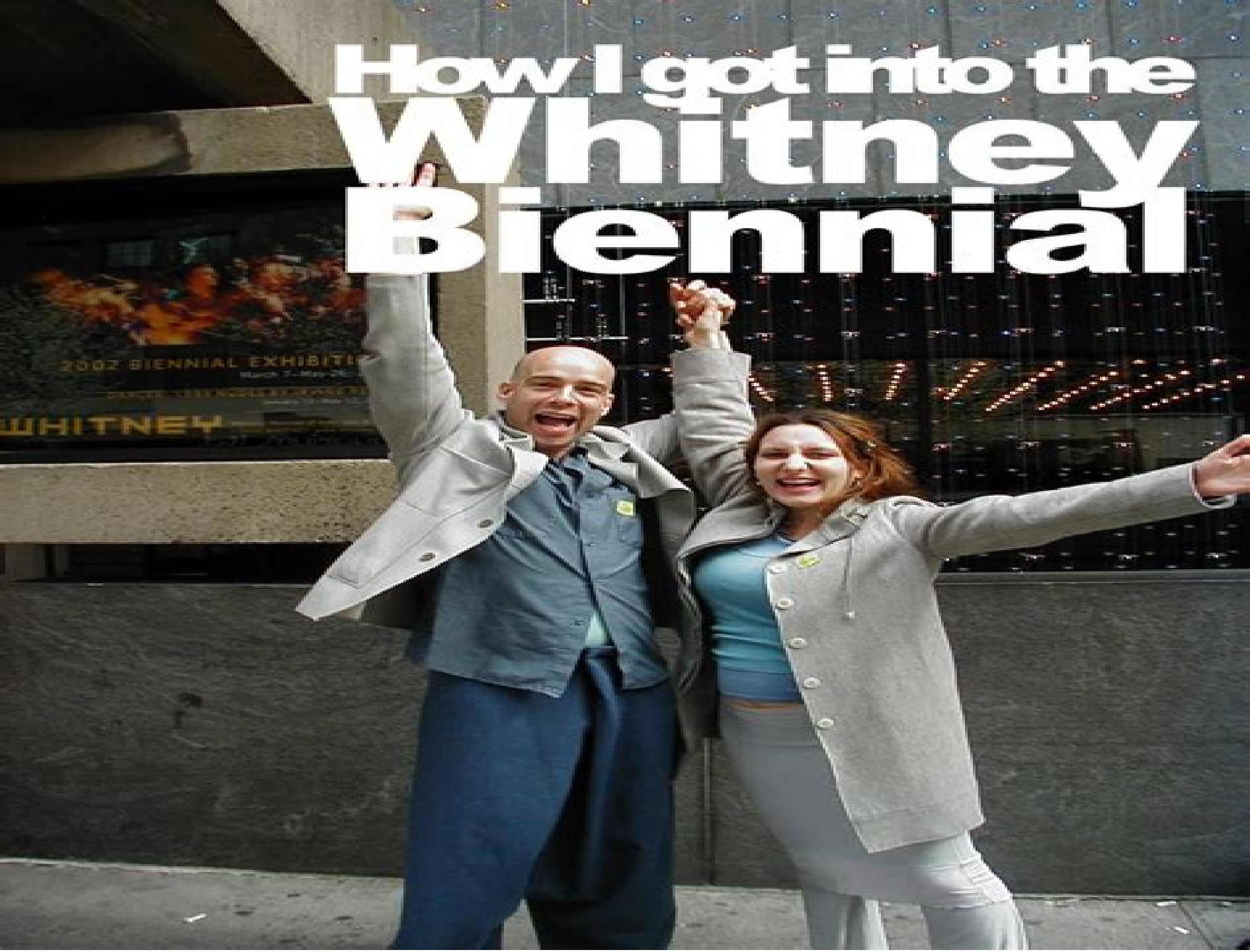


# How I got into the Whitney Biennial



# How I Got Into The Whitney Museum Biennial Exhibition

**Elizabeth L. Sanderson**



## **How I Got Into The Whitney Museum Biennial Exhibition:**

**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

**Reclaiming and Redefining American Exhibitions of Russian Art** Roann Barris, 2023-08-23 This book examines the history of American exhibitions of Russian art in the twentieth century in the context of the Cold War Because this history reflects changes in museological theory and the role of governments in facilitating or preventing intercultural cooperation it uncovers a story that is far more complex than a chronological listing of exhibition names and art works Roann Barris considers questions of stylistic appropriations and influences and the role of museum exhibitions in promoting international and artistic exchanges Barris reveals that Soviet and American exchanges in the world of art were extensive and persistent despite political disagreements before during and after the Cold War It also reveals that these early exhibitions communicated contradictory and historically invalid pictures of the Russian or Soviet avant garde The book will be of interest to scholars working in art history museum studies and Russian studies

