

Sturtevant Shifting Mental Structures

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WACK! Cornelia H. Butler 2007 Written entries on each artist offer key biographical and descriptive information and accompanying essays by leading critics, art historians, and scholars offer new perspectives on feminist art practice. The topics provide a broad social context for the artworks themselves.

Zitty 2002

Postproduction Nicolas Bourriaud 2005-01-01 The French writer Nicolas Bourriaud discusses how, since the early nineties, an ever increasing number of artworks have been created on the basis of preexisting works; more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products. This art of postproduction seems to respond to the proliferating chaos of global culture in the information age, which is characterized by an increase in the supply of works and the art worlds annexation of forms ignored or disdained until now. First published in 2002, this 2nd edition contains a new foreword where the author reflects on how the art of postproduction developed over the last couple of years. Nicolas Bourriaud is the co-director of the Palais de Tokyo in Paris. His previous books include *Lère tertiaire* (Flammarion), *Ésthétique relationnelle* (Presses du réel), and *Formes de vie* (Denoël).

Museums Journal 2002

Transformations in Modern Architecture Arthur Drexler 1979

The General Factor of Intelligence Robert J. Sternberg 2002-05 This work presents a balanced approach to the ongoing debate of just how general the "general factor" of intelligence is. It covers various approaches to the topic, including the genetic-epistemological, behaviour-genetic, sociocultural, and psychometric approaches

Frieze Art Fair Yearbook 2007

Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen 2002

Sturtevant Elaine Sturtevant 2005 Artwork by Elaine Sturtevant.

Sturtevant Sturtevant 2004

Lee Lozano Sarah Lehrer-Graiwer 2014-02-28 An examination of Lee Lozano's greatest experiment in art and endurance—a major work of art that might not exist at all. The artist Lee Lozano (1930–1999) began her career as a painter; her work rapidly evolved from figuration to abstraction. In the late 1960s, she created a major series of eleven monochromatic Wave paintings, her last in the medium. Despite her achievements as a painter, Lozano is best known for two acts of refusal, both of which she undertook as artworks: *Untitled (General Strike Piece)*, begun in 1969, in which she cut herself off from the commercial art world for a time; and the so-called *Boycott Piece*, which began in 1971 as a month-long experiment intended to improve communication but became a permanent hiatus from speaking to or directly interacting with women. In this book, Sarah Lehrer-Graiwer examines Lozano's *Dropout Piece*, the culmination of her practice, her greatest experiment in art and endurance, encompassing all her withdrawals, and ending only with her burial in an unmarked grave. And yet, although *Dropout Piece* is among Lozano's most important works, it might not exist at all. There is no conventional artwork to be exhibited, no performance event to be documented. Lehrer-Graiwer views *Dropout Piece* as leveraging the artist's entire practice and embodying her creative intelligence, her radicality, and her intensity. Combining

art history, analytical inquiry, and journalistic investigation, Lehrer-Graiwer examines not only Lozano's act of dropping out but also the evolution over time of *Dropout Piece* in the context of the artist's practice in New York and her subsequent life in Dallas.

Across the Art/Life Divide Martin Patrick 2018-02-01 Martin Patrick explores the ways in which contemporary artists across media continue to reinvent art that straddles both public and private spheres. Examining the impact of various art movements on notions of performance, authorship, and identity, *Across the Art/Life Divide* argues that the most defining feature of contemporary art is the ongoing interest of artists in the problematic relationship between art and life. Looking at underexamined forms, such as stand-up comedy and sketch shows, alongside more traditional artistic media, he situates the work of a wide range of contemporary artists to ask: To what extent are artists presenting themselves? And does the portrayal of the “self” in art necessarily constitute authenticity? By dissecting the meta-conditions and contexts surrounding the production of art, *Across the Art/Life Divide* examines how ordinary, everyday life is transformed into art.

