

# Daniel Buren Underground

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## **Underground Water Resources of Long Island, New York** Oct 10 2020

*Object to Be Destroyed* Mar 27 2022 In this first critical account of Matta-Clark's work, Pamela M. Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs. Although highly regarded during his short life—and honored by artists and architects today—the American artist Gordon Matta-Clark (1943-78) has been largely ignored within the history of art. Matta-Clark is best remembered for site-specific projects known as "building cuts." Sculptural transformations of architecture produced through direct cuts into buildings scheduled for demolition, these works now exist only as sculptural fragments, photographs, and film and video documentations. Matta-Clark is also remembered as a catalytic force in the creation of SoHo in the early 1970s. Through loft activities, site projects at the exhibition space 112 Greene Street, and his work at the restaurant Food, he participated in the production of a new social and artistic space. Have art historians written so little about Matta-Clark's work because of its ephemerality, or, as Pamela M. Lee argues, because of its historiographic, political, and social dimensions? What did the activity of carving up a building—in anticipation of its destruction—suggest about the conditions of art making, architecture, and urbanism in the 1970s? What was one to make of the paradox attendant on its making—that the production of the object was contingent upon its ruination? How do these projects address the very writing of history, a history that imagines itself building toward an ideal work in the service of progress? In this first critical account of Matta-Clark's work, Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs.

A History of Video Art Dec 24 2021 *A History of Video Art* is a revised and expanded edition of the 2006 original, which extends the scope of the first edition, incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists' video from the mid 1990s up to the present day. In addition, the new edition expands and updates the discussion of

theoretical concepts and ideas which underpin contemporary artists' video. Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years, *A History of Video Art* orients video art in the wider art historical context, with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post-modernist concerns of the 1980s and early 1990s. The new edition also explores the implications of the internationalisation of artists' video in the period leading up to the new millennium and its concerns and preoccupations including post-colonialism, the post-medium condition and the impact and influence of the internet.

*The Image of Whiteness* May 05 2020 How contemporary photographers have subverted the constructions and complicities of whiteness From the advent of early colonial photography in the 19th century to contemporary "white savior" social-media images, photography continues to play an integral role in the maintenance of white sovereignty. As various scholars have shown, the technology of the camera is not innocent, and nor are the images it produces. In this way, the invention and continuance of the "white race" is not just a political, social and legal phenomenon, it is also a complexly visual one. In a time of revived fascisms, from Donald Trump to Tommy Robinson, we must attempt to locate the image of whiteness anew, so that we can better understand its nonsensical construction. What does whiteness look like, and how might we begin to trace an anti-racist history of artistic resistance that works against it? *The Image of Whiteness* seeks to introduce its reader to some important extracts from the troubling story of whiteness, to describe its falsehoods, its paradoxes and its oppressive nature, and to highlight some of the crucial work photographic artists have done to subvert and critique its image. Edited by writer and photography scholar Daniel C. Blight, *The Image of Whiteness* includes the work of artists Abdul Abdullah, Agata Madejska, Broomberg & Chanarin, Buck Ellison, John Lucas & Claudia Rankine, David Birkin, Hank Willis Thomas, Kajal Nisha Patel, Michelle Dizon & Viet Le, Nancy Burson, Nate Lewis, Libita Clayton, Paul Mpagi Sepuya, Richard Misrach, Sophie Gabrielle, Stacy Kranitz and Stanley Wolukau-Wanambwa.

