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Dan Graham: Not Yet Realised: Pavilion Drawings

Video, Architecture, Television

Two-way Mirror Power

Walker Evans & Dan Graham : exposition Rotterdam, 1992, Marseille, Musée Cantini,

Münster, Westfälisches Landesmuseum, 1993, New York, Whitney Museum of

American Art, 1994

Transparency, Society and Subjectivity

Chief Cultural Officer

Dan Graham

Dan Graham

Lee Lozano

Franz Ackermann, Eija-Liisa Ahtila, Dan Graham

One Artist, One Material

The Metropolitan Museum of Art: Publications 2021
New York City

*Dan Graham The Roof
Garden Commission*

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ATKINSON BOND

Le Corbusier Yale University Press
In this first critical account of Matta-Clark's work, Pamela M. Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs. Although highly regarded during his short life—and honored by artists and architects today—the American artist Gordon Matta-Clark (1943-78) has been largely ignored within the history of art. Matta-Clark is best remembered for site-specific projects known as "building cuts." Sculptural transformations of architecture produced through direct cuts into buildings scheduled for demolition, these works now exist only as sculptural fragments, photographs, and film and video documentations. Matta-Clark is also remembered as a catalytic force in the creation of SoHo in the early 1970s. Through loft activities, site projects at the exhibition space 112 Greene Street, and his work at the restaurant Food, he participated in the production of a new social and artistic space. Have art historians written so little about Matta-Clark's work because of its ephemerality, or, as Pamela M. Lee argues, because of its historiographic, political, and social dimensions? What did the activity of carving up a building—in anticipation of its

destruction—suggest about the conditions of art making, architecture, and urbanism in the 1970s? What was one to make of the paradox attendant on its making—that the production of the object was contingent upon its ruination? How do these projects address the very writing of history, a history that imagines itself building toward an ideal work in the service of progress? In this first critical account of Matta-Clark's work, Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs.

Exposed Routledge

Since the 1960s, Dan Graham's heterogeneous practice has touched on such disparate subjects as tract housing, the Shakers, punk music, and architectural theory; he has made videos, architectural models, closed-circuit installations, and glass pavilions. Graham, who came of age during the emergence of earth art, minimalism, and conceptualism, has situated his work on the borders between these different strains of contemporary practice. Although varying widely in subject and medium, Graham's artwork and writings display a consistent interest in spectatorship, public-private relationships, and the constructed environment. Graham's extensive writings on his own work (collected in *Rock My Religion* and *Two-Way Mirror Power*, both published by the MIT Press) have made him, by default, the primary

interpreter of his own art. This October Files volume provides a counterweight, gathering key texts by critics and theorists that offer alternative accounts of Graham's art. The essays span thirty years and include hard-to-find texts from exhibition catalogs and journals. The authors include such distinguished theorists, critics, and artists as Benjamin H. D. Buchloh, Beatriz Colomina, Thierry de Duve, and Jeff Wall.

Corcoran Gallery of Art Frame Publishers

Not Vital: SCARCH is a survey of sculptural architect Not Vital's career, published on the occasion of a January 2020 exhibition at Hauser & Wirth Somerset. Vital has created and installed responsive works that are integrated into habitats and communities around the globe: in the Engadine region of his native Switzerland and across Europe, Africa, South America, and Asia. Edited and with texts by Olivier Renaud-Clément and Giorgia von Albertini, the book features Vital's prose and poems, and additional essays by Philip Jodidio and Tilla Theus. The book brings together the far-flung locations where the artist's works are situated and envisioned, and his projects and typologies are introduced by geographic groupings. Exhibition: Hauser & Wirth Somerset, Bruton, UK (25.01.-04.05.2020).

Design-Build Metropolitan Museum of Art

This book, the first to chronicle the life and career of this important artist, brings his work once more before the public.

Dan Graham MIT Press

Exploiting our boundless desire to access everything all the time, digital technology is breaking down whatever boundaries still exist between the state,

the market, and the private realm. Bernard Harcourt offers a powerful critique of what he calls the expository society, revealing just how unfree we are becoming and how little we seem to care.

