Aesthetic Capitalism offers an innovative analysis of contemporary capitalism and its use of image, symbolism, creativity and other aesthetic elements to produce economic value.

Nazi Germany's campaign against 'degenerate art' and its persecution of experimental artists pushed the avant-garde in Germany to the brink of extinction. This book examines how the avant-garde came back after the war, reconfiguring its aesthetics in the light of those years.
Postscript is the first collection of writings on the subject of conceptual writing by a diverse field of scholars in the realms of art, literature, media, as well as the artists themselves.

Essays and criticism that span Michael Asher’s career, documenting site-specific installations and institutional interventions. During a career that spanned more than forty years, from the late 1960s until his death in 2012, Michael Asher created site-specific installations and institutional interventions that examined the conditions of art’s production, display, and reception. At the Art Institute of Chicago, for example, he famously relocated a bronze replica of an eighteenth-century sculpture of George Washington from the museum’s entrance to an interior gallery, thereby highlighting the disjunction between the statue's symbolic function as a public monument and its aesthetic origins as an artwork. Today, Asher is celebrated as one of the forerunners of institutional critique. Yet because of Asher's situation-based method of working, and his resistance to making objects that could circulate in the art market, few of his works survive in physical form. What does survive is writing by scholars and critics about his diverse practice. The essays in this volume document projects that range from Asher's environmental works and museum displacements to his research-based presentations and reflections on urban space. Contributors Michael Asher, Sandy Ballatore, Benjamin H. D. Buchloh, Jennifer King, Miwon Kwon, Barbara Munger, Stephan Pascher, Birgit Pelzer, Anne Rorimer, Allan Sekula.

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.
In a world where politics is conducted through images, the tools of art history can be used to challenge the privatized antidemocratic sphere of American television. American television embodies a paradox: it is a privately owned and operated public communications network that most citizens are unable to participate in except as passive spectators. Television creates an image of community while preventing the formation of actual social ties because behind its simulated exchange of opinions lies a highly centralized corporate structure that is profoundly antidemocratic. In Feedback, David Joselit describes the privatized public sphere of television and recounts the tactics developed by artists and media activists in the 1960s and 1970s to break open its closed circuit. The figures whose work Joselit examines—among them Nam June Paik, Dan Graham, Joan Jonas, Abbie Hoffman, Andy Warhol, and Melvin Van Peebles—staged political interventions within television’s closed circuit. Joselit identifies three kinds of image-events: feedback, which can be both disabling noise and rational response—as when Abbie Hoffman hijacked television time for the Yippies with flamboyant stunts directed to the media; the image-virus, which proliferates parasitically, invading, transforming, and even blocking systems—as in Nam June Paik’s synthesized videotapes and installations; and the avatar, a quasi-fictional form of identity available to anyone, which can function as a political actor—as in Melvin Van Peebles’s invention of Sweet Sweetback, an African-American hero who appealed to a broad audience and influenced styles of Black Power activism. These strategies, writes Joselit, remain valuable today in a world where the overlapping information circuits of television and the Internet offer different opportunities for democratic participation. In Feedback, Joselit analyzes such midcentury image-events using the procedures and categories of art history. The trope of figure/ground reversal, for instance, is used to assess acts of representation in a variety of media—including the medium of politics. In a televisual world, Joselit argues, where democracy is conducted through images, art history has the capacity to become a political science.

