The Ghosts of the Avant-Garde(s)After the Avant-gardePulses of AbstractionNeo-Avant-GardeThe New York School Poets and the Neo-Avant-GardeProthetic GodsGraphic AssemblyAvant-Garde / Neo-Avant-GardeThe Routledge Companion to Remix StudiesDestruction RitesArtAnywhere or Not at All: Philosophy of Contemporary ArtTuning in to the neo-avant-gardeThemes in Modern European History since 1945Color ChartAesthetics, Academics, Pompiers, Official Artists and the Arrière-gardeRandom OrderPolitics of Culture and the Spirit of CritiqueArt in Consumer CultureNeo-avantgarde and culture industryPostscript“Nouveau R?isme, 1960s France, and the Neo-avant-garde “Europa! Europa!”A History of the Western Art MarketWonder in Contemporary Artistic PracticeA Cultural History of the Avant-Garde in the Nordic Countries 1950-1975ModernismCritical Perspectives on Contemporary PaintingChinese Animation, Creative Industries, and Digital CultureDialectical PassionsFeedback Visions of ViolenceThe Routledge Companion to Fashion StudiesMaterial ImaginationAesthetic CapitalismThe Grove Encyclopedia of American ArtNeo-avantgarde and Culture IndustrySaturizing ModernismFormalism and HistoricityAnywhere or not at all 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. Chapter 1 confronts the claim that exchange and equivalence have subsumed the use value of cultural objects and with it critical distance and interrogates the proposition of completed nihilism and the metropolis put forward in the politics of Italian operismo. 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. Broad in geographical scope, this collection explores the most important transformations and upheavals of post-1945 Europe in the light of recent scholarship. A wide array of authors from the UK, the USA and across Europe contribute twelve chapters consider key political, cultural and economic changes of an era that needs reevaluation and reconsideration from a historical perspective. Cross-disciplinary, covering a wide range of issues – politics, economics, social and cultural aspects Themes in Modern European History since 1945 is structured around recent theoretical debates on the postwar, and will find a firm standing on the bookshelves of European history students. 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-garde 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. 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. Engagement 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. Leading art critic and theoretician Buchloh discusses post-World War 2 avant-garde artists from both formalist and socio-historical perspectives in this collection of essays. 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. 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. Aesthetic Capitalism offers an innovative analysis of contemporary capitalism and its use of image, symbolism, creativity and other aesthetic elements to produce economic value. 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 members of the School. To comprehend the coherence of the New York School, 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. How to imagine not only a new art or architecture but a new self or subject equal to them? In Prosthetic Gods, Hal Foster explores this question through the works and writings of such key modernists as Gauguin and Picasso, F. T. Marinetti and Wyndham Lewis, Adolf Loos and Max Ernst. These diverse figures were all fascinated by fictions of origin, either primordial and tribal or futuristic and technological. In this way, Foster argues, two forms came to dominate modernist art above all others: the primitive and the machine. Foster begins with the primitivist fantasies of Gauguin and Picasso, which he examines through the Freudian lens of the primal scene. He then turns to the purist obsessions of the Viennese architect Loos, who abhorred all things primitive. Next Foster considers the technophilic subjects propounded by the futurist Marinetti and the vorticist Lewis. These “new egos” are further contrasted with the “bachelor machines” proposed by the dadaist Ernst. Foster also explores extrapolations from the art of the mentally ill in the aesthetic models of Ernst, Paul Klee, and Jean Dubuffet, as well as manipulations of the female body in the surrealist photography of Brassai, Man Ray, and Hans Bellmer. Finally, he examines the impulse to dissolve the conventions of art altogether in the drip paintings of Jackson Pollock, the scatter pieces of Robert Morris, and the earthworks of Robert Smithson, and traces the evocation of lost objects of desire in sculptural work from Marcel Duchamp and Alberto Giacometti to Robert Gober. Although its title is drawn from Freud, Prosthetic Gods does not impose psychoanalytic theory on modernist art; rather, it sets the two into critical relation and scans the greater historical field that they share. 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 multimedia-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 captures 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. 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 Sherrrie Levine and Damien Hirst. 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
From 1955 To 1975: Industry Essays On European And American Art

Understanding Avant-Garde and Culture

...understood as a facet of a global culture and society dominated by Northern European and US power and examines and assesses the current status of painting within global contemporary art. It sheds light on fine art as it is States are bold and pulsating with new ideas. Comprising examples of artwork and a series of essays, this collection through recent technology engenders interaction with artists from around the world. The visual arts in the United two. Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access to the new Atomic Age. This complicated subjectivity was not just a way for people to find catharsis amid the fears of machines staged by contemporary artists. Destruction, in both its playful and remorseful 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...
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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.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
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world by considering artists from abroad who worked in Paris? How did the war alter modernist and avant-garde
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the terms academic, pomper; 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.Media. These influential essays by the noted critic and artist 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
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portrait and landscape, revived by 1980s photography). Although these essays are less monographic than those in
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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)

Item consists of 19 essays each on a different artist published between 1977 and 2000. Artists include Beuys, Broodthaers, Dan Graham, Hans Haacke, Klein, Lamelas, Richter, Serra, Warhol and Lawrence Weiner and others.

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.

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. 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.

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 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.