

THE FOUNTAIN DRAWINGS

MIKE BIDLO

EDITION BISCHOFERGER
TONY SHAFRAZI EDITIONS

Mike Bidlo The Fountain Drawings

Marquis Who's Who

Mike Bidlo The Fountain Drawings:

Mike Bidlo BRUNO BISCHOFBERGER, Mike Bidlo, TONY SHAFRAZI, 1999-03-01 **Mike Bidlo**, 1998 **The Fountain Drawings** Mike Bidlo, 1998 Perhaps the most infamous object in the history of 20th century art is Duchamp's Fountain Rosetta stone to the avant garde Duchamp's 1917 urinal redefined in one bold conceptual stroke the possibilities of art forever after entering modern consciousness and signifying the start of a counter tradition of ready mades anti art and conceptualism that is 80 years old It is therefore appropriate that artist Mike Bidlo who has in the past made appropriations of legendary artworks by Picasso Man Ray Brancusi etc here focuses his attentive eye on Fountain This book catalogues the surprising results of Bidlo's homage and taken together these 300 drawings bring out both the totemic and painterly qualities of Fountain The book includes an extensive discussion between Bidlo and critics Arthur Danto and Francis Naumann

Mike Bidlo Mike Bidlo (Künstler), 1998 **Mike Bidlo** Galerie Bischofberger (Zürich), 1998 *Italian Modernism* Mario Moroni, Luca Somigli, 2004-01-01 Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant garde within the Italian critical tradition Focussing on the confrontation between these concepts and the broader notion of international modernism the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth Intellectually provocative this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism Each contributor documents how previous critical categories employed to account for the literary artistic and cultural experiences of the period have provided only partial and inadequate descriptions preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time **From Head to Hand**

David Levi Strauss, 2010-02-11 In his third book Strauss delves into the mysterious process whereby an idea is born in the mind and materialized through the hand in the expression of an artwork How exactly does this happen It's a question so basic an act so fundamental to art making that it has rarely received attention It makes an ideal topic for Strauss a writer with an exceptional ability to animate art's philosophical dimensions in a clear persuasive manner During this time when craft and the direct manipulation of materials by the artist appear to be in eclipse Strauss comes to their defense in a spirited cri de cœur Featuring over 35 illustrations the book examines a wide variety of media and individual examples It explores the works of sculptors Martin Puryear Ursula von Rydingsvard and Donald Lipski painters Leon Golub and Ron Gorchov and writers Robert Duncan Robert Kelly Guy Davenport John Berger and Leo Steinberg In addition there are essays on Joseph Beuys's 7000 Oaks in Ireland contemporary Haida carvers Reg Davidson and Jim Hart Cecilia Vicuña's memory of the fingers and the influence of curators Harald Szeemann and Walter Hopps on the staging of contemporary art exhibitions Known primarily for his writings on photography and politics Strauss here focuses on the least mediated arts painting sculpture and

writing His claims are supported by a series of close readings which succeed in recovering the immediacy of the hand and revitalizing contemporary art's connection to the past **Potential Images** Dario Gamboni, 2002 In Potential Images Dario Gamboni explores ambiguity in modern art considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect Ambiguity became increasingly important in late 19th and early 20th century aesthetics as is evidenced in works by such artists as Redon, Cezanne, Gauguin, Ensor and the Nabis. Similarly the Cubists subverted traditional representational conventions requiring their viewers to decipher images to extract their full meanings. The same device was taken up in the various experiments leading to abstraction. For example it was Kandinsky's intention that his work could be interpreted in both figurative and non figurative ways and Duchamp's Readymades suggested the radical conclusion that it is the beholder who makes the picture. These invitations to viewers to participate in the process of artistic communication had social and political implications as they accorded artist and beholder symmetrical almost interchangeable roles

Art in America Frank Jewett Mather, Frederic Fairchild Sherman, 1999 **Annual Bibliography of Modern Art** Museum of Modern Art (New York, N.Y.). Library, 2001 **Artforum International**, 1999 *Apropos of Marcel* Francis M. Naumann, 1999 **Art Now Gallery Guide**, 1998 **Art, Conservation and Authenticities** E.

Hermens (ed.), Tina Fiske, 2009 One of the aims of the 2007 conference Art Conservation and Authenticities Material Concept Context was to explore the seemingly embattled position of the term authenticity within conservation practice not so much to progress definitions or rehearse existing debates as to test its continued relevance to a broad range of conservators examine its on going application in the assessment of conservation of objects and consider the critical potential of its pluralized form authenticities The papers delivered at the conference and those formalised for publication here have engaged these various threads with energy and creativity Drawn from a range of backgrounds and across various specialisms the authors present a range of discussions that offer various responses but which all confirm the still prominent position that authenticity occupies in the evaluative aspect of a conservator's work **Current Contents, April 12, 1999**, 1999 **The New Yorker** Harold Wallace Ross, Katharine Sergeant Angell White, 1998-10 **The Fountains Drawings**, 1998 **C Magazine**, 1998

Bibliographie D'histoire de L'art, 1991 **Who's Who in American Art** Marquis Who's Who, 2006-11

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