**The Best 109 Internships, 9th Edition** Mark Oldman, Princeton Review (Firm), 2003 Includes more than 20 000 internship opportunities Cover

**American Folk Art** Kristin G. Congdon, Kara Kelley Hallmark, 2012-03-19 Folk art is as varied as it is indicative of person and place informed by innovation and grounded in cultural context The variety and versatility of 300 American folk artists is captured in this collection of informative and thoroughly engaging essays American Folk Art A Regional Reference offers a collection of fascinating essays on the life and work of 300 individual artists Some of the men and women profiled in these two volumes are well known while others are important practitioners who have yet to receive the notice they merit Because many of the artists in both categories have a clear identity with their land and culture the work is organized by geographical region and includes an essay on each region to help make connections visible There is also an introductory essay on U S folk art as a whole Those writing about folk art to date tend to view each artist as either traditional or innovative One of the major contributions of this work is that it demonstrates that folk artists more often exhibit both traits they are grounded in their cultural context and creative in the way they make work their own Such insights expand the study of folk art even as they readjust readers understanding of who folk artists are

**New York Magazine**, 1995-04-10 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of

the city itself while celebrating New York as both a place and an idea      *On the Museum's Ruins* Douglas Crimp,1993 What determines the significance of a work of art Does it abide eternally within the work Or is it continually constructed and reconstructed from the outside through the work's presentation The historical shift from autonomous modernist object to postmodernist critique of institutions from artwork to discursive context is the subject of Douglas Crimp's essays and Louise Lawler's photographs in *On the Museum's Ruins* Taking the museum as paradigmatic institution of artistic modernism Crimp surveys its historical origins and current transformations The new paradigm of postmodernism is elaborated through analyses of art practices broadly conceived not only the practices of artists but also those of critics and curators of international exhibitions and of new or refurbished museums back cover      *New York Magazine* ,1993-03-22 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea      *VCR and Film Catalog* ,1987

Bound to Appear Huey Copeland,2013-10-28 A smart account of a defining moment in African American contemporary art The early 1990s were a game changer for black artists Many rose prominently to lead the field of advanced art more generally artists like Glenn Ligon Renee Green Fred Wilson Lorna Simpson and others It was in the early 1990s when African American artists began to produce installation and conceptual work where previously as an identity group they had focused on figurative painting and craft work Now suddenly artists were producing site specific installations sound art performance and readymades that sought to immerse the viewer in environments that provoked the experience of slavery and raised awareness of the constructedness of blackness in this country      **SPIN** ,2007-09 From the concert stage to the dressing room from the recording studio to the digital realm SPIN surveys the modern musical landscape and the culture around it with authoritative reporting provocative interviews and a discerning critical ear With dynamic photography bold graphic design and informed irreverence the pages of SPIN pulsate with the energy of today's most innovative sounds Whether covering what's new or what's next SPIN is your monthly VIP pass to all that rocks      This Is Not My World Adair Rounthwaite,2024-01-16 A close up history of the Yugoslav artists who broke down the boundaries between public and private In the decades leading up to the dissolution of socialist Yugoslavia a collective of young artists based in Zagreb took to using the city's public spaces as a platform for radical individual expression This Is Not My World presents a detailed account of the Group of Six Authors and their circle in the prolific and experimental period from 1975 to 1985 highlighting the friction between public and private that underlied their innovative practices Looking to circumvent the rigid bureaucracy of official art institutions this freewheeling group of conceptual artists and their peers brought artistic activities directly to an unwitting public by staging provocative performances exhibiting artworks and interacting with passersby on the streets

Exploring artworks such as Vlasta Delimar's act of tying herself to a tree in a busy pedestrian area,eljko Jerman's production of a giant banner declaring Intimate Inscription in the city's central square and Vlado Martek's creation of an artwork on a seaside beach using women's underwear Adair Rounthwaite examines the work of these artists as a site of tension between the intimacy of artistic expression and the political structure of the public sphere under state socialism Whereas many histories of modern and contemporary art in formerly socialist countries tend to be dominated by discussions of ideology and resistance This Is Not My World focuses its attention on the affective aspects of the group's activities using artist interviews and extensive documentation to bring the reader closer to the felt experience of their public interventions Situating the group's work within the context of broader developments in conceptualism and theories of the avant garde Rounthwaite provides a fresh consideration and newly detailed account of this marginalized episode in global art history