Modern Art in the Common Culture Thomas Crow 1996-01-01 Hoofdstukken over kunstenaars en kunstuitingen vormen het uitgangspunt van deze Studie over de relatie tussen avant-garde kunst en de massacultuur

Art After Conceptual Art Alexander Alberro 2006-10-27 *Art After Conceptual Art* tracks the various legacies of conceptualist practice over the past three decades. The anthology introduces and develops the idea that Conceptual art generated several different, and even contradictory, forms of art practice. Whereas some of these art modes contested commonplace assumptions of what art is, others served to buttress those beliefs. The bulk of the volume features newly written and highly innovative essays challenging standard historicizations of the legacy of Conceptualism, as well as the critical impact of these art 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. The present volume aims to trigger an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art. The Generali Foundation Collection Series introduces important themes from this collection of contemporary art, without dealing explicitly with the collected artworks. Instead, it explores those discourses that have been crucial for the formation of art practices central to the Generali Foundation Collection. Furthermore, it makes visible their social, historical, and theoretical contexts, and the relevant shifts and disruptions within them.

Rhyme over Reason Réka Benczes 2019-01-31 Ideal for scholars and students of linguistics, discourse, stylistics and language play, this book explores the role of phonological motivation - sound symbolism and rhyme/alliteration - in English word-formation. It argues that the sound shape of words carries meaning for its users and also has a range of social and interactional functions.

Sturtevant Museum fur Moderne Kunst 2004

The Solicitors' Journal 1995

"Where are you standing?" Andreas Schalhorn 2004

Sturtevant, Author of the Quixote Elaine Sturtevant 2009 Venerable American Conceptualist Elaine Sturtevant has built a 40-year career with her copies of other artists' work. Fittingly, this clothbound artist's book with marbled paper draws upon Jorge Luis Borges' Pierre Menard, Author of the Quixote, an account--which indistinguishably blurs fact and fiction--of a translator who "re-creates" Cervantes' classic novel.

The Violinist's Thumb Sam Kean 2012-07-17 From New York Times bestselling author Sam Kean comes incredible stories of science, history, language, and music, as told by our own DNA. In *The Disappearing Spoon*, bestselling author Sam Kean unlocked the mysteries of the periodic table. In *THE VIOLINIST'S THUMB*, he explores the wonders of the magical building block of life: DNA. There are genes to explain crazy cat ladies, why other people have no fingerprints, and why some people survive nuclear bombs. Genes illuminate everything from JFK's bronze skin (it wasn't a tan) to Einstein's genius. They prove that Neanderthals and humans bred thousands of years more recently than any of us would feel comfortable thinking. They can even allow some people, because of the exceptional flexibility of their thumbs and fingers, to become truly singular violinists. Kean's vibrant storytelling once again makes science entertaining, explaining human history and whimsy while showing how DNA will influence our species' future.

Sturtevant Elaine Sturtevant 2002 Edited by Alexander Tolnay. Essays by Bernard BlistAne and Bruce Hainley.

Sturtevant 1974

Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division 1980

The Machine as Art/ The Machine as Artist Juliette Bessette 2020-10-21 The articles collected in this volume from the two companion Arts Special Issues, "The Machine as Art (in the 20th Century)" and "The Machine as Artist (in the 21st Century)", represent a unique scholarly resource: analyses by artists, scientists, and engineers, as well as art historians, covering not only the current (and astounding) rapprochement between art and technology but also the vital post-World War II period that has led up to it; this collection is also distinguished by several of the contributors being prominent individuals within their own fields, or as artists who have actually participated in the still unfolding events with which it is concerned

Charley 2003 A scrapbook compiled from previously-published photographs of work by contemporary artists.

Sturtevant [Six Friedrich, 1989]. 1989

Kogler, Dafflon, Baudevin Peter Kogler 2002 Francis Baudevin est un artiste genevois.