Life in the modernist era not only moved, it sped. As automobiles, airplanes, and high-speed industrial machinery proliferated at the turn of the twentieth century, a fascination with speed influenced...
artists—from Moscow to Manhattan—working in a variety of media. Russian avant-garde literary, visual, and cinematic artists were among those striving to elevate the ordinary physical concept of speed into a source of inspiration and generate new possibilities for everyday existence. Although modernism arrived somewhat late in Russia, the increased tempo of life at the start of the twentieth century provided Russia’s avant-garde artists with an infusion of creative dynamism and crucial momentum for revolutionary experimentation. In Fast Forward Tim Harte presents a detailed examination of the images and concepts of speed that permeated Russian modernist poetry, visual arts, and cinema. His study illustrates how a wide variety of experimental artistic tendencies of the day—such as “rayism” in poetry and painting, the effort to create a “transrational” language (zaum’) in verse, and movements seemingly as divergent as neo-primitivism and constructivism—all relied on notions of speed or dynamism to create at least part of their effects. Fast Forward reveals how the Russian avant-garde’s race to establish a new artistic and social reality over a twenty-year span reflected an ambitious metaphysical vision that corresponded closely to the nation’s rapidly changing social parameters. The embrace of speed after the 1917 Revolution, however, paradoxically hastened the movement’s demise. By the late 1920s, under a variety of historical pressures, avant-garde artistic forms morphed into those more compatible with the political agenda of the Russian state. Experimentation became politically suspect and abstractionism gave way to orthodox realism, ultimately ushering in the socialist realism and aesthetic conformism of the Stalin years.

Representing a new generation of theorists reaffirming the radical dimensions of art, Gail Day launches a bold critique of late twentieth-century art theory and its often reductive analysis of cultural objects. Exploring core debates in discourses on art, from the New Left to theories of "critical postmodernism" and beyond, Day counters the belief that recent tendencies in art fail to be adequately critical. She also challenges the political inertia that results from these conclusions. Day organizes her defense around critics who have engaged substantively with emancipatory thought and social process: T. J. Clark, Manfredo Tafuri, Fredric Jameson, Benjamin H. D. Buchloh, and Hal Foster, among others. She maps the
tension between radical dialectics and left nihilism and assesses the interpretation and internalization of
negation in art theory. Chapters confront the claim that exchange and equivalence have subsumed the
use value of cultural objects and with it critical distance and interrogate the proposition of completed
nihilism and the metropolis put forward in the politics of Italian operaismo. Day covers the debates on
symbol and allegory waged within the context of 1980s art and their relation to the writings of Walter
Benjamin and Paul de Man. She also examines common conceptions of mediation, totality, negation, and
the politics of anticipation. A necessary unsettling of received wisdoms, Dialectical Passions recasts
emancipatory reflection in aesthetics, art, and architecture.

Art in a commercial world -- Artists and collectors in the market for art -- The Italian City-States -- Antwerp
-- Amsterdam -- Germany and Spain -- London -- Paris -- Art consumption in industrial America -- New
York -- The global art market

Essays spanning three decades by one of the most rigorous art thinkers of our time grapple with formal
and historical paradigms in twentieth century art. 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, 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)
- Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting (1981)
- 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)
- Sculpture: Publicity and the Poverty of Experience (1996)

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.

Reshapes the history of abstract animation and its importance to computer imagery and cinema. Animation and technology are always changing with one another. From hand-drawn flipbooks to stop-motion and computer-generated imagery (CGI), animation’s identity is in flux. But many of these moving image technologies, like CGI, emerged from the world of animation. Indeed, animation has made essential contributions to not only computer imagery but also cinema, helping shape them into the fields and media forms we know today. In Pulses of Abstraction, Andrew R. Johnston presents both a revealing history of abstract animation and an investigation into the relationship between animation and cinema. Examining a rich array of techniques—including etching directly onto the filmstrip, immersive colored-light spectacles, rapid montage sequences, and digital programming—Pulses of Abstraction uncovers
important epistemological shifts around film and related media. Just as animation’s images pulse in projection, so too does its history of indexing technological and epistemic changes through experiments with form, material, and aesthetics. Focusing on a period of rapid media change from the 1950s to the 1970s, this book combines close readings of experimental animations with in-depth technological studies, revealing how animation helped image culture come to terms with the rise of information technologies.

Satirizing Modernism examines 20th-century novels that satirize avant-garde artists and authors while also using experimental techniques associated with literary modernism. These novels—such as Wyndham Lewis's The Apes of God, William Gaddis's The Recognitions, and Gilbert Sorrentino's Imaginative Qualities of Actual Things—were under-recognized and received poor reviews at the time of publication, but have increasingly been acknowledged as both groundbreaking and deeply influential. Satirizing Modernism analyzes these novels in order to present an alternative account of literary modernism, which should be viewed neither as a radical break with the past nor an outmoded set of aesthetics overtaken by a later postmodernism. In self-reflexively critiquing their own aesthetics, these works express an unconventional modernism that both revises literary history and continues to be felt today.