The Roof Garden Commission: Dan Graham Metropolitan Museum of Art Design-Build provides everything you need to know about how to embark on a design-build project within a studio or professional practice setting. Design-build models have increased across academic programs worldwide, allowing students to address the real-world challenges of working in the community using a participatory design process. In practice, they offer a full partnership between the designer and builder to elevate design concepts and reduce project costs. Written by an experienced practitioner and educator, this book offers contextual background on the development of the design-build model in pedagogy and practice, guidance from inception to conclusion for classroom and field usage, discussions on the shift to community-engaged design and inspirational examples from international case studies. Illustrated in full color throughout, it looks at structuring a design-build firm, best-practice, efficiency and the limitations of design-build as a practice model. This is the fundamental guidebook for those interested in developing or working for a design-build professional practice, academics leading design-build programs and students interested in social and environmental justice, education, and practice through a design-build model.

Object to Be Destroyed Springer

This book examines artists' engagements with design and architecture since the 1980s, and asks

what they reveal about contemporary capitalist production and social life. Setting recent practices in historical relief, and exploring the work of Dan Graham, Rita McBride, Tobias Rehberger and Liam Gillick, Bill Roberts argues that design is a singularly valuable lens through which artists evoke, trace and critique the forces and relations of production that underpin everyday experience in advanced capitalist economies.

Imran Qureshi Galerie Hauser & Wirth
This catalogue, published annually by The Metropolitan Museum of Art, announces the Museum's publications for that year. It also features notable backlist titles and provide a complete list of books available in print at the time of publication.

Art After Conceptual Art MIT Press
"I was in the process of writing these stories from my life when Iwan Wirth proposed that we do an exhibition catalogue together. So the two projects converged." [Mary Heilmann]--T.p. verso.

Art, Design and Capital since the 1980s Metropolitan Museum of Art
Novelists, artists, architects, curators, film-makers, historians, and gourmets reveal their favourite discoveries in the ultimate insider's guide to New York City
Waterloo Sunset at the Hayward Gallery
MIT Press

Art After Conceptual Art tracks the various legacies of conceptualist practice over the past three decades. The anthology introduces and develops the idea that Conceptual art generated several different, and even contradictory, forms of art practice. Whereas some of these art modes contested commonplace assumptions of what art is, others served to buttress those beliefs. The bulk of the volume features newly written and highly

innovative essays challenging standard historicizations of the legacy of Conceptualism, as well as the critical impact of these art practices on art since the 1970s. The essays explore topics as diverse as the interrelationships between Conceptualism and institutional critique, neoexpressionist painting and conceptualist paradigms, Conceptual art's often-ignored complicity with design and commodity culture, the specific forms of identity politics taken up by the reception of Conceptual art, and Conceptualism's North/South and East/West dynamics. A few texts that continue to be crucial for critical debates within the fields of conceptual and postconceptual art practice, history, and theory have been reprinted in order to convey the vibrant and ongoing discussion on the status of art after Conceptual art. The present volume aims to trigger an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art. The Generali Foundation Collection Series introduces important themes from this collection of contemporary art, without dealing explicitly with the collected artworks. Instead, it explores those discourses that have been crucial for the formation of art practices central to the Generali Foundation Collection. Furthermore, it makes visible their social, historical, and theoretical contexts, and the relevant shifts and disruptions within them.

Not Vital Hatje Cantz

Essays charting the diverse works of renowned conceptual artist Dan Graham.

The Curious Incident of the Dog in the Night-Time University of California Press

This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American

paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world.

Composed of more than 600 objects dating from 1740 to 1945.

It Hurts Metropolitan Museum of Art
Lauren Halsey is known for her sculptures, mixed media works, and site-specific installations that remix (or, as Halsey says, “funkify”) history by combining signs, symbols, and architecture from the past, present, and future. In her new installation for The Met’s Roof Garden Commission series, she brings together ancient Egyptian-inspired iconography and sculpture with signage and texts drawn from the artist’s local community in South Central Los Angeles. Accompanied by new photography and unpublished sketches from Halsey’s studio, this compact volume contains an insightful essay by curator Abraham Thomas that examines Halsey’s artistic process and considers this installation in the context of her past work. In a revealing interview with poet Douglas Kearney, the artist discusses her diverse influences—which include ancient Egyptian relief carving, funk music, Afrofuturism, and the architecture of L.A.—and elaborates on the importance of community building and engagement in the spaces she creates.