Books In Print 2004-2005 Bowker Editorial Staff 2004

Julian Rosefeldt Julian Rosefeldt 2016 The thirteen part film installation *Manifesto*, produced by film and video artist Julian Rosefeldt is an homage to the explosive poetic power of key artist manifestos from the last 100 years. Australian actor Cate Blanchett plays 13 different characters who

Principled Practices for Adolescent Literacy Elizabeth G. Sturtevant 2016-02-11 This book presents an evidence-based framework for understanding the literacy needs of adolescents. The premise is that educators and other critical stakeholders need to understand evidence-based principles in order to develop effective curriculum to meet the needs of diverse learners. Recommendations are provided for middle and secondary education, professional development, teacher education research and policy. At the center of the book are Eight Guiding Principles developed by the authors through a process that included an extensive review of research and policy literature in literacy and related fields, a comparison of National Standards documents, and visits to the classrooms of 28 middle and high school teachers across the United States. The Principles are broad enough to encompass a variety of contexts and student needs, yet specific enough to offer real support to those involved in program development or policy decisions. They provide an overarching structure that districts and teachers can use to develop site-specific curriculum that is both research-based and designed to meet the needs of the learners for whom they are responsible. Important Text Features: Organized to help readers understand empirically supported principles of practice that can

be used to address literacy concerns in today's schools, each chapter that addresses one of the eight Principles follows a similar format: * The Principle is presented along with a brief explanation of the research base and a sample of national standards that support it. * One or more case examples spanning a wide variety of disciplines, grade levels, and local conditions - provide an in-depth look at the Principle in action. * A well-known adolescent literacy expert offers a response to each case example, giving readers an informed view of the importance of the Principle, how it is enacted in the cases, and examples of other work related to the Principle. Discussion questions are provided that can be used for individual reflection or group discussion. *Principled Practices for Adolescent Literacy* is intended as a text for pre-service and in-service upper-elementary, middle and high school literacy methods courses and graduate courses related to adolescent literacy, and as a resource for school district personnel, policymakers and parents.

Understanding Language Change April M. S. McMahon 1994-03-17 This textbook analyses changes from every area of grammar and addresses recent developments in socio-historical linguistics.

Who's Who in American Art Marquis Who's Who 2006-11

From Conceptualism to Feminism Cornelia H. Butler 2012 "... examines the numbers shows and follows Lippard's trajectory as critic and curator, tracing her growing political engagement and involvement with feminism. Extensive archival material is complemented by a new essay by Cornelia Butler and interviews with Lippard, Seth Siegelaub and exhibiting artists as well as critical responses written at the time by Peter Plagens and Griselda Pollock... also includes an essay by Pip Day analysing artists' initiatives in Argentina as a context for Lippard's emerging political consciousness." --back cover.

Sturtevant: The brutal truth Sturtevant 2004

Communities in Action National Academies of Sciences, Engineering, and Medicine 2017-04-27 In the United States, some populations suffer from far greater disparities in health than others. Those disparities are caused not only by fundamental differences in health status across segments of the population, but also because of inequities in factors that impact health status, so-called determinants of health. Only part of an individual's health status depends on his or her behavior and choice; community-wide problems like poverty, unemployment, poor education, inadequate housing, poor public transportation, interpersonal violence, and decaying neighborhoods also contribute to health inequities, as well as the historic and ongoing interplay of structures, policies, and norms that shape lives. When these factors are not optimal in a community, it does not mean they are intractable: such inequities can be mitigated by social policies that can shape health in powerful ways. *Communities in Action: Pathways to Health Equity* seeks to delineate the causes of and the solutions to health inequities in the United States. This report focuses on what communities can do to promote health equity, what actions are needed by the many and varied stakeholders that are part of communities or support them, as well as the root causes and structural barriers that need to be overcome.

