



behind the facts. interfunktionen 1968–1975

edited by **günther moore**

Behind The Facts Interfunktionen 19681975

RC Schank



Behind The Facts Interfunktionen 1968-1975:

Behind the Facts Gloria Moure, 2004 The art magazine *Interfunktionen* published in Cologne from 1968 to 1975 drew together much of Central European artistic activity of the sixties and seventies. A prestigious review directly linked to the most prominent figures in the Düsseldorf Kunstakademie, Beuys, Immendorf, Polke, it also boasted the direct involvement of the most spirited and reflexive artists of the times: Acconci, Broodthaers, Nauman, Roth. This book has been produced in collaboration with Fritz Heubach, the first editor of the review, and depicts the experience of those years by means of original documents, some of them hitherto unpublished artworks and artists' writings.

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-edited 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.

Anglo-American Exchange in Postwar Sculpture, 1945-1975 Rebecca Peabody, 2011-12-31 *Anglo-American Exchange in Postwar Sculpture, 1945-1975* redresses an important art historical oversight. Histories of American and British sculpture are usually told separately, with artists and their work divided by nationality, yet such boundaries obscure a vibrant exchange of ideas, individuals, and aesthetic influences. In reality, the postwar art world saw dynamic interactions between British and American sculptors, critics, curators, teachers, and institutions. Using works of art as points of departure, this book explores the international movement of people, objects, and ideas, demonstrating the importance of Anglo-American exchange to the history of postwar sculpture.

Afterthought Mike Sperlinger, 2005 Summary: Orders, conceptual art's imperatives. Mike Sperlinger: Art must hang. An interview with Andrea Fraser about the Whitney Independent Study Program. Stuart Comer: Hard work looking easy. The ballerinas always smile. Notes on the art of Hanne Darboven, Bettina Carl. Who is not the author: Gerry Schum and the established order. Ian White

Marzona Collection at the Kunstbibliothek Michael Lailach, Kunstbibliothek (Berlin, Germany), 2005 **Eye on Europe**
Deborah Wye, Wendy Weitman, 2006 An intriguing and vibrant study of an innovative and lesser known facet of contemporary art Identifies significant strategies exploited by European artists to extend their aesthetic vision within the mediums of prints books and multiples Exploring commercial techniques confrontational approaches and language and the expressionist impulse Showcases the creativity being channelled into printed art by today's generation **John Baldessari** John Baldessari, Tracey R. Bashkoff, 2004 Essays by Tracey Bashkoff John Hanhardt Frederic Tuten and Russell Ferguson David Lamelas María José Herrera, Kristina Newhouse, 2017-09-16 Published by the University Art Museum California State University Long Beach in association with Getty Publications The renowned Argentine conceptual artist David Lamelas born 1946 has an expansive oeuvre of sensory restive and evocative work This book published to coincide with the first monographic exhibition of the artist's work in the United States offers an incisive look into Lamelas's art The guiding analytic theme is the artist's adaptability to place and circumstance which invariably influences his creative production Lamelas left Argentina in the mid 1960s to study at Saint Martin's in London Since then he has divided his time among various cities While the typical narrative invoked about artists like Lamelas is one of internationalism his nomadic movement from one place or conceptual framework to the next has always been more postnational than international **Alien hybrid creatures** Michael Krebber, 2005 The wide ranging conceptual painter and artist Michael Krebber's Alien Hybrid Creatures addresses among other things the historical figure of the dandy and among the dandies implicated is the spawning sea anemone on the cover Published on the occasion of Krebber's excellently titled lecture Puberty in Painting at the Institute of Art History at the University of Cologne Artbibliographies Modern, 2004 **Unconcealed, the International Network of Conceptual Artists 1967-77** Sophie Richard, 2009 Unconcealed describes the emergence of Conceptual art in Northern Europe through the growth of an international network of artists dealers museum curators collectors and critics A detailed account of this decade 1967-1977 is accompanied by an extensive set of previously unpublished data that charts the exhibitions and sales of Conceptual works to galleries public institutions and private collections The relationships support structures and strategies of dealer galleries such as Konrad Fischer Wide White Space and Lisson Gallery to promote artists such as Marcel Broodthaers Richard Long and Lawrence Weiner are revealed and make fascinating reading Unconcealed exposes the new dealing curatorial collecting and teaching methods formed in this decade that continue to be critical to today's art world *Conceptual Art in Britain, 1964-1979* Andrew Wilson, 2016-09-13 All the work of the 1970s involved a kind of doubling there was the world of the everyday and there was the world of the represented a sense of our experiential worlds becoming bifurcated between image and reality John Stezaker This is the first publication to explore the rich history of conceptual art in Britain during its most exciting and innovative period from the mid 1960s to the election of Margaret Thatcher in 1979 It examines how the early works of this period took the form of a challenge to art's traditional boundaries

