

Inside The White Cube The Ideology Of The Gallery Space

Brian O'Doherty

Inside the White Cube Brian O'Doherty, 1999 These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

Inside the White Cube Brian O'Doherty, 1986 A pivotal text in post-modern art theory. In these essays, Brian O'Doherty framed an important and still unresolved theoretical debate about the display and consumption of art in the modern gallery space.

Reshaping Museum Space Suzanne Macleod, 2005 Reshaping Museum Space pulls together the views of an international group of museum professionals, architects, designers and academics highlights the complexity, significance and malleability of museum space, and provides reflections upon recent developments in museum architecture and exhibition design. Various chapters concentrate on the process of architectural and spatial reshaping, and the problems of navigating the often contradictory agendas and aspirations of the broad range of professionals and stakeholders involved in any new project. Contributors review recent new build, expansion and exhibition projects questioning the types of museum space required at the beginning of the twenty-first century and highlighting a range of possibilities for creative museum design. Essential reading for anyone involved in creating, designing and project managing the development of museum exhibits, and vital reading for students of the discipline.

Inside the white cube, 2006

The Art Gallery on Stage Mariacristina Cavecchi, 2024-03-21 Winner of the AIA (Associazione Italiana di Anglistica) Book Prize 2024 The Art Gallery on Stage is the first book to consider the representation of the art gallery on the contemporary British stage and to discuss how playwrights have begun to regard it as inspiration, location, focus or theme in an ever-more intense game of cross-fertilization. The study analyzes the impact on dramatic form and theatrical presentation of what has been a paradigmatic shift in the way art galleries and museums display their collections and how these are perceived, establishing a hitherto unexplored connection between modes of exhibiting and modes of representation. It traces a trajectory from plays that were initially performed in traditional theatres in accordance with a naturalistic play structure to

plays that favour of a radical reconfiguration of visual representation. Indeed, since the beginning of the new millennium, playwrights and theatre-makers have increasingly experimented with new dramatic forms and site-specific venues, while forging collaborations with art makers and curators. The book focuses on plays from the 1980s onwards, such as Howard Barker's *Scenes from an Execution*, Nick Dear's *The Art of Success*, Alan Bennett's *A Question of Attribution*, Timberlake Wertenbaker's *Three Birds Alighting on a Field* and *The Line*, David Edgar's *Pentecost*, Martin Crimp's *Attempt on Her Life*, Rebecca Lenkiewicz's *Shoreditch Madonna* and *The Painter*, David Leddy's *Long Live the Little Knife*, and Tim Crouch's *My Arm*, *An Oak Tree* and *England*, and considers the vital contribution to the field made by set designers. Ultimately, through this study, we come to understand how modern drama can offer a set of interpretative tools to enhance our understanding of the mechanisms underlying the social construction of art and, furthermore, the potential of theatre and the gallery space to question our fundamental cultural assumptions and values.

The Changing Boundaries and Nature of the Modern Art World Richard Kalina, 2021-04-08 Concentrating on the shifting boundaries and definition of art, Richard Kalina offers a panoramic view of the contemporary art scene over the last 30 years. His focus is on the ongoing development of concepts, the transformation of art worlds and the social matrices in which they are created. Discussing painting in general and abstract painting in particular, his survey takes in photorealism, sculpture and art forms found outside of the modernist tradition. Kalina's group of artists includes Mel Bochner, Joan Mitchell, Cy Twombly, Franz West, and Alma Thomas who, in their ongoing projects, explicitly or implicitly questioned the aesthetic assumptions of their times. Merging an examination of animating philosophies and context - political, social, and personal - with a sharply focused look at the works of art themselves, Kalina brings us closer to understanding the social matrices in which art is embedded and responds to bigger questions about the object nature of the work of art in today's world.

Art rendez-vous Architecture ¥ Episode 6 Alexander Pilis,

Video Yvonne Spielmann, 2010-08-13 An argument that video is not merely an intermediate stage between analog and digital but a medium in its own right; traces the theoretical genealogy of video and examines the different concepts of video seen in works by Vito Acconci, Ulrike Rosenbach, Steina and Woody Vasulka, and others. Video is an electronic medium, dependent on the transfer of electronic signals. Video signals are in constant movement, circulating between camera and monitor. This process of simultaneous production and reproduction makes video the most reflexive of media, distinct from both photography and film (in which the image or a sequence of images is central). Because it is processual and not bound to recording and the appearance of a "frame," video shares properties with the computer. In this book, Yvonne Spielmann argues that video is not merely an intermediate stage between analog and digital but a medium in its own right. Video has metamorphosed from technology to medium, with a set of aesthetic languages that are specific to it, and current critical debates on new media still need to recognize this. Spielmann considers video as "transformation imagery," acknowledging

the centrality in video of the transitions between images—and the fact that these transitions are explicitly reflected in new processes. After situating video in a genealogical model that demonstrates both its continuities and discontinuities with other media, Spielmann considers three strands of video praxis—documentary, experimental art, and experimental image-making (which is concerned primarily with signal processing). She then discusses selected works by such artists as Vito Acconci, Ulrike Rosenbach, Joan Jonas, Nam June Paik, Peter Campus, Dara Birnbaum, Nan Hoover, Lynn Hershman, Gary Hill, Steina and Woody Vasulka, Bill Seaman, and others. These works serve to demonstrate the spectrum of possibilities in video as medium and point to connections with other forms of media. Finally, Spielmann discusses the potential of interactivity, complexity, and hybridization in the future of video as a medium.