This collection of original essays interrogates disciplinary boundaries in fashion, gathering fashion studies research across disciplines and from around the globe. Fashion and clothing are part of material and visual culture, cultural memory, and heritage; they contribute to shaping the way people see themselves, interact, and consume. For each of the volume’s eight parts, scholars from across the world and a variety of disciplines offer analytical tools for further research. Never neglecting the interconnectedness of disciplines and domains, these original contributions survey specific topics and critically discuss the leading views in their areas. They include discursive and reflective pieces, as well as discussions of original empirical work, and contributors include established leaders in the field, rising stars, and new voices, including practitioner and industry voices. This is a comprehensive overview of the
field, ideal not only for undergraduate and postgraduate fashion studies students, but also for researchers and students in communication studies, the humanities, gender and critical race studies, social sciences, and fashion design and business.

New York City was the site of a remarkable cultural and artistic renaissance during the 1950s and '60s. In the first monograph to treat all five major poets of the New York School—John Ashbery, Barbara Guest, Kenneth Koch, Frank O'Hara, and James Schuyler—Mark Silverberg examines this rich period of cross-fertilization between the arts. Silverberg uses the term 'neo-avant-garde' to describe New York School Poetry, Pop Art, Conceptual Art, Happenings, and other movements intended to revive and revise the achievements of the historical avant-garde, while remaining keenly aware of the new problems facing avant-gardists in the age of late capitalism. Silverberg highlights the family resemblances among the New York School poets, identifying the aesthetic concerns and ideological assumptions they shared with one another and with artists from the visual and performing arts. A unique feature of the book is Silverberg's annotated catalogue of collaborative works by the five poets and other artists. To comprehend the coherence of the New York School, Silverberg demonstrates, one must understand their shared commitment to a reconceptualized idea of the avant-garde specific to the United States in the 1950s and '60s, when the adversary culture of the Beats was being appropriated and repackaged as popular culture. Silverberg's detailed analysis of the strategies the New York School poets used to confront the problem of appropriation tells us much about the politics of taste and gender during the period, and suggests new ways of understanding succeeding generations of artists and poets.

This book explores the development of the Chinese animation film industry from the beginning of China’s reform process up to the present. It discusses above all the relationship between the communist state’s policies to stimulate "creative industries", concepts of creativity and aesthetics, and the creation and maintenance, through changing circumstances, of a national style by Chinese animators. The book also examines the relationship between Chinese animation, changing technologies including the rise first of
television and then of digital media, and youth culture, demonstrating the importance of Chinese animation in Chinese youth culture in the digital age.

Written with beautiful clarity, Art in Consumer Culture: Mis-Design asks the contemporary art world to be honest about the pervasive effects of commodification and the difficulty of staging critique. The book examines the collusion of 'art' and 'design' in contemporary artistic practices in order to find avenues of critique in a commercially driven cultural landscape. Grace McQuilten focuses on the work of Takashi Murakami, Andrea Zittel, Adam Kalkin and Vito Acconci, four contemporary artists who claim to be working in the field of design rather than the traditional art world. McQuilten argues that Zittel, Acconci and Kalkin engage with 'design' only to reactivate the critical practice of art in a more direct engagement with capital - and conceives of and affirms a future for art, outside of the art world, as a parasite in the complex beast of late capitalism. This book is an important and timely provocation to a cynical and apathetic consumer culture, and a call to arms for creative freedom and critical thought.

The last few decades have witnessed an explosion in ideas and theories on art. Art itself has never been more popular, but much recent thinking remains inaccessible and difficult to use. This book assesses the work of leading thinkers (including artists) who are having a major impact on making, criticizing and interpreting art. Each entry, written by a leading international expert, presents a concise, critical appraisal of a thinker and their contribution to thought about art and its place in the wider cultural context. A guide to the key thinkers who shape today's world of art, this book is a vital reference for anyone interested in modern and contemporary art, its history, theory, philosophy and practice.