and how by the mid 1970s focus had shifted away from issues of art and individual experience towards questions of politics and identity using the languages of documentary propaganda and advertising in the service of action After introducing the reader to the origins of this radical moment in British art the book goes on to explore the textual work of Art the New Sculpture being produced by those such as Richard Long and Michael Craig Martin who questioned the traditional art object and the artists who addressed society and politics including Stephen Willats and Margaret Harrison A final chapter deals with the key role of photography film and print revealing them to be key modes of dissemination and international exchange with Europe and America Essays are complemented by in focus texts on the most significant works and previously unpublished archival material Featuring contributions by experts in the field this is the key book on the subject for students scholars and all those with an

Two Films by Owen Land Owen Land, 2005 Two Films by Owen Land provides detailed insights into the work of Owen Land formerly known as George Landow It features the illustrated scripts to the films Wide Angle Saxon 1975 and On the Marriage Broker Joke as Cited by Sigmund Freud in Wit and its Relation to the Unconscious or Can the Avant Garde Artist Be Wholed 1977 79 complete with footnotes which untangle their elaborate web of references Reaching far beyond the two films alluded to in its title it also includes a new interview annotated filmography and recent essays by the artist

Materializing Six Years Catherine Morris, Brooklyn Museum, 2012-08-24 Lucy R Lippard s famous book itself resembling an exhibition is now brought full circle in an exhibition and catalog resembling her book Conceptual art for me means work in which the idea is paramount and the material form is secondary lightweight ephemeral cheap unpretentious and or dematerialized Lucy R Lippard Six Years In 1973 the critic and curator Lucy R Lippard published Six Years a book with possibly the longest subtitle in the bibliography of art The dematerialization of the art object from 1966 to 1972 a cross reference book of information on some esthetic boundaries consisting of a bibliography into which are inserted a fragmented text art works documents interviews and symposia arranged chronologically and focused on so called conceptual or information or idea art with mentions of such vaguely designated areas as minimal anti form systems earth or process art occurring now in the Americas Europe England Australia and Asia with occasional political overtones edited and annotated by Lucy R Lippard Six Years sometimes referred to as a conceptual art object itself not only described and embodied the new type of art making that Lippard was intent on identifying and cataloging it also exemplified a new way of criticizing and curating art Nearly forty years later the Brooklyn Museum takes Lippard s celebrated experiment in curated concatenation as a template turning a book that resembled an exhibition into an exhibition materializing the ideas in her book The artworks and essays featured in this publication recall the thrill that was tangible in Lippard s original documentation reminding us that during the late sixties and early seventies all possible social and material parameters of art making were played with worked over inverted reduced expanded and rejected By tracing Lippard s own activities in those years the book also documents the early blurring of boundaries among critical curatorial and artistic practices With more

than 200 images of work by dozens of artists printed in color throughout this book brings Lippard's curatorial experiment full circle **Jan Dibbets : the photographic work, 1967-2007** Erik Verhagen, Jan Dibbets, 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 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 de son œuvre photographique

Atlas of Contemporary Art for Use by Everyone Denis Gielen, 2007 This book presents an alternation of illustrations texts and synopses whose images and imaginative concepts all refer to one other It is open to a multiplicity of interpretations inviting confrontations and the discovery of similarities relationships and analogies between works of art and various subjects of thought Denis Gielen compiles facts stories art works and intentions abiding by laws which although they may not be universal are nevertheless able to serve as our guide as we author and reader roam together along the meandering paths of creation following the trails which unite the works and visions of our contemporaries **BOOK JACKET** **Art Index** **Retrospective**, 2006 **Seven Sounds, Seven Circles** Lothar Baumgarten, 2009 **Fundació Joan Miró** Fundació Joan Miró (Barcelona), Joaquim Roglan, 2001 *Mr 4* Christine Van Assche, Mark Nash, Chantal Pontbriand, 2006

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