Vegetal Entwinements in Philosophy and Art Giovanni Aloï, Michael Marder, 2023-07-04 The first reader in critical plant studies, exploring a rapidly growing multidisciplinary field—the intersection of philosophy with plant science and the visual arts. In recent years, philosophy and art have testified to how anthropocentrism has culturally impoverished our world, leading to the wide destruction of habitats and ecosystems. In this book, Giovanni Aloï and Michael Marder show that the field of critical plant studies can make an important contribution, offering a slew of possibilities for scientific research, local traditions, Indigenous knowledge, history, geography, anthropology, philosophy, and aesthetics to intersect, inform one another, and lead interdisciplinary and transcultural dialogues. *Vegetal Entwinements in Philosophy and Art* considers such topics as the presence of plants in the history of philosophy, the shifting status of plants in various traditions, what it means to make art with growing life-forms, and whether or not plants have moral standing. In an experimental vegetal arrangement, the reader presents some of the most influential writing on plants, philosophy, and the arts, together with provocative new contributions, as well as interviews with groundbreaking contemporary artists whose work has greatly enhanced our appreciation of vegetal being. Contributors: Catriona A.H. Sandilands, Giovanni Aloï, Marlene Atleo, Monica Bakke, Emily Blackmer, Jodi Brandt, Teresa Castro, Dan Choffness, D. Denenge Duyst-Akpem, Mark Dion, Elisabeth E. Schussler, Braden Elliott, Monica Gagliano, Elaine Gan, Prudence Gibson, James H. Wandersee, Manuela Infante, Luce Irigaray, Nicholas J. Reo, Jonathon Keats, Zayaan Khan, Robin Wall Kimmerer, Eduardo Kohn, Stefano Mancuso, Michael Marder, Anguezomo Mba Bikoro, Elaine Miller, Samaneh Moafi, Uriel Orlow, Mark Payne, Allegra Pesenti, Špela Petrič, Michael Pollan, Darren Ranco, Angela Roothaan, Marcela Salinas, Diana Scherer, Vandana Shiva, Linda Tegg, Maria Theresa Alves, Krista Tippet, Anthony Trewavas, Alessandra Viola, Eduardo Viveiros de Castro, B+W, Mathai Wangari, Lois Weinberger, Kyle Whyte, David Wood, Anicka Yi

Canadian Cinema in the New Millennium Lee Carruthers, Charles Tepperman, 2023-01-15 At the turn of the millennium Canadian cinema appeared to have reached an apex of aesthetic and commercial transformation. Domestic filmmaking has since declined in visibility: the sense of celebrity once associated with independent directors has diminished,

projects garner less critical attention, and concepts that made late-twentieth-century Canadian film legible have been reconsidered or displaced. *Canadian Cinema in the New Millennium* examines this dramatic transformation and revitalizes our engagement with Canadian cinema in the contemporary moment, presenting focused case studies of films and filmmakers and contextual studies of Canadian film policy, labour, and film festivals. Contributors trace key developments since 2000, including the *renouveau* or Quebec New Wave, Indigenous filmmaking, i-docs, and diasporic experimental filmmaking. Reflecting the way film in Canada mediates multiple cultures, forging new affinities among anglophone, francophone, and Indigenous-language examples, this book engages familiar figures, such as Denis Villeneuve, Xavier Dolan, Sarah Polley, and Guy Maddin, in the same breath as small-budget independent films, documentaries, and experimental works that have emerged in the Canadian scene. Fuelled by close attention to the films themselves and a desire to develop new scholarly approaches, *Canadian Cinema in the New Millennium* models a renewed commitment to keeping the conversation about Canadian cinema vibrant and alive.