*Ideas Exchange* Feb 23 2022 The Hawkins\Brown architectural firm in London, founded in 1988 by Roger Hawkins and Russell Brown, is one of the up-and-coming offices on the international architecture scene. The spectrum of the firm's works ranges from residences and interior design by way of office buildings and various public buildings such as theaters and university buildings all the way to urban planning, such as designs for squares and subway stations. Hawkins\Brown strives to come to an optimal result in a process that integrates all of the players. Hawkins\Brown has received numerous awards for various projects, such as the RIBA Award for its Wysing Arts Centre (2008), the New Chemistry Building of the University of Oxford (2009), and the New Art Exchange art center in Nottingham (2009) and the BREEAM Award for Eltham Hill Technology College (2008). This book documents some twenty-five buildings from the past five years. The projects presented include the Tottenham Court Road Underground Station, one of the busiest Tube stations in London with a hundred thousand passengers daily (to be completed in 2011); the Stratford Regional Station in London, an access platform for one of the major sites for the Olympic Games (to be completed in 2010); Park Hill, the master plan for a neighborhood in Sheffield (to be completed in 2011), and the Dubai Arts Pavilion in the United Arab Emirates.

**Daniel Buren and Anish Kapoor** Jun 25 2019 The two artists are the joint creators of the site specific work "A sei mani", 2018, set in the stalls of the San Gimignano ex-theatre-come-gallery space managed by Galleria Continua. The fruit of the collaboration is a large-scale installation which reconfigures the space via huge sheets of iron mesh, held taught by stainless steel tensioners against the backdrop of the 8.7 cm wide black and white stripes of the flooring, and a ceiling studded with points of light. This first joint work is revealed at the end of the exhibition which is structured as a dialogue between the artistic expertise of the two maestros: since their earliest works both have explored time and space".00Exhibition: Galleria Continua, San Gimignano, Italy (26.05.-14.10.2018).

**Labyrinth** Feb 11 2021 London's underground railways are an expression of the spread and diversity of the most international of capitals. Indeed, for many Londoners, the subterranean network is the very essence of the city, its arteries carrying the pulse of urban life from the heart of the metropolis out to its farthest extremities and beyond. How to capture that breadth in one work of art? How to celebrate a single

system while also reflecting the millions of lives that it transports every day? That was the challenge facing Turner Prize-winning artist Mark Wallinger. His response was to create a vast, permanent work of public art across the entire network, layered with rich cultural and historical references. In each of the Underground's 270 stations, he placed a uniquely designed labyrinth, an ancient symbol representing spiritual and imaginative voyages akin to the countless circuitous journeys made on the Tube. Designed by the award-winning studio Rose, *Labyrinth: A Journey Through London's Underground* by Mark Wallinger is a compelling record of this extraordinary project. But more than that, it is also a vivid celebration of the London Underground and of London itself. Striking photographs of all the labyrinths in situ reveal the diverse face and fabric of the network and its users, while fascinating 'I-never-knew-that' facts about each station and their surrounds bring surprising perspectives to the daily commute. Transport historian Christian Wolmar tells the story of the emergence and development of London's subterranean rail network and the important role it has played in shaping the metropolis and those who live in it. Novelist Will Self responds to Wallinger's piece with a personal reflection that takes us into the depths of memory and through the disorientating effects of urban life; while writer and academic Marina Warner, in conversation with the artist, explores the historical and mythological significance of the labyrinth and places the project in the context of Wallinger's practice. Much more than a document of the creation of a work of art, this book is also a unique portrait of a system that keeps London going, the very lifeblood upon which it depends and thrives.

*Before Pictures* Mar 03 2020 Front room/back room -- Spanish Harlem (East 98th Street), 1967-69 -- Way out on a nut -- Chelsea (West 23rd Street), 1969-71 -- Back to the turmoil -- West Village (West 10th Street), 1971-74 -- Art news parties -- Hotel des artistes -- Tribeca (Chambers Street), 1974-76 -- Action around the edges -- Disss-co (a fragment) -- Broadway-Nassau (Nassau Street), 1976 -- Agon -- Pictures, before and after

**What Will Be Already Exists** May 17 2021 How do artist archives survive and stay authentic in radically changed contexts? The volume addresses the challenge of continuity, sustainability, and institutionalization of archives established by Eastern European artists. At its center stands the 40th anniversary of the Artpool Art Research Center founded in 1979 in Budapest as an underground institution based on György Galántai's »Active Archive« concept. Ten internationally renowned scholars propose contemporary interpretations of this concept and frame artist archives not as mere sources of art history but as models of self-historicization. The contributions give knowledgeable insights into the transition of Cold War art networks and institutional landscapes.

