

LEAVE ANY INFORMATION  
AT THE SIGNAL

ED RUSCHA

# Leave Any Information At The Signal Writings Interviews Bits Pages Octobers

**Hans Haacke**



## **Leave Any Information At The Signal Writings Interviews Bits Pages Octobers:**

Leave Any Information at the Signal Ed Ruscha, 2004-02-27 An anthology of writings interviews and images by artist Ed Ruscha Ed Ruscha is among the most innovative artists of the last forty years He is also one of the first Americans to introduce a critique of popular culture and an examination of language into the visual arts Although he first made his reputation as a painter Ruscha is also celebrated for his drawings made both with conventional materials and with food blood gunpowder and shellac prints films photographs and books He is often associated with Los Angeles as a Pop and Conceptualist hub but tends to regard such labels with a satirical if not jaundiced eye Indeed his work is characterized by the tensions between high and low solemn and irreverent and serious and nonsensical and it draws on popular culture as well as Western art traditions Leave Any Information at the Signal not only documents the work of this influential artist as he rose to prominence but also contains his writings and commentaries on other artistic developments of the period The book is divided into three parts each of which is arranged chronologically Part one contains statements letters and other writings Part two consists of more than fifty interviews some of which have never before been published or translated into English Part three contains sketchbook pages word groupings and other notes that chart how Ruscha develops ideas and solves artistic problems They are published here for the first time The book also contains more than eighty illustrations selected and arranged by the artist

**Dissolve into Comprehension** Jack Burnham, 2023-08-15 Influential writings by the legendary art critic and theorist Jack Burnham a pioneer in new media systems aesthetics and an early advocate of conceptualism Jack Burnham is one of the few critics and theorists alive today who can claim to have radically altered the way we think about works of art Burnham's use of the term system borrowed from theoretical biology in his 1968 essay *System Aesthetics* announced the relational character of conceptual art and newer research based projects Trained as an art historian Burnham was also a sculptor His first book *Beyond Modern Sculpture* 1968 established him as a leading commentator on art and technology A postformalist pioneer an influential figure in new media art history an early champion of conceptual and ecological art and the curator of the first exhibition of digital art Burnham is long overdue for reevaluation This book offers that opportunity by collecting a substantial and varied selection of his hard to find texts some published here for the first time Although Burnham left the art world abruptly in the 1990s his visionary theoretical ideas have only become more relevant in recent years This collection seeks to restore Burnham to his rightful place in art criticism and theory reestablishing his voice as crucial to critical conversations of the period It gathers his early writing on sculpture his essays on systems art and conceptualism his views of the New York art world and his later occult work including an unorthodox interpretation of Marcel Duchamp's work that draws on the Kabbalah

Edward Ruscha Lisa Turvey, 2014-01-01 An immense contribution to scholarship on Ed Ruscha and his pioneering artistic practice offering thorough documentation of his works on paper This highly anticipated book the first in a series of three comprehensively chronicles the first two decades

of Ed Ruscha's 1937 work on paper which comprises the largest component of his production of original works. Over 1,000 works on paper are documented, all created between 1956 and 1976, and they encompass a wide range of formats, materials, themes, and styles. Included are collages, ephemeral sketches, preparatory studies for paintings, oil on paper works, and drawings executed in a variety of inventive materials, including gunpowder and organic substances. Ruscha came to prominence in the early 1960s as part of the Pop art movement, although his work equally engages the legacies of Dada, Surrealism, and Abstract Expressionism, as well as the Conceptual art that emerged later in the decade. He has long enjoyed international standing and admiration, and his work is widely known. Despite this recognition, this volume contains hundreds of works that have infrequently or never been exhibited or published. Each work is catalogued with a color reproduction, collection details, full chronological provenance, exhibition history, and bibliographic references. Essays by Lisa Turvey and Harry Cooper complete this extraordinary survey, which expands and enriches our understanding of Ruscha's pioneering exploration of the written word as a subject for visual art and his witty assessment of the iconography of Los Angeles, both real and imagined.

