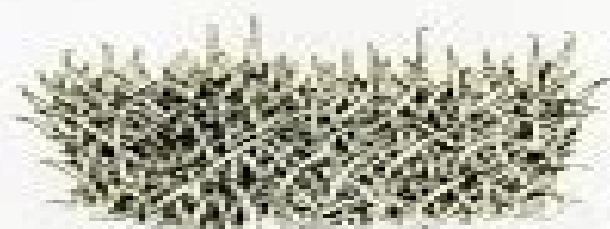


FRANCES STARR  
COLLECTED WRITING. 1993-2003



# Frances Stark Collected Writing 19932003

**Maria Fusco, Ian Hunt**



## **Frances Stark Collected Writing 19932003:**

**Frances Stark Collected Writing** Frances Stark, 2003 Edited by Lisa Panting Introduction by Matthew Higgs

**Frances Stark** Frances Stark, Stuart Bailey, 2007 Addresses the paradox of reproducing works which are non photogenic because of their tactility and detail and because of their scale complicated by small text that is de contextualised by the small page format

**A Companion to Contemporary Drawing** Kelly Chorpening, Rebecca Fortnum, 2020-11-24 The first university level textbook on the power condition and expanse of contemporary fine art drawing A Companion to Contemporary Drawing explores how 20th and 21st century artists have used drawing to understand and comment on the world Presenting contributions by both theorists and practitioners this unique textbook considers the place space and history of drawing and explores shifts in attitudes towards its practice over the years Twenty seven essays discuss how drawing emerges from the mind of the artist to question and reflect upon what they see feel and experience This book discusses key themes in contemporary drawing practice addresses the working conditions and context of artists and considers a wide range of personal social and political considerations that influence artistic choices Topics include the politics of eroticism in South American drawing anti capitalist drawing from Eastern Europe drawing and conceptual art feminist drawing and exhibitions that have put drawing practices at the centre of contemporary art This textbook Demonstrates ways contemporary issues and concerns are addressed through drawing Reveals how drawing is used to make powerful social and political statements Situates works by contemporary practitioners within the context of their historical moment Explores how contemporary art practices utilize drawing as both process and finished artifact Shows how concepts of observation representation and audience have changed dramatically in the digital era Establishes drawing as a mode of thought Part of the acclaimed Wiley Blackwell Companions to Art History series A Companion to Contemporary Drawing is a valuable text for students of fine art art history and curating and for practitioners working within contemporary fine art practice

*Dot Dot Dot 11* Stuart Bailey, Peter Bilak, 2006-03 The journal whose very name promises more to come delivers two issues this season There aren't too many places to find intelligent passionate and witty writing about the past present and future of visual culture Dot Dot Dot the brilliant journal edited by Stuart Bailey and Peter Bilak is one of the few we've found and we're happy to be able to present it in our catalog

*The Studio Reader* Mary Jane Jacob, Michelle Grabner, 2010-06-15 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 *A Torment of Follies* Frances Stark, Annette Südbeck, Martin Prinzhorn, 2008 I wrote this story to find out if happy endings were possible without magic and without miracles and it is Still the miracle was there all along jf *Romantic conceptualism* Jörg Heiser, 2007 Featuring work by 23 international artists including Bas Jan Ader Tacita Dean Felix Gonzalez Torres Rodney Graham Louise Lawler Yoko Ono and Frances Stark this illustrated reader takes on romantic motifs desire melancholia and methods fragmentation ephemerality process in Conceptualism thwarting the conventional opposition between romantic inwardness and conceptual rationalism

