Jan Dibbets Essays By R H Fuchs

Dibbets enclave Jan Dibbets 2007 **No title** Wesleyan University (Middletown, Conn.). Art Gallery 1981
<u>Art Journal</u> 1960
<u>23 Photographers, 23 Directions</u> Walker Art Gallery 1978

Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library 1990 Slideshow M. Darsie Alexander 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.

Aachen International 70-74 Scottish Arts Council 1974

Brinkman's cumulatieve catalogus van boeken 1988 Voorts een alphabetische lijst van Nederlandsche boeken in België uitgegeven.

Book Review Index 1987 Every 3rd issue is a quarterly cumulation.

Boekblad 1987-10

Bulletin of the Art Institute of Chicago 1976 The Cumulative Book Index 1989 A world list of books in the English language.

Choice 1988

2. Bienal de Valencia Maurice Fréchuret 2002 Catalogue d'exposition

<u>L'idée de nature dans l'art contemporain</u> Colette Garraud 1994-01-01T00:00:00+01:00 Cet

ouvrage est une réédition numérique d'un livre paru au XXe siècle, désormais indisponible dans son format d'origine.

In gesprek met Vermeer Stedelijk Museum "Het Prinsenhof." 1996

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. AB Bookman's Weekly 1996

Artist/author Cornelia Lauf 1998 from fanzines to books of visual poetry, sketchbooks to illustrated books, commercial fashion catalogs to photo albums. Defined loosely as a book done by an artist, which is itself a work of art, an "artist's book" is an idea that goes back to the time of illuminated manuscripts. Departing from that tradition however, which ended with the development in the 19th century of the livre de luxe, artists since the 1960's have attempted radical approaches to the book as autonomous

art form. Spurred on in recent times by the advent of desktop publishing, this phenomena has continued to grow. This book features numerous examples, as well as informative text, and is sure to delight both bibliophiles and art lovers alike.

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.

Reconsidering the Object of Art Ann Goldstein 1995 Reconsidering the Object of Artexamines 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 Art Index Alice Maria Dougan 1975 Global Conceptualism László Beke 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. Sculpture in the Rijksmuseum Kröller-Müller Rijksmuseum Kröller-Müller 1992 Betr. u. a. Werke von Hans Aeschbacher und Hermann Haller. - Ergänzt und ersetzt Nr. 714 der BBG 1995.

Jong Holland 1987 Jan Dibbets Jan Dibbets 1987

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.

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.

Minimal and conceptual art aus der Sammlung Panza (di Biumo) 1980 Europe in the Seventies: Aspects of Recent **Art** 1977

Jan Dibbets 2009

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.

Jan Dibbets : the photographic work, 1967-2007 Erik Verhagen 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 à avoir intégré, et ce 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 dédiée à son œuvre photographique.

Robert Smithson Robert A. Sobieszek 1993 "There have been other exhibitions of his works. but Robert Smithson: Photo Works is the first to examine his use of the camera and to present the way he saw the unique landscapes in which he traveled and located his art. As demonstrated by curator of photography Robert A. Sobieszek, the photographic image was central to Smithson's art, whether in collages, montages, sequences, films, or alone. Smithson's final projects attempted a collaboration art and industry. He believed artists could assist in reclaiming such devastated areas as open-face strip mines. Our expanding presence in and impact upon the land may have become so pervasive that the boundaries between nature and culture have been all but obliterated. Now

two decades after his death, Robert Smithson's lessons are all the more vital and significant."-from preface.

Art in History/History in Art David Freedberg 1996-07-11 Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Dutch Art & Architecture Today 1977

Jan Dibbets Jan Dibbets 1987

Jan Dibbets Jan Dibbets 1987

Europe in the Seventies Art Institute of Chicago 1977

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 avantgarde 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 sociohistorical approaches specific to each subject.

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