**Daniel Buren** Sep 08 2020

**Corcoran Gallery of Art** Oct 22 2021 This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

[The Architecture of Parking](#) Apr 15 2021 Showcases the forefront car-housing designs of contemporary architects, from the classic circular Marina City tower in Chicago to the Parcheggio Nuovo Salario under construction in Rome, in a visual survey that documents the influence of aesthetic parking garage design.

**Forrest Bess** Sep 28 2019 The eccentric visionary artist Forrest Bess (1911–1977) spent most of his life on the Texas coast working as a commercial fisherman. In his spare time, however, he painted prolifically, creating an extraordinary body of work rich with enigmatic symbolism. Bess experienced hallucinations that both frightened and intrigued him, and he incorporated images from these visions into small-scale abstract paintings starting in the mid-1940s. His canvases attracted an underground following, and between 1949 and 1967, Betty Parsons organized six solo exhibitions of Bess's work at her prominent New York City gallery. Since then, the art world has periodically rediscovered his work, most recently through a 2012 Whitney Biennial installation by American sculptor Robert Gober, which further exposed Bess's psychological, medical, and religious theories. *Forrest Bess: Seeing Things Invisible* is the artist's first museum retrospective with catalogue in the United States and offers a fresh look at Bess's work and a better understanding of this curious and complicated artist.

**Two-way Mirror Power** Nov 10 2020 introduction by Jeff Wall The internationally renowned artist Dan Graham is widely acknowledged as one of the leading members of the 1960s conceptual art movement.

However, his subsequent work in photography, performance, film, video, and the fusion of art and architecture, though well known in Europe and Japan, is less well known in English-speaking countries. In *Rock My Religion* (MIT Press, 1993), Graham explored mainly the work of other artists. In this collection, he articulates the rationale behind his own art. The broadly accessible essays, which include his most canonical texts, are organized both thematically and chronologically. They chart his career from conceptual art for magazine pages of the 1960s, to work integrating video, television, architecture, film, and performance of the 1970s, to his pavilion sculptures of the 1980s and 1990s. The book also features an essay by Jeff Wall and interviews with Graham that address the art historical references and theoretical principles underlying his work. Published in association with the Marian Goodman Gallery, New York.

*The Roundel* Dec 12 2020 Marking the 150th anniversary of the birth of London Underground, the first ever subterranean railway, *The Roundel* presents the company's famous logo rethought and refashioned by one hundred international artists. Artists as diverse as Jeremy Deller, Sir Peter Blake, Roger Hiorns, Cornelia Parker, Yinka Shonibare, Gavin Turk, Susan Hiller and Richard Wentworth offer their personal take on the familiar motif, in photography or paint, drawing or print, collage or sculpture, revealing in their own words what inspired their creation. They follow in the footsteps of the many influential artists over the years, from Man Ray to Eduardo Paolozzi, who have taken the Roundel as a subject for their art, reflecting London's importance as a capital city of culture. With an introductory essay by design writer Jonathan Glancey and illuminating texts that consider the works within the broader history of transport design and public art, this gem of a book will delight all lovers of London and transport fanatics, as well as those who follow the latest trends in art, design and corporate branding.

*Artists' Books* Jun 17 2021 Essays discuss the ways contemporary artists are using and redefining the book format and examine specific works

*Primary Documents* Aug 20 2021 This text presents documents drawn from the artistic archives of Eastern and Central Europe during the second half of the 20th century.