*Auto Roto Font* Frances Stark, Mark Hosking, 2003 Collected Writing 1993 2003 brings together many of Frances Stark's texts for the first time including essays on artists and artist's self text pieces Stark's writing is not specifically sited in visual art but is rooted in the condition of contemporary life encountering along the way the literary tradition music and philosophy These provide the backbone to much of her thinking as do the problems faced by being both an artist and writer today These themes are presented through a pseudo autobiographical style which frequently presents itself as poetic musings that create meandering off centred texts that are often humorous and at the same time highly readable This book also includes facsimiles of *The Unspeakable Compromise of the Portable Work of Art* as well as specially designed pages by Stark making this anthology a fascinating insight into the artist's practice The book includes a forward self by Matthew Higgs **LA Artland** Chris Kraus, Jane McFadden, Jan Tumlir, 2005 LA Artland is a survey of one of the most vibrant and influential art scenes of recent decades Having produced world renowned artists such as Mike Kelley Paul McCarthy Chris Burden Catherine Opie and Jim Shaw Los Angeles since the 90s has superseded New York as the US contemporary art capital With the continuing success of LA based art programmes at CalArts Art Center and UCLA as well as a growing gallery scene stretching from blue chip to artist run spaces the Los Angeles art scene continues to thrive producing increasingly successful generations of artists The focus of this publication is on extensive visual documentation of contemporary artists working in Los Angeles now ranging from well established international names to emerging talent Alongside this visual survey there are three essays An essay by Jane McFadden art historian currently teaching at Art Center traces specific trajectories between artists living and working in Los Angeles from the 60s to today forming a unique history of the area Los Angeles commenting on current trends and the influence of the LA based MFA programmes A third essay by Chris Kraus author of *Video Green* incorporates interviews with new artists and gallery owners providing insight into the network of sub scenes that make up contemporary LA art *The Artist's Joke* Jennifer Higgie, 2007 Jokes and humor in avant garde and contemporary art as

discussed by writers and artists ranging from Freud and Picasso to Andrea Fraser Guerilla Girls and Slavoj Zizek *Pine Flat* Sharon Lockhart,2006 In the film and photographic series *Pine Flat* constructed over a three year period Sharon Lockhart addresses the experience of an American childhood using the stunning landscape of America s Sierra Nevada Mountains to bring home the close relationships of children with their natural surroundings Lockhart began by constructing a portrait studio in a small rural community and extending an open invitation to local children and then by immersing herself in their environment and noting the complexity of their interactions Her highly descriptive almost painterly portraits taken over the course of several years abjure narration for the pleasure of the gaze and the notion of temporality The studio remains a constant its black backdrop cement floor and natural lighting a theatrical setting that allows the children to develop a different kind of relationship to the camera Those stills stand in stark contrast to the pictorialism of a series showing the community s majestic natural surroundings and to the portraits on 16mm film that accompany them which are both literally and figuratively moving *Umbrella* ,2003 *Put about* Maria Fusco,Ian Hunt,2004 *Maisons d ditions* mentionn es Artimo Atopia Projects Book Works Factotum Inventory JRP Ringier Lukas Sternberg The Metropolitan Complex Millimetre Morning Star Onestar Press Pork Salad Press Revolver Slought Foundation *Come as You Are* Alexandra Schwartz,2015-01-02 *Come as You Are* Art of the 1990s is the largest and most ambitious contemporary art exhibition ever to be mounted by the Montclair Art Museum The exhibition and book spotlight a pivotal moment in the recent history of art Chronicling the long 1990s between 1989 and 2001 from the fall of the Berlin Wall to 9 11 *Come As You Are* examines how the art of this period both reflected and helped shape the dramatic societal events of the era when the combined forces of new technologies and globalization gave rise to the accelerated international art world that we know today *Recent Pasts* John C. Welchman,2005 This first volume presents an assessment of the vital and influential art scene in Southern California since 1990 **Dutch Resource** Anniek Brattinga,2005 Eleven participants in the Dutch Werkplaats Typografie s design program recently asked an equal number of more accomplished graphic designers to join forces with them in collaborations destined for France s Chaumont Graphic Arts Festival Dutch Resource reports on that collaboration Each of the 11 different pairs showcases both designers working methods and the innovative experimental aesthetic that unites them The book as a whole offers a clear overview of the uncompromising practice of today s graphic designer a specialist and jack of all trades who is not only master of his or her own work but often works as a writer researcher editor curator critic and photographer as well *Collected by Thea Westreich Wagner and Ethan Wagner* Christine Macel,Elisabeth Sussman,Elisabeth Sherman,2015-01-01 Published on the occasion of an exhibition celebrating the Wagners promised gift of more than 850 works of art to the Whitney Museum of American Art New York and the Musae national d art moderne Centre Pompidou Paris held at the Whitney Museum of American Art November 20 2015 March 6 2016 and at the Centre Pompidou June 16 2016 January 2017 **Art in America** Frank Jewett Mather,Frederic Fairchild Sherman,2005-08 *Books In Print*

2006-2007 Bowker Editorial Staff,2006

**Cabinet** ,2005

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