arbitrary system Midway through the 20th century long held convictions regarding the spiritual truth or scientific validity of particular colours gave way to an excitement about colour as a mass produced and standardized commercial product The Romantic quest for personal expression instead became Andy Warhol's I want to be a machine the artistry of mixing pigments was eclipsed by Frank Stella's Straight out of the can it can't get better than that This book and the exhibition it accompanies is the first devoted to this pivotal transformation and features work by some forty artists ranging from Ellsworth Kelly and Gerhard Richter to Sherrie Levine and Damien Hirst Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 1990 Aachen International 70-74 Scottish Arts Council, 1974 **Jan Dibbets**, 2009 *Neo-Avantgarde and Culture Industry* Benjamin H. D. Buchloh, 2003-02-28 Eighteen essays written by Buchloh over the last twenty years each looking at a single artist within the framework of specific theoretical and historical questions Some critics view the postwar avant garde as the empty recycling of forms and strategies from the first two decades of the twentieth century Others view it more positively as a new articulation of the specific conditions of cultural production in the postwar period Benjamin Buchloh one of the most insightful art critics and theoreticians of recent decades argues for a dialectical approach to these positions This collection contains eighteen essays written by Buchloh over the last twenty years Each looks at a single artist within the framework of specific theoretical and historical questions The art movements covered include Nouveau Réalisme in France Arman Yves Klein Jacques de la Villegle art in postwar Germany Joseph Beuys Sigmar Polke Gerhard Richter American Fluxus and pop art Robert Watts and Andy Warhol minimalism and postminimal art Michael Asher and Richard Serra and European and American conceptual art Daniel

Buren Dan Graham Buchloh addresses some artists in terms of their oppositional approaches to language and painting for example Nancy Spero and Lawrence Weiner About others he asks more general questions concerning the development of models of institutional critique Hans Haacke and the theorization of the museum Marcel Broodthaers or he addresses the formation of historical memory in postconceptual art James Coleman One of the book s strengths is its systematic interconnected account of the key issues of American and European artistic practice during two decades of postwar art Another is Buchloh s method which integrates formalist and socio historical approaches specific to each subject ABM,1984 Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971 **2. Bienal de Valencia** Maurice Fréchuret,CAPC Musée d'art contemporain de Bordeaux,2002 Catalogue d exposition

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