**Get the Message?** Jan 31 2020 This collection of twenty essays reflects the ethical and political questions facing artists and ranges from scholarly reporting to comic strips

*The Studio Reader* Jun 29 2022 The image of a tortured genius working in near isolation has long dominated our conceptions of the artist's studio. Examples abound: think Jackson Pollock dripping resin on a cicada carcass in his shed in the Hamptons. But times have changed; ever since Andy Warhol declared his art space a "factory," artists have begun to envision themselves as the leaders of production teams, and their sense of what it means to be in the studio has altered just as dramatically as their practices. *The Studio Reader* pulls back the curtain from the art world to reveal the real activities behind artistic production. What does it mean to be in the studio? What is the space of the studio in the artist's practice? How do studios help artists envision their agency and, beyond that, their own lives? This forward-thinking anthology features an all-star array of contributors, ranging from Svetlana Alpers, Bruce Nauman, and Robert Storr to Daniel Buren, Carolee Schneemann, and Buzz Spector, each of whom locates the studio both spatially and conceptually—at the center of an art world that careens across institutions, markets, and disciplines. A companion for anyone engaged with the spectacular sites of art at its making, *The Studio Reader* reconsiders this crucial space as an actual way of being that illuminates our understanding of both artists and the world they inhabit.

**Art and the Global Economy** Jun 05 2020 Introduction : measuring the economy of the arts -- Museums in flux -- The exhibitionary complex -- Art and the global marketplace -- Conclusion : non-profits and artist collectives as market alternatives

**Conceptual Art** Nov 22 2021 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement. Compared to other avant-garde movements that emerged in the 1960s, conceptual art has received relatively little serious attention by art historians and critics of the past twenty-five years—in part because of the difficult, intellectual nature of the art. This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years, on critical discussion surrounding postmodernism, and on the use of theory by artists, curators, critics, and historians. This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement. It also

contains more recent memoirs by participants, as well as critical histories of the period by some of today's leading artists and art historians. Many of the essays and artists' statements have been translated into English specifically for this volume. A good portion of the exchange between artists, critics, and theorists took place in difficult-to-find limited-edition catalogs, small journals, and private correspondence. These influential documents are gathered here for the first time, along with a number of previously unpublished essays and interviews. Contributors Alexander Alberro, Art & Language, Terry Atkinson, Michael Baldwin, Robert Barry, Gregory Battcock, Mel Bochner, Sigmund Bode, Georges Boudaille, Marcel Broodthaers, Benjamin Buchloh, Daniel Buren, Victor Burgin, Ian Burn, Jack Burnham, Luis Camnitzer, John Chandler, Sarah Charlesworth, Michel Claura, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raúl Escari, Piero Gilardi, Dan Graham, Maria Teresa Gramuglio, Hans Haacke, Charles Harrison, Roberto Jacoby, Mary Kelly, Joseph Kosuth, Max Kozloff, Christine Kozlov, Sol LeWitt, Lucy Lippard, Lee Lozano, Kynaston McShine, Cildo Meireles, Catherine Millet, Olivier Mosset, John Murphy, Hélio Oiticica, Michel Parmentier, Adrian Piper, Yvonne Rainer, Mari Carmen Ramirez, Nicolas Rosa, Harold Rosenberg, Martha Rosler, Allan Sekula, Jeanne Siegel, Seth Siegelaub, Terry Smith, Robert Smithson, Athena Tacha Spear, Blake Stimson, Niele Toroni, Mierle Ukeles, Jeff Wall, Rolf Wedewer, Ian Wilson

*Lee Ufan* Jul 27 2019 "The first North American museum retrospective devoted to artist, philosopher, and poet Lee Ufan (b. 1936, Korea), *Lee Ufan: Marking Infinity* charts Lee's creation of a visual, conceptual, and theoretical language that has radicalized and expanded the possibilities for sculpture and painting. Deeply versed in modern philosophy, Lee is an influential writer on aesthetics and contemporary art and is recognized as the key theorist of Mono-ha, an antiformalist, materials-based art movement that developed in Tokyo in the late 1960s."--Book jacket.