**Language to Cover a Page** Vito Acconci, 2006. Poems and other texts from the 1960s by a pioneering conceptual artist that show a continuity with his subsequent work in performance and video art. Pioneering conceptual artist Vito Acconci began his career as a poet. In the 1960s, before beginning his work in performance and video art, Acconci studied at the Iowa Writers Workshop and published poems in journals and chapbooks. Almost all of this work remains unknown; much of it appeared in the self-produced magazines of the Lower East Side's mimeo revolution, and many other pieces were never published. *Language to Cover a Page* collects these writings for the first time and not only shows Acconci to be an important experimental writer of the period but demonstrates the continuity of his early writing with his later work in film, video, and performance. *Language to Cover a Page* documents a key moment in the unprecedented intersection of artists and poets in the late 1960s, as seen in the Dwan Gallery's series of *Language* shows (1967-1970) and in Acconci's own journal *0 to 9*. Indeed, as Acconci moved from the poetry scene to the art world, his poetry became increasingly performative, while his artwork was often structured and motivated by linguistic play. Acconci's early writing recalls the work of Samuel Beckett, the deadpan voice of the nouveau roman, and the jump cuts and fraught permutations of the nouvelle vague. Poems in *Language to Cover a Page* explore the materiality of language, language as matter and not ideas, as Robert Smithson put it, the physical space of the page, and the physicality of source texts, phonebooks, thesauruses, dictionaries. Other poems take the space of the page as an analogue to performance space or implicate the poem in a network of activity, as in his *Dial a Poem* pieces. Readers will find Acconci's inventive and accomplished poetry as edgy and provocative as anything published today.

[Ai Weiwei's Blog](#) Ai Weiwei, 2011-03-18. Manifestos and immodest proposals from China's most famous artist and activist, culled from his popular blog, shut down by Chinese authorities in 2009. In 2006, even though he could barely type, China's most famous artist started blogging. For more than three years, Ai Weiwei turned out a steady stream of scathing social

commentary criticism of government policy thoughts on art and architecture and autobiographical writings He wrote about the Sichuan earthquake and posted a list of the schoolchildren who died because of the government's豆腐工程 engineering reminisced about Andy Warhol and the East Village art scene described the irony of being investigated for fraud by the Ministry of Public Security made a modest proposal for tax collection Then on June 1 2009 Chinese authorities shut down the blog This book offers a collection of Ai's notorious online writings translated into English the most complete public documentation of the original Chinese blog available in any language The New York Times called Ai a figure of Warholian celebrity He is a leading figure on the international art scene a regular in museums and biennials but in China he is a manifold and controversial presence artist architect curator social critic justice seeker He was a consultant on the design of the famous Bird's Nest stadium but called for an Olympic boycott he received a Chinese Contemporary Art lifetime achievement award in 2008 but was beaten by the police in connection with his citizen investigation of earthquake casualties in 2009 Ai Weiwei's Blog documents Ai's passion his genius his hubris his righteous anger and his vision for China

**On the Camera Arts and Consecutive Matters** Hollis Frampton, 2015-01-30 The collected writings of artist and filmmaker Hollis Frampton including all the essays from the long unavailable *Circles of Confusion* along with rare additional material As Hollis Frampton's photographs and celebrated experimental films were testing the boundaries of the camera arts in the 1960s and 1970s his provocative and highly literate writings were attempting to establish an intellectually resonant form of discourse for these critically underexplored fields It was a time when artists working in diverse disciplines were beginning to pick up cameras and produce films and videotapes well before these practices were understood or embraced by institutions of contemporary art This collection of Frampton's writings presents his critical essays many written for *Artforum* and *October* along with additional material including lectures correspondence interviews and production notes and scripts It replaces and supersedes the long unavailable *Circles of Confusion* published in 1983 Frampton ranged widely over the visual arts in his writing and the texts in this collection display his unique approaches to photography film and video as well as the plastic and literary arts They include critically acclaimed essays on Edward Weston and Eadweard Muybridge as well as appraisals of contemporary photographers the influential essay *For a Metahistory of Film* along with scripts textual material and scores for his films writings on video that constitute a prehistory of the digital arts a dialogue with Carl Andre his friend and former Phillips Andover classmate from the early 1960s and two inventive almost unclassifiable pieces that are reminiscent of Borges Joyce and Beckett