In The Return of the Real Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. If The Return of the Real begins with a new narrative of the historical avant-gard, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics.

Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

New essays exploring the surging field of experimental film in today's Germany and Austria.

An innovative look at the contribution of montage to twentieth-century architecture Graphic Assembly unearths the role played by montage and collage in the development of architectural culture over the past century, revealing their unexamined yet crucial significance. Craig Buckley brings together experimental architectural practices based in London, Paris, Vienna, and Florence, showing how breakthroughs in
optical media and printing technologies enabled avant-garde architects to reimagine their field. Graphic Assembly considers a range of architects and movements from the 1950s through the early '70s, including Theo Crosby, Hans Hollein, and John McHale; the magazine Clip-Kit; and the groups Archigram, Superstudio, and Utopie. It gives a thorough account of how montage concepts informed the design of buildings, prototypes, models, exhibitions, and multimedia environments, accompanied by Buckley’s insightful interpretations of the iconic images, exhibitions, and buildings of the 1960s that mark how the decade is remembered. Richly illustrated with never-before-published material from more than a dozen archives and private collections, Graphic Assembly offers a comparative overview of the network of experimental architectural practice in Europe. It provides a deep historical account of the cut-and-paste techniques now prevalent with architecture’s digital turn, demonstrating the great importance of montage to architecture past, present, and future.

Academics, Pompiers, Official Artists and the Arrière-garde: Defining Modern and Traditional in France, 1900-1960 is a collection of eight essays and a scholarly introduction by established and emerging scholars that challenges the continuing modernist slant of twentieth-century art history. The intention is not to perpetuate the vulgar opposition between avant-garde and reactionary art that characterized early-twentieth-century discourse and has marked much subsequent historical writing, but rather to investigate the complex relationship that both innovative and conservative artists had to the concept of tradition. How did artists and art critics conceive of tradition in relation to modernity? What was the role of an artist’s institutional positioning in determining expectations for his or her art? What light is thrown on the structure of the French art world by considering artists from abroad who worked in Paris? How did the war alter modernist and avant-garde paradigms and force crucial changes upon art production in the postwar period to 1960? Particular attention is paid to the terms academic, pompier, official, and arrière-garde, originally used to situate the more conservative artists and works as second-rate or as the negative foil to the assumed radicalism of the avant-garde. By re-evaluating the work of artists pushed to the historical margins by such polemical descriptors, and by proposing alternative understandings of the
aesthetic, economic, institutional and political factors that drive our ideas of avant-gardism and the modernist narrative in France, this collection of essays offers new routes to explore the terrain of twentieth-century art in France.

Pronouncements such as “the avant-garde is dead,” argues James M. Harding, have suggested a unified history or theory of the avant-garde. His book examines the diversity and plurality of avant-garde gestures and expressions to suggest “avant-garde pluralities” and how an appreciation of these pluralities enables a more dynamic and increasingly global understanding of vanguardism in the performing arts. In pursuing this goal, the book not only surveys a wide variety of canonical and noncanonical examples of avant-garde performance, but also develops a range of theoretical paradigms that defend the haunting cultural and political significance of avant-garde expressions beyond what critics have presumed to be the death of the avant-garde. The Ghosts of the Avant-Garde(s) offers a strikingly new perspective not only on key controversies and debates within avant-garde studies but also on contemporary forms of avant-garde expression within a global political economy.

This book presents a historical panorama of the Polish avant-garde in Berlin from 19th century historical avant-garde until the recent art. Looking at specific artistic strategies and development of modernist paradigm both in the pre- and post-Second World War period from the perspective of the migration experience, this book offers a deep insight into mechanisms, relations and identity programmes of particular artists or groups. It also reveals the dynamics of eventual cultural exchange or alternative forms of artistic transformation and message that Polish artists imprinted in the Berlin’s art scene. Whether historical avant-garde or the neo-avant-garde, the component of novelty inscribed in the term itself ceases to be a sheer, one-dimensional slogan and reveals a whole range of cultural projections that artist-migrants are both creators and the subject of. Here the notion of exoticism, wilderness, but also critical and ironical approach often constitute the perception of Polish art in the Berlin milieu.
A Cultural History of the Avant-Garde in the Nordic Countries 1950-1975 is the first publication to deal with the postwar avant-garde in the Nordic countries from a transnational perspective including all the arts and a broader cultural and political context.