**Art After Conceptual Art** Apr 03 2020 Well-known art historians from Europe and the Americas discuss the influence of conceptualism on art since the 1970s. *Art After Conceptual Art* tracks the various legacies of conceptualist practice over the past three decades. This collection of essays by art historians from Europe and the Americas introduces and develops the idea that conceptual art generated several different, and even contradictory, forms of art practice. Some of these contested commonplace assumptions of what art is; others served to buttress those assumptions. The bulk of the volume features newly written and highly innovative essays challenging standard interpretations of the legacy of conceptualism and discussing the influence of conceptualism's varied 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. Taken together, the essays will inspire an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art. Distributed for the Generali Foundation, Vienna.

**Hans Ulrich Obrist** Nov 30 2019 Transcripts of interviews by Hans Ulrich Obrist with architects, artists, curators, film-makers, musicians, philosophers, social theorists and urbanists.

**Artists' Magazines** Jan 25 2022 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. Allen looks at the most important of these magazines in their heyday and compiles an illustrated directory of hundreds of others.

**Underground Urbanism** Aug 08 2020 Have you ever wondered what lies beneath the streets of your city? Do you picture, in isolation, a series of train tunnels and pipes? Or perhaps the foundations of tall buildings that lie scattered, like icebergs, beneath the surface? As our cities grow up, out, and down, it is time we better understood how the different layers of these complex urban environments relate to one another. *Underground Urbanism* seeks to provide a new perspective on our cities, and consider how this might be used to engage more positively with them. So, tip your cities upside down to have a closer look, and let us rethink them from (below) the ground, up.

*One Place after Another* Oct 02 2022 A critical history of site-specific art since the late 1960s. Site-specific art emerged in the late 1960s in reaction to the growing commodification of art and the prevailing ideals of art's autonomy and universality. Throughout the 1970s and 1980s, as site-specific art intersected with land art, process art, performance art, conceptual art, installation art, institutional critique, community-based art, and public art, its creators insisted on the inseparability of the work and its context. In recent years, however, the presumption of unrepeatability and immobility encapsulated in Richard Serra's famous dictum "to remove the work is to destroy the work" is being challenged by new models of site specificity and changes in institutional and market forces. *One Place after Another* offers a critical history of site-specific art since the late 1960s and a theoretical framework for examining the rhetoric of aesthetic vanguardism and political progressivism associated with its many permutations. Informed by urban theory, postmodernist criticism in art and architecture, and debates concerning identity politics and the public sphere, the book addresses the siting of art as more than an artistic problem. It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism. The book addresses the work of, among others, John Ahearn, Mark Dion, Andrea Fraser, Donald Judd, Renee Green, Suzanne Lacy, Inigo Manglano-Ovalle, Richard Serra, Mierle Laderman Ukeles, and Fred Wilson.

Commissioning Contemporary Art Jul 07 2020 This handbook provides the definitive guide to commissioning contemporary art. Every step and stage is revealed and demystified from the initial invitation to an artist to the financing of a project, from the drafting of contracts to the final siting and installation of works, from the care and preservation of commissioned pieces to their interpretation and publicity. Combining theoretical and conceptual considerations with practical ones, Buck and McCleans lively and instructive text is supplemented with copious quotations and insights from some of the best-known artists, curators, commissioners and museum directors of today, including Nicholas Serota, Hans Ulrich Obrist, Jeff Koons, Vito Acconci, Mark Wallinger, Anish Kapoor, RoseLee Goldberg, Thomas Krens, Anne Pasternak, Barbara Gladstone, Mera Rubell, and Olafur Eliasson, to provide a detailed and informed how-to guide to the commissioning process.

*The Urban Project* Jan 01 2020 Summarizes the experiences particularly significant to those involved in design, building, thinking and managing the urban scene.