*Re-envisioning the Contemporary Art Canon* Ruth E Iskin,2016-12-08 Re envisioning the Contemporary Art Canon Perspectives in a Global World seeks to dissect and interrogate the nature of the present day art field which has experienced dramatic shifts in the past 50 years In discussions of the canon of art history the notion of inclusiveness both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of exclusion which dominated critiques of the canon up until two decades ago The art field has dramatically if insufficiently changed in the half century since the first protests and critiques of the exclusion of others from the art canon With increased globalization and shifting geopolitics the art field is expanding beyond its Euro American focus as is particularly evident in the large scale international biennales now held all over the globe Are canons and counter canons still relevant Can they be re envisioned rather than merely revised Following an introduction that discusses these issues thirteen newly commissioned essays present case studies of consecration in the contemporary art field and three commissioned discussions present diverse positions on issues of the canon and consecration processes today This volume will be of interest to instructors and students of contemporary art art history and museum and curatorial studies *New York Magazine* ,1989-06-05 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *The New York Times Guide to the Arts of the 20th Century: 1900-1929* ,2002 Reviews news articles interviews and essays capturing 100 years of art architecture literature music dance theater film and television *The synthetic proposition* Nizan Shaked,2017-06-13 The synthetic proposition examines the impact of Civil Rights Black Power the student feminist and sexual liberty movements on conceptualism and its legacies in the United States between the late 1960s and the 1990s It focuses on the turn to political reference in practices originally concerned with abstract ideas as articulated by Joseph Kosuth and traces key strategies in contemporary art to the reciprocal

influences of conceptualism and identity politics movements that have so far been historicised as mutually exclusive The book demonstrates that while identity based strategies were particular their impact spread far beyond the individuals or communities that originated them It offers a study of Adrian Piper David Hammons Ren e Green Mary Kelly Martha Rosler Silvia Kolbowski Daniel Joseph Martinez Lorna Simpson Hans Haacke Andrea Fraser and Charles Gaines By turning to social issues these artists analysed the conventions of language photography moving image installation and display Spike Lee's Bamboozled and Blackface in American Culture Elizabeth L. Sanderson,2019-05-30 Spike Lee s challenging film Bamboozled 2000 is often read as a surface level satire of blackface minstrelsy Careful analysis however gives way to a complex and nuanced study of the history of black performance This book analyzes the work of five men minstrel performer Bert Williams director Oscar Micheaux writer Ralph Ellison painter Michael Ray Charles and director Spike Lee all through the lens of this misunderstood film Equal parts biography and cultural analysis this book examines the intersections of these five artists and Bamboozled and investigates their shared legacy of resistance against misrepresentation **New Directions in Museum Ethics** Janet Marstine,Alexander Bauer,Chelsea Haines,2013-10-31 This book considers key ethical questions in museum policy and practice particularly those related to issues of collection and display What does a collection signify in the twenty first century museum How does an engagement with immateriality challenge museums concept of ownership and how does that immateriality translate into the design of exhibitions and museum space Are museums still about safeguarding objects and what does safeguarding mean for diverse individuals and communities today How does the notion of the museum as a performative space challenge our perceptions of the object The scholarship represented in this volume is a testament to the range and significance of critical inquiry in museum ethics Together the chapters resist a legalistic interpretation bound by codes and common practice to advance an ethics discourse that is richly theorized constantly changing and contingent on diverse external factors Contributors take stock of innovative research to articulate a new museum ethics founded on the moral agency of museums the concept that museums have both the capacity and the responsibility to create social change This book is based on a special issue of Museum Management and Curatorship **The Comics of Chris Ware** David M. Ball,Martha B. Kuhlman,2010 An assessment of the achievement and aesthetic of one of America s brightest comics innovators Unfamiliar Streets Katherine A. Bussard,2014-03-11 divRevolutionizing the history of street photography Unfamiliar Streets demonstrates an expanded understanding of the genre through the work of a fashion photographer a photojournalist a conceptual artist and a contemporary artist DIV **The Rise of the Therapeutic Museum** Janet Kraynak,2025-09-30 This book considers how and why respite rooms emotional support brochures well being guides psychological consultants and care days are becoming common features in the museum of art Kraynak poses and answers this question arguing that under its rightful ambition to decolonize i e to rectify past and present inequalities the museum of the Global North is gradually replacing a commitment to knowledge teaching and learning with a focus upon care healing

and well being the therapeutic While this transformation might appear on the surface benign culturally familiar and politically desirable the author counters these presumptions probing the history and implications of the therapeutic museum Here curatorial attention shifts away from the art on view and onto the spectator whom the museum imagines as a precarious psychological subject and primary source of meaning External forces new forms of knowledge encounters with difficulty even an engagement with art are treated as a potential threat As a result the therapeutic museum not only encourages the beholder to turn inward but in so doing deflects attention from or scrutiny of its own practices and systems that perpetuate inequality Among these are the ongoing legacies colonialism s epistemic violence which elevated the knowledge and aesthetic traditions of the Global North while suppressing those of the Global South In contrast the book proposes a pluriversal versus universal museum that maintains the political necessity of knowledge and views pedagogy as a path to emancipation Emphasizing epistemic justice and the moral right to learn during a time when such freedoms are increasingly under attack the book makes a powerful case for questioning rather than romanticizing the therapeutic museum which it ultimately reveals to reinforce rather than challenge dominant power This is an important intervention that is essential reading for researchers and scholars in Art History Visual Studies Museum Studies and Cultural Studies

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