*Public Knowledge* Michael Asher, 2019-10-15 Writings by the conceptual artist Michael Asher including notes proposals exhibition statements and letters to curators and critics most published here for the first time The California conceptual artist Michael Asher 1943-2012 was known for rigorous site specificity and pioneering institutional critique His decades of teaching at CalArts influenced generations of artists Much of Asher's artistic practice was devoted to creating works that had no lasting material presence and often responded to the material social or ideological

context of a situation Because most of Asher's artworks have ceased to exist his writings about them have special significance Public Knowledge collects writings by Asher about his work including preliminary notes and ideas project proposals exhibition statements and letters to curators and critics most of which have never been previously published Asher gave few interviews didn't write art criticism and rarely published extensive accounts of his own work Yet writing was central to his artistic practice serving as a tool for working out ideas negotiating institutional parameters and describing thought processes In these texts he considers writing and documentation discusses artistic practice offers notes for gallery and museum talks presents artist statements for exhibition goes describes individual works and their situational context and reflects on teaching and art education Among other things Asher provides his definition of site specificity addresses the function of art in public space and analyzes the intersection of teaching art and institutional models of education Readers will see an artist at work formulating ethical and political strategies for making art in a situational world     **Decoys and**

**Disruptions** Martha Rosler, 2006-02-17 The first comprehensive collection of writings by Martha Rosler considers the intersection of art and politics the operation of art systems feminist art practices and the media Decoys and Disruptions is the first comprehensive collection of writings by American artist and critic Martha Rosler Best known for her videos and photography Rosler has also been an original and influential cultural critic and theorist for over twenty five years The writings collected here address such key topics as documentary photography feminist art video government patronage of the arts censorship and the future of digitally based photographic media Taken together these thirteen essays not only show Rosler's importance as a critic but also offer an essential resource for readers interested in the issues confronting contemporary art The essays in this collection illustrate Rosler's ongoing investigation into means of exposing truth and provoking change providing a retrospective of characteristic issues in her work Mixing analysis and wit Rosler challenges many of the fundamental precepts of contemporary art practice Her influential essay In around and afterthoughts on documentary photography almost single handedly dismantled the myth of liberal documentary photography when it appeared Many of the essays in this volume have had a similarly wide ranging influence others are published here for the first time

Illustrating the essays are 81 images by Rosler and other artists and photographers     *Ed Ruscha and the Great American*

West Karin Breuer, D.J. Waldie, Ed Ruscha, 2016-07-12 The renowned artist Ed Ruscha was born in Nebraska grew up in Oklahoma and has lived and worked in Southern California since the late 1950s Beginning in 1956 road trips across the American Southwest furnished a conceptual trove of themes and motifs that he mined throughout his career The everyday landscapes of the West especially as experienced from the automobile gas stations billboards building facades parking lots and long stretches of roadway are the primary motifs of his often deadpan and instantly recognizable paintings and works on paper as well as his influential artist books such as *Twentysix Gasoline Stations* and *All the Buildings on the Sunset Strip* His iconic word images declaring *Adios Rodeo* *Wheels over Indian Trails* and *Honey I Twisted through More Damn Traffic to Get*

Here further underscore a contemporary Western sensibility Ruscha's interest in what the real West has become and Hollywood's version of it plays out across his oeuvre. The cinematic sources of his subject matter can be seen in his silhouette pictures which often appear to be grainy stills from old Hollywood movies. They feature images of the contemporary West such as parking lots and swimming pools but also of its historical past covered wagons, buffalo, teepees and howling coyotes. Featuring essays by Karin Breuer and D J Waldie plus a fascinating interview with the artist conducted by Kerry Brougher, this stunning catalogue produced in close collaboration with the Ruscha studio offers the first full exploration of the painter's lifelong fascination with the romantic concept and modern reality of the evolving American West. Published in association with the Fine Arts Museums of San Francisco. Exhibition dates de Young San Francisco July 16 - October 9 2016 **The Artwork Caught by the Tail**

George Baker, 2010-09-03 A new theory of the readymade via a new reading of Picabia and a new writing of Dada. The artist Francis Picabia, notorious dandy, bon vivant, painter, poet, filmmaker and polemicist, has emerged as the Dadaist with postmodern appeal and one of the most enigmatic forces behind the enigma that was Dada. In this first book in English to focus on Picabia's work in Paris during the Dada years, art historian and critic George Baker reimagines Dada through Picabia's eyes. Such reimagining involves a new account of the readymade, Marcel Duchamp's anti-art invention which opened fine art to mass culture and the commodity. But in Picabia's hands, Baker argues, the Dada readymade aimed to reinvent art rather than destroy it. Picabia's readymade opened art not just to the commodity but to the larger world from which the commodity stems: the fluid sea of capital and money that transforms all objects and experiences in its wake. The book thus tells the story of a set of newly transformed artistic practices claiming them for art history and naming them for the first time: Dada Drawing, Dada Painting, Dada Photography, Dada Abstraction, Dada Cinema, Dada Montage. Along the way, Baker describes a series of nearly forgotten objects and events from the almost lunatic range of the Paris Dada manifestations to Picabia's polemical writings from a lost work by Picabia in the form of a hole called suggestively *The Young Girl* to his painting *Cacodylic Eye* covered in autographs by luminaries ranging from Ezra Pound to Fatty Arbuckle. Baker ends with readymades in prose, a vast interweaving of citations and quotations that converge to create a heated conversation among Picabia, Andr  Breton, Tristan Tzara, James Joyce, Friedrich Nietzsche, Jacques Derrida, Gilles Deleuze and others. Art history has never looked like this before. But then again, Dada has never looked like art history. *Looking for Bruce Conner*