**Steal This Book** Apr 27 2022 Steal this book

**A History of Experimental Film and Video** Oct 29 2019 Avant-garde film is almost undefinable. It is in a constant state of change and redefinition. In his highly-acclaimed history of experimental film, A.L. Rees tracks the movement of the film avant-garde between the cinema and modern art (with its postmodern coda). But he also reconstitutes the film avant-garde as an independent form of art practice with its own internal logic and aesthetic discourse. In this revised and updated edition, Rees introduces experimental film and video to new readers interested in the wider cinema, as well as offering a guide to enthusiasts of avant-garde film and new media arts. Ranging from Cézanne and Dada, via Cocteau, Brakhage and Le Grice, to the new wave of British film and video artists from the 1990s to the present day, this expansive study situates avant-garde film between the cinema and the gallery, with many links to sonic as well as visual arts. The new edition includes a review of current scholarship in avant-garde film history and includes updated reading and viewing lists. It also features a new introduction and concluding chapter, which assess the rise of video projection in the gallery since the millennium, and describe new work by the latest generation of experimental film-makers. The new edition is richly illustrated with images of the art works discussed.

*The Painted Word* Jul 19 2021 "America's nerviest journalist" (Newsweek) trains his satirical eye on Modern Art in this "masterpiece" (The Washington Post) Wolfe's style has never been more dazzling, his wit never more keen. He addresses the scope of Modern Art, from its founding days as Abstract Expressionism through its transformations to Pop, Op, Minimal, and Conceptual. The Painted Word is Tom Wolfe "at his most clever, amusing, and irreverent" (San Francisco Chronicle).

*London's Underground* Sep 01 2022 It is impossible to imagine London without the Tube: the beating heart of the city, the Underground shuttles over a billion passengers each year below its busy streets and across its leafy suburbs. The distinctive roundel, colour-coded maps and Johnston typeface have become design classics, recognised and imitated worldwide. Opening in 1863, the first sections were operated by

steam engines, yet throughout its long history the Tube has been at the forefront of contemporary design, pioneering building techniques, electrical trains and escalators, and business planning. Architects such as Leslie W. Green and Charles Holden developed a distinctively English version of Modernism, and the latest stations for the Jubilee line extension, Overground and Elizabeth line carry this aesthetic forward into the twenty-first century. In this major work published in association with Transport for London, Tube expert Oliver Green traces the history of the Underground, following its troubles and triumphs, its wartime and peacetime work, and the essential part it has played in shaping London's economy, geography, tourism and identity. Specially commissioned photography by Benjamin Graham (UK Landscape Photographer of the Year 2017) brings the story to life in vivid portraits of London Underground's stations, tunnels and trains.

**The Fall of the Studio** May 29 2022 Valiz's Antennae series picks up new currents in the arts and commissions essays that transmit current waves of thought. *The Fall of the Studio: Artists at Work*, a collection of new essays examining the role and significance of the artist's studio in the cultural production and criticism of the second half of the twentieth century, is its first publication. It critically assesses the changes that have occurred in the nature and function of the artist's studio from the postwar period on. A blend of art history, art criticism and art theory, written in an accessible, non-academic style, the book illuminates a number of artists' studio habits--from the 1960s through the present--including Eva Hesse, Mark Rothko, Olafur Eliasson, Bruce Nauman, Robert Morris, Daniel Buren, Martin Kippenberger, Paul McCarthy, Jason Rhoades and Jan De Cock.