Sturtevant Patricia Lee 2016-02-19 An illustrated examination of a work—a Warhol that isn't by Warhol—that embodies a shift in attitudes about artistic authorship and originality. Warhol Marilyn (1965) is not a work by Andy Warhol but by the artist Elaine Sturtevant (1930–2014). Throughout her career, Sturtevant (as she preferred to be called) remade and exhibited works by other contemporary artists, among them Jasper Johns, Roy Lichtenstein, and Robert Rauschenberg. For Warhol Marilyn, Sturtevant used one of Warhol's own silkscreens from his series of Marilyn printed multiples. (When asked how he made his silkscreened work, Warhol famously answered, “I don't know. Ask Elaine.”) In this book, Patricia Lee examines Warhol Marilyn as representing a shift in thinking about artistic authorship and originality, highlighting a decisive moment in the rethinking of the contemporary artwork. Lee describes the cognitive dissonance a viewer might feel on learning the identity of Warhol Marilyn's author, and explains that mistaken identity is part of Sturtevant's intention for the operation of the work. She discusses the ways that Sturtevant's methodology went against the grain of a certain interpretation of modernism, and addresses the cultural significance of both Warhol and Monroe as celebrity figures. She considers Dorothy Podber's shooting a bullet through a stack of Warhol's Marilyns (thereafter known as *The Shot Marilyns*) at the Factory in 1964 and its possible influence on Sturtevant's decision to remake the work. Lee writes that Sturtevant's critical reception has been informed by some fictional forebears: the made-up artist Hank Herron (whose nonexistent work duplicating paintings by Frank Stella was reviewed by a fictional critic),

and (suggested by Sturtevant herself) Pierre Menard, the title character of Jorge Luis Borges's "Pierre Menard, Author of the Quixote," who recreates a section of Cervantes's masterpiece line by line. And finally, she explores installation contexts and display strategies for Sturtevant's work as illuminating her broader artistic aims and principles.

The Tapestry of Culture Maxine Weisgrau 2023-08 The celebrated introduction to anthropology fully revised for today's globalized world

Artists' Magazines Gwen Allen 2015-08-21 How artists' magazines, in all their ephemerality, materiality, and temporary intensity, challenged mainstream art criticism and the gallery system. During the 1960s and 1970s, magazines became an important new site of artistic practice, functioning as an alternative exhibition space for the dematerialized practices of conceptual art. Artists created works expressly for these mass-produced, hand-editioned pages, using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery. In *Artists' Magazines*, Gwen Allen looks at the most important of these magazines in their heyday (the 1960s to the 1980s) and compiles a comprehensive, illustrated directory of hundreds of others. Among the magazines Allen examines are *Aspen* (1965–1971), a multimedia magazine in a box—issues included Super-8 films, flexi-disc records, critical writings, artists' postage stamps, and collectible chapbooks; *Avalanche* (1970-1976), which expressed the countercultural character of the emerging SoHo art community through its interviews and artist-designed contributions; and *Real Life* (1979-1994), published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation. These and the other magazines Allen examines expressed their differences from mainstream media in both form and content: they cast their homemade, do-it-yourself quality against the slickness of an Artforum, and they created work that defied the formalist orthodoxy of the day. *Artists' Magazines*, featuring abundant color illustrations of magazine covers and content, offers an essential guide to a little-explored medium.

Research in Organizational Change and Development William A. Pasmore 2013-07-12 This book brings new perspectives to classic issues in the field such as organizational complexity, change leadership, emotional intelligence and interorganizational change.

Sturtevant Animation-recherche-confrontation (Museum) 2010 Publié à l'occasion de l'exposition présentée du 5 février au 25 avril 2010 au Musée d'Art Moderne Paris. Le présent ouvrage propose une sélection de pièces majeures de l'artiste américaine Elaine Sturtevant dont l'inédite *House of Horrors* (2010), un train fantôme grandeur nature spécialement conçu pour cette première monographie à Paris, ainsi que *Elastic Tango* (2010), une pièce de théâtre vidéo en trois actes sur neuf moniteurs. Précédant de 15 ans le mouvement des Appropriationnistes des années 1980, Sturtevant a d'emblée répliqué le travail d'autres artistes tels qu'Andy Warhol, Jasper Johns, Marcel Duchamp, Joseph Beuys, Frank Stella ou Felix Gonzalez-Torres, avant que leur travail ne soit reconnu sur la scène internationale. Intuition visionnaire donc, mise ici aussi en lumière. Bilingue français-anglais.

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