A new reading of the philosophy of contemporary art by the author of The Politics of Time. Contemporary art is the object of inflated and widely divergent claims. What kind of discourse can help us give it a critical sense? Anywhere or Not At All is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical, historical, social and art-critical. Setting out the claim that ‘contemporary art is postconceptual art’, the book elaborates a series of conceptual constructions and interpretations of works by Navjot Altaf, the Atlas Group, Amar Kanwar, Sol LeWitt, Gordon Matta-Clark, Gerhard Richter and Robert Smithson, among others. It concludes with new accounts of the institutional and existential complexities of ‘art space’ and ‘art time’. Anywhere or Not At All maps out the conceptual coordinates for an art that is both critical and contemporary in the era of global capitalism.

In the early sixties, crowds gathered to watch rites of destruction - from the demolition derby where makeshift cars crashed into each other for sport, to concerts where musicians destroyed their instruments, to performances of self-destructing machines staged by contemporary artists. Destruction, in both its playful and fearsome aspects, was ubiquitous in the new Atomic Age. This complicated subjectivity was not just a way for people to find catharsis amid the fears of annihilation and postwar trauma, but also a complex instantiation of ideological crisis-in a time with some seriously conflicted political myths. Destruction Rites explores the ephemeral visual culture of destruction in the postwar era and its links to contemporary art. It examines the demolition derby; games and toys based on warfare; playgrounds situated in bomb sites; and the rise of garage sales, where goods designed for obsolescence and destined for the garbage heap are reclaimed and repurposed by local communities. Mona Hadler looks at artists such as Jean Tinguely, Niki de Saint Phalle, Martha Rosler and Vito Acconci
to expose how the 1960s saw destruction, construction and the everyday collide as never before. During the Atomic age, whether in the public sphere or art museums, destruction could be transformed into a constructive force and art objects and performances often oscillated between the two.

The neo-avant-garde of the 1950s, 60s and 70s, is due for a thoroughgoing reassessment. This collection of essays represents the first full-scale attempt to deal with the concept from an interdisciplinary standpoint. A number of essays in this book concentrate on fine art, particularly painting and sculpture, thereby adding significantly to the growing art historical literature in the field, but a number of the contributions also focus on poetry, performance, theatre, film, architecture and music. Given that there are also major essays here dealing with geographical blindspots in current neo-avant-garde studies, with thematic issues such as art’s entanglement with gender, mass culture and politics, with key neo-avant-garde publications, and with the purely theoretical problems attaching to the theorisation of the topic, this collection offers a multi-dimensional approach to the subject which is noticeably lacking elsewhere. Taken together these essays represent a consolidated attempt at re-thinking the ‘cultural logic’ of the immediate post-World War II period.

Jill Carrick’s Nouveau R?isme, 1960s France, and the Neo-avant-garde provides the first in-depth historical analysis of the "New Realism" movement and the critical and theoretical debates it engaged. This text makes available a new corpus of material - the rich historical and theoretical analysis as well as the fascinating photographic documentation of artists and works - from one of the most significant French art movements of the post-World War II period, whose literature has up to now been dominated by the terms of its founder, Pierre Restany. The illustrations and surprising contextual material - many of which have been unearthed by the author's archival research - document artwork, artists' collaborations, and ephemeral events.