**Idea of the Avant Garde** Aug 27 2019 The concept of the avant garde is highly contested, whether one consigns it to history or claims it for present-day and future uses. The first volume of *The Idea of the Avant Garde - And What It Means Today* provided an unprecedented forum on the kinds of radical art theory and partisan practices that are possible in today's world of global art markets and creative industry entrepreneurialism. This second volume presents the work of 50 artists and writers who explore the diverse ways that today's avant-gardism renews the project of aesthetic and political praxis. The manifest strategies, temporalities and genealogies of avant-gardism are expressed through an international, intergenerational and interdisciplinary convocation of ideas that covers the fields of film, video, architecture, visual art, art activism, literature, poetry, theatre, performance, music and intermedia. "More than one hundred years after the eruption of Dada and fifty years after its loudly proclaimed death, the spectre of the avant garde returns in renewed and vibrant forms. This excellent collection gives an overview of just how and why a renewed experimental artistic politics is important." - Stephen Shukaitis, author of *The Composition of Movements to Come: Aesthetics and Cultural Labor After the Avant-Garde*. "One hundred years after the October Revolution, why does art continue to be meaningful in terms of ideological disruption, that is, in avant-garde terms? If you are looking to understand this question, *The Idea of the Avant Garde* is the place to start. Navigating the decade marked by the financial apocalypse of 2008, this volume introduces the twenty-first century anti-capitalist zeitgeist in no uncertain terms: art reserves the right to not let us lose sight of what is wrong, who is responsible and what it means to take sides." - Angela Dimitrakaki, author of *Gender, ArtWork and the Global Imperative: A Materialist Feminist Critique*. 80 illustrations

**Daniel Buren: Underground** Nov 03 2022 This book tells the story of the first permanent artwork in the UK by the renowned artist Daniel Buren (born 1938), widely considered France's greatest living artist and one of the most significant contributors to the conceptual art movement. Commissioned by Art on the 'Underground', Buren has created a new permanent installation at Tottenham Court Road station in the center of London, famously the location of extensive 1980s mosaics by Eduardo Paolozzi. The artwork, which is set to be completed in late 2016, will become a major feature of the two new entrances and ticket hall of the redesigned station. A conversation between Buren and Tim Marlow walk the reader through the Tottenham Court Road installation and discuss it alongside his other public transport works, while a text by Hans Ulrich Obrist places the work in the context of Buren's wider practice since the 1960s. More than a rare monograph in English on one of the most influential international artists of recent decades, this volume also takes the reader on the fascinating journey from initial artistic concept through to realized physical form in the public realm.

*One Thing Leads to Another Everything is Connected* Jul 31 2022 This title documents and celebrates the

commissioned artworks along the Jubilee Line, intended to enhance the experience of travelling on the Tube.

**DANIEL BUREN** Jan 13 2021 Famed for his extension of painting beyond the canvas, via the use of stripes of color that frequently extend into the spaces in which the work is exhibited, Daniel Buren (born 1938) is one of France's most internationally esteemed artists. As a guest artist in Paris' art festival Monumenta, 2012, Buren has executed a vibrant and eccentric installation in the nave of the Grand Palais. Visitors are confronted by circular planes of colored glass that section off the space into different levels, creating an overall kaleidoscopic, mesmerizing effect. A collection of the preparatory sketches for his project, this book follows the development of Buren's imagination and process from the initial stages--abandonment, remodeling and combination--to the final choices. The compilation is not limited to drawings, but instead, examines his "graphic sketches," that is, as Buren himself notes, constituted by "anything that helps me clarify certain thoughts."

**Adventures of the Black Square** Sep 20 2021 Exploring how the universal visual language of geometric abstraction was influenced by different societies, this volume also demonstrates how the movement's revolutionary aesthetic continues to impact culture around the globe. It traces a century of abstract art from 1915 to the present day, celebrating the accomplishments of both men and women and includes sculpture, film, photography and painting. Organised around four distinct themes - communication, architectonics, utopia and everyday life - the book presents a chronological survey from Russia to Europe, the Middle East, Southeast Asia, Central America, Africa, South America, and the US. Each of the 100 works is featured in double-page spreads with brief artist biographies. Essays by Tanya Barson, Briony Fer, Tom McDonough, and Joshua Jiang, contextualize the various geographic and aesthetic stages of the development of geometric abstraction. Published in association with Whitechapel Gallery, London.

**Avery Index to Architectural Periodicals, 1995** Mar 15 2021

*daniel-buren-underground*

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