Kevin Hatch, 2016-02-12 A new perspective on the enormously influential but insufficiently understood work of San Francisco-based artist Bruce Conner, 1933-2008. In a career that spanned five decades, most of them spent in San Francisco, Bruce Conner, 1933-2008, produced a unique body of work that refused to be contained by medium or style. Whether making found footage films, hallucinatory ink blot graphics, enigmatic collages or assemblages from castoffs, Conner took up genres as quickly as he abandoned them. In this first book-length study of Conner's enormously influential but insufficiently understood career, Kevin Hatch explores Conner's work as well as his position on the geographical, cultural and

critical margins Generously illustrated with many color images of Conner's works Looking for Bruce Conner proceeds in roughly chronological fashion from Conner's notorious assemblages BLACK DAHLIA and RATBASTARD among them through his experimental films populated by images from what Conner called the tremendous fantastic movies going in my head from all the scenes I'd seen his little known graphic work and his collage and inkblot drawings **The Filming of Modern Life** Malcolm Turvey, 2013-09-13 In the 1920s the European avant garde embraced the cinema experimenting with the medium in radical ways Painters including Hans Richter and Fernand Leger as well as filmmakers belonging to such avant garde movements as Dada and surrealism made some of the most enduring and fascinating films in the history of cinema In The Filming of Modern Life Malcolm Turvey examines five films from the avant garde canon and the complex sometimes contradictory attitudes toward modernity they express Rhythm 21 Hans Richter 1921 Ballet mecanique Dudley Murphy and Fernand Leger 1924 Entr'acte Francis Picabia and Ren Clair 1924 Un chien Andalou Salvador Dali and Luis Buñuel 1929 and Man with a Movie Camera Dziga Vertov 1929 All exemplify major trends within European avant garde cinema of the time from abstract animation to cinema pur The Absence of Work Rachel Haidu, 2010 A provocative investigation of Marcel Broodthaers's work as a reflection on the uses and abuses of language The Speculative City Susanna Phillips Newbury, 2021-04-20 A forensic examination of the mutual relationship between art and real estate in a transforming Los Angeles Underlying every great city is a rich and vibrant culture that shapes the texture of life within In The Speculative City Susanna Phillips Newbury teases out how art and Los Angeles shaped one another's evolution She compellingly articulates how together they transformed the Southland establishing the foundation for its contemporary art infrastructure and explains how artists came to influence Los Angeles's burgeoning definition as the global city of the twenty first century Pairing particular works of art with specific innovations in real estate development The Speculative City reveals the connections between real estate and contemporary art as they constructed Los Angeles's present day cityscape From banal parking lots to Frank Gehry's designs for artists studios and museums Newbury examines pivotal interventions by artists and architects city officials and cultural philanthropists concluding with an examination of how in the wake of the 2008 global credit crisis contemporary art emerged as a financial asset to fuel private wealth and urban gentrification Both a history of the transformation of the Southland and a forensic examination of works of art The Speculative City is a rich complement to the California chronicles by such writers as Rebecca Solnit and Mike Davis Photography and Collaboration Daniel Palmer, 2020-09-14 Photography and Collaboration offers a fresh perspective on existing debates in art photography and on the act of photography in general Unlike conventional accounts that celebrate individual photographers and their personal visions this book investigates the idea that authorship in photography is often more complex and multiple than we imagine involving not only various forms of partnership between photographers but also an astonishing array of relationships with photographed subjects and viewers Thematic chapters explore the increasing prevalence of collaborative approaches to