Item consists of 19 essays each on a different artist published between 1977 and 2000. Artists include
Robin Walz’s updated Modernism, now part of the Seminar Studies series, has been updated to include significant primary source material and features to make it more accessible for students returning to, or studying the topic for the first time. The twentieth century was a period of seismic change on a global scale, witnessing two world wars, the rise and fall of communism, the establishment of a global economy, the beginnings of global warming and a complete reversal in the status of women in large parts of the world. The modernist movements of the early twentieth century launched a cultural revolution without which the multi-media-driven world in which we live today would not have been possible. Today modernism is enshrined in art galleries and university courses. Its techniques of abstraction and montage, and its creative impulse to innovate and shock, are the stock-in-trade of commercial advertising, feature films, television and computer-generated graphics. In this concise cultural history, Robin Walz vividly recaptures what was revolutionary about modernism. He shows how an aesthetic concept, arising from a diversity of cultural movements, from Cubism and Bauhaus to Abstract Expressionism and Pop Art, and operating in different ways across the fields of art, literature, music, design and architecture, came to turn intellectual and cultural life and assumptions upside down, first in Europe and then around the world. From the nineteenth century origins of modernism to its postmodern legacies, this book will give the reader access to the big picture of modernism as a dynamic historical process and an unfinished project which still speaks to our times.

Comprising examples of artwork and a series of essays, this collection examines and assesses the current status of painting within global contemporary art. It sheds light on fine art as it is understood as a facet of a global culture and society dominated by Northern European and US power and history.

Gabriel Rockhill opens new space for rethinking the relationship between art and politics. Rather than
understanding the two spheres as separated by an insurmountable divide or linked by a privileged bridge, Rockhill demonstrates that art and politics are not fixed entities with a singular relation but rather dynamically negotiated, sociohistorical practices with shifting and imprecise borders. Radical History and the Politics of Art proposes a significant departure from extant debates on what is commonly called "art" and "politics," and the result is an impressive foray into the force field of history, in which cultural practices are meticulously analyzed in their social and temporal dynamism without assuming a conceptual unity behind them. Rockhill thereby develops an alternative logic of history and historical change, as well as a novel account of social practices and a multidimensional theory of agency. Engaging with a diverse array of intellectual, artistic, and political constellations, this tour de force diligently maps the various interactions between different dimensions of aesthetic and political practices as they intertwine and sometimes merge in precise fields of struggle.

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 Realisme 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.

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Bringing together an international and diverse group of scholars, Tuning in to the neo-avant-garde offers the first in-depth study of the radio medium's significance as a site of artistic experimentation for the literary neo-avant-garde in the postwar period. Covering radio works from the 1950s until the 2010s, the collection charts how artists across the UK, Europe and North America continued as well as reacted to the legacies of the historical avant-garde and modernism, operating within different national broadcasting contexts, by placing radio in an intermedial dialogue with prose, poetry, theatre, music and film. In doing so, the volume explores a wide variety of acoustic genres – radio play, feature, electroacoustic music, radiophonic poem, radio opera – to show that the medium deserves to occupy a more central place than it currently does in studies of literature, (inter)media(lity) and the (neo-)avant-garde.

This collection of critical essays explores new approaches to the study of avant-garde literature and art, film and architecture. It offers a theoretical framework that avoids narrowly defined notions of the avant-garde. It takes into account the diversity of artistic aims and directions of the various avant-garde movements and encourages a wide and open exploration of the multifaceted and often contradictory nature of the great variety of avant-gardist innovations. Individual essays concentrate on cubist collage and dadaist photomontage, on abstract painting by members of the Dutch group De Stijl, on verbal
chemistry and dadaist poetry and on body art from futurism to surrealism. In addition, the collection wishes to open up the discussion of the avant-garde to a thorough investigation of neo-avant-garde activities in the 1950s and 1960s. For decades the appreciation of neo-avant-garde art and literature, film and architecture suffered from a general and all-inclusive rebuke. This volume is designed to contribute to a breakthrough towards a more competent and more precise investigation of this research field. Contributions include a discussion of Warhol’s multiples as well as Duchamp’s editioned readymades, forms of concrete and digital poetry as well as the architectural “Non-Plan”. The main body of the volume is based on presentations and discussions of a three-day research seminar held at the University of Edinburgh in September 2002. The research group formed around the Avant-Garde Project at Edinburgh will continue with its efforts to elaborate a new theory of the avant-garde in the coming years.

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