Dan Graham The Museum of Modern Art
This document argues that institutions can go a step farther and create more value with the Chief Cultural Officer (CCO). In addition to the person-centered sensitivity that values each of the workers at multiple levels, the CCO is tasked and skilled with managing the cultural nuances of the workers inside and outside the corporation. The goal is to create a suitable bridge for the

communication of context and value both from the corporation outward and from the host culture inward.

The Roof Garden Commission Lucia Marquand

This book critically engages with the idea of transparency whose ubiquitous demand stands in stark contrast to its lack of conceptual clarity. The book carefully examines this notion in its own right, traces its emergence in Early Modernity and analyzes its omnipresence in contemporary rhetoric. Today, transparency has become a catchword outplaying other Enlightenment values like empowerment, sincerity and the notion of a public sphere. In a suspicious manner, transparency is entangled in the discourses on power, surveillance, and self-exposure. Bringing together prominent scholars from the emerging field of Critical Transparency Studies, the book offers a map of the various sites at which transparency has become virulent and connects the dots between past and present. By studying its appearances in today’s hyper-mediated economies of information and by linking it back to its historical roots, the book analyzes transparency and its discontents, and scrutinizes the reasons why it has become the imperative of a supposedly post-ideological age.

Mary Heilmann Metropolitan Museum of Art

Acclaimed French artist Pierre Huyghe has spent the past twenty-five years experimenting in a great variety of media, from drawing and film to uncommon components such as living animals, plants, and other natural elements. His new project, *Rite Passage* (2015), conceived and created for The Metropolitan Museum of Art, will explore the transformation of cultural and

biological systems through the Museum's collection, architecture, and surroundings. This fascinating and informative book is the third in a series that documents and contextualizes the Met's annual rooftop commissions. The introductory essay by Ian Alteveer discusses the nineteenth-century scientific and artistic endeavors that have long inspired Huyghe. The dynamic interview between the artist and Sheena Wagstaff explores the conceptual framework for Huyghe's latest project as well as the wide-ranging sources that inform this remarkable event.

The Photographs of Édouard Baldus MIT Press

A bestselling modern classic—both poignant and funny—narrated by a fifteen year old autistic savant obsessed with Sherlock Holmes, this dazzling novel weaves together an old-fashioned mystery, a contemporary coming-of-age story, and a fascinating excursion into a mind incapable of processing emotions. Christopher John Francis Boone knows all the countries of the world and their capitals and every prime number up to 7,057. Although gifted with a superbly logical brain, Christopher is autistic. Everyday interactions and admonishments have little meaning for him. At fifteen, Christopher's carefully constructed world falls apart when he finds his neighbour's dog Wellington impaled on a garden fork, and he is initially blamed for the killing. Christopher decides that he will track down the real killer, and turns to his favourite fictional character, the

impeccably logical Sherlock Holmes, for inspiration. But the investigation leads him down some unexpected paths and ultimately brings him face to face with the dissolution of his parents' marriage. As Christopher tries to deal with the crisis within his own family, the narrative draws readers into the workings of Christopher's mind. And herein lies the key to the brilliance of Mark Haddon's choice of narrator: The most wrenching of emotional moments are chronicled by a boy who cannot fathom emotions. The effect is dazzling, making for one of the freshest debut in years: a comedy, a tearjerker, a mystery story, a novel of exceptional literary merit that is great fun to read.

Foreclosed: Rehousing the American Dream National Geographic Books

On Cristina Iglesias' horizontal fountains, submerged rooms and tropical mazes This book surveys Spanish artist Cristina Iglesias' (born 1956) immersive environments, which bridge architecture, literature and culturally site-specific influences. An international roster of curators, scholars, architects and scientists discuss the social and ecological potential of Iglesias' public works.

The Roof Garden Commission: Lauren Halsey Metropolitan Museum of Art

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