photography among a broad range of international artists from conceptual practices in the 1960s to the most recent digital manifestations Positioning contemporary work in a broader historical and theoretical context the book reveals that collaboration is an overlooked but essential dimension of the medium s development and potential **Perpetual Inventory** Rosalind E. Krauss,2013-02-08 In essays that span three decades one of contemporary art s most esteemed critics celebrates artists who have persevered in the service of a medium The job of an art critic is to take perpetual inventory constantly revising her ideas about the direction of contemporary art and the significance of the work she writes about In these essays which span three decades of assessment and reassessment Rosalind Krauss considers what she has come to call the post medium condition the abandonment by contemporary art of the modernist emphasis on the medium as the source of artistic significance Jean Fran ois Lyotard argued that the postmodern condition is characterized by the end of a master narrative and Krauss sees in the post medium condition of contemporary art a similar farewell to coherence The master narrative of contemporary art ended when conceptual art and other contemporary practices jettisoned the specific medium in order to juxtapose image and written text in the same work For Krauss this spells the end of serious art and she devotes much of Perpetual Inventory to wrest ling new media to the mat of specificity Krauss also writes about artists who are reinventing the medium artists who persevere in the service of a nontraditional medium strange new apparatuses often adopted from commercial culture among them Ed Ruscha Christian Marclay William Kentridge and James Coleman Drawing from the Modern Jodi Hauptman,Jordan Kantor,Museum of Modern Art (New York, N.Y.),2005 This package contains the following products 9780781789820 Karch Focus on Nursing Pharmacology 5e 9780781780698 Hogan Quigley Bates Nursing Guide to Physical Examination and History Taking 9781451183757 Hogan Quigle Student Laboratory Manual for Bates Nursing Guide

Back to the Drawing Board Jennifer Quick,2022-01-01 The first book to consider the importance of commercial art and design for Ed Ruscha s work Ed Ruscha b 1937 emerged onto the Los Angeles art scene with paintings that incorporated consumer products such as Spam and SunMaid raisins In this revelatory book Jennifer Quick looks at Ruscha s work through the tools techniques and habits of mind of commercial art and design showing how his training and early work as a commercial artist helped him become an incisive commentator on the presence and role of design in the modern world The book explores how Ruscha mobilized commercial design techniques of scale paste up layout and perspective as he developed his singular artistic style Beginning with his formative design education and focusing on the first decade of his career Quick analyzes previously unseen works from the Ruscha archives alongside his celebrated paintings prints and books demonstrating how Ruscha s engagement with commercial art has been foundational to his practice Through this insightful lens Quick affirms Ruscha as a powerful and witty observer of the vast network of imagery that permeates visual culture and offers new perspectives on Pop and conceptual art **Dada in the Collection of the Museum of Modern Art** Museum of Modern Art (New York, N.Y.),Anne Umland,Adrian Sudhalter,2008 Presents some seventy works books collages drawings

films paintings photographs photomontages prints readymades reliefs in large scale reproductions and accompanying them with in depth essays by an interdepartmental group of the Museum s curators Front jacket flap Working Conditions Hans Haacke, 2016-10-21 Texts by Hans Haacke that range from straightforward descriptions of his artworks to wide ranging reflections on the relationship between art and politics Hans Haacke s art articulates the interdependence of multiple elements An artwork is not merely an object but is also its context the economic social and political conditions of the art world and the world at large Among his best known works are MoMA Poll 1970 which polled museumgoers on their opinions about Nelson Rockefeller and the Nixon administration s Indochina policy Gallery Goers Birthplace and Residence Profile 1969 which canvassed visitors to the Howard Wise Gallery in Manhattan and the famously canceled 1971 solo exhibition at the Guggenheim Museum which was meant to display among other things works on two New York real estate empires This volume collects writings by Haacke that explain and document his practice The texts some of which have never before been published run from straightforward descriptions to wide ranging reflections and full throated polemics They include correspondence with MoMA and the Guggenheim and a letter refusing to represent the United States at the 1969 S o Paulo Biennial the title piece Working Conditions which discusses corporate influence on the art world Haacke s thinking about real time social systems and texts written for museum catalogs on various artworks including GERMANIA in the German Pavilion of the 1993 Venice Biennial DER BEV LKERUNG To the Population of 2000 at the Berlin Reichstag Mixed Messages an exhibition of objects from the Victoria and Albert Museum 2001 and Gift Horse unveiled on the fourth plinth in Trafalgar Square in 2015

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