Alternative Art, New York, 1965-1985 Julie Ault, Social Text Collective, Drawing Center (New York, N.Y.), 2002 A sweeping history of the New York art scene during the 1960s, 1970s, and 1980s reveals a powerful alternative art culture that profoundly influenced the mainstream. Simultaneous. (Fine Arts)

Sampling and Site-Specific Practice in Contemporary Art Margot Bouman, 2025-05-15 In the early 20th century, copying, cutting and pasting entered the Western European avant-garde through collage and readymades, as artists employed found objects and ephemera to create new meaning from existing materials. This book explores how this practice has evolved in contemporary art today, looking at its important and distinct outcomes in the practice of artists such as Andrea Fraser, Douglas Gordon, Isaac Julien, Christian Marclay, Amie Siegel and Christopher Williams. It analyses the pivotal consequences of the interrelationships these artists establish between fragments of culture, from television and film, to internet culture and their artwork's site, where the verb to sample has become deeply tied to digital music editing, writing, image production, database searches and social media. Samples take many forms: quotations of other cultural works; replicas of other objects; reenactments of works by other artists; or fragments that are quite literally cut or removed from other works of art, design, or media. Via Bouman's analysis, we visualise the shared frameworks of meaning that underpin these multifaceted, multidimensional and medium-fluid works. Focussing on 'action' and 'form', the book discusses the relationship between the referent and reference, and the citational labor that any sample performs. The distributive sense of authorship that emerges places the audience in a new position of significance. Concepts and themes discussed include: queer and race theory, postproduction and mirroring, mobile site specificity, now-time and dragging, and gender fluidity and Drag King performance, centring sampling as a key form of 21st-century art. With novel insights into the conceptual, material, and aesthetic dimensions of sampling in contemporary culture, the book provides a new critical framework for understanding the

complex implications of this practice, as a vital resource for researchers in contemporary art practice and visual culture.

Earthworks Suzaan Boettger, 2002 A comprehensive history of the Earthworks movement provides an in-depth analysis of the forms that initiated Land Art, profiling top contributors and achievements within a context of the social and political climate of the 1960s, and noting the form's relationship to ecological movements. (Fine Arts)

Modern Sculpture Reader Jon Wood, David Hulks, Alex Potts, 2012-08-21 In many anthologies of art, sculpture is given short shrift in relation to other media, if it is treated at all. *Modern Sculpture Reader* aims to rectify this situation by presenting a collection of important texts that have defined sculpture's radically changing status and role since the end of the nineteenth century, a time marked by a general reappraisal of the forms and functions of art. From the rigorously theoretical to the experimental and poetic, *Modern Sculpture Reader* offers a lively discourse on the medium by a range of artists, writers, critics, and poets—Marcel Duchamp, Louise Bourgeois, Claes Oldenburg, André Breton, Ezra Pound, and Clement Greenberg—in a variety of genres: poems, lectures, transcribed interviews, newspaper and magazine articles, and artists' statements. These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice. Many of the essays highlight key ongoing concerns such as sculpture's physical properties and conditions of display, both of which have important implications for the viewer's tactile and emotional interaction with sculptural works.

Interiors and Interiority Ewa Lajer-Burcharth, Beate Söntgen, 2015-11-13 Veranschaulichungsformen von Innerlichkeit finden in der Moderne in Darstellungen des Interieurs ihr prägnantes Bild. Die Beiträge der Publikation untersuchen die Verbindungen zwischen architektonischen Innenräumen, visuellen und literarischen Darstellungen von Interieurs und dem Konzept der Innerlichkeit vom 18. Jahrhundert bis heute. Jene Darstellungen sind Effekte, aber auch Produzenten spezifischer Vorstellungen von Innerlichkeit als einer, wenn nicht der subjektkonstituierenden Praxis der Moderne.

The Changing Faces of Space Maria Teresa Catena, Felice Masi, 2018-01-11 This book focuses on various concepts of space and their historical evolution. In particular, it examines the variations that have modified the notions of place, orientation, distance, vacuum, limit, bound and boundary, form and figure, continuity and contingency, in order to show how spatial characteristics are decisive in a range of contexts: in the determination and comprehension of exteriority; in individuation and identification; in defining the meaning of nature and of the natural sciences; in aesthetical formations and representations; in determining the relationship between experience, behavior and environment; and in the construction of mental and social subjectivity. Accordingly, the book offers a comprehensive review of concepts of space as formulated by Kant, Husserl, Heidegger, Einstein, Heisenberg, Penrose and Thorne, subsequently comparing them to notions developed more recently, in the current age, which Foucault dubbed the age of space. The book is divided into four distinct yet deeply interconnected parts, which explore the space of life, the space of experience, the space of science and the space of the arts.

Negotiating Difference John Clark,Juliane Noth,Birgit Hopfener,Brianne Cohen,Silke von Berswordt,Wang Ching-ling,Doris Ha-lin Sung,Adele Tan,Zheng Bo,Beatrice Leanza,Thomas Berghuis,Peggy Wang,Pauline Yao,Paul Gladston,Joe Martin Hill,Lee Ambrozy,Wenny Teo,Franziska Koch,Andreas Schmid,Davide Quadrio,2012-07-12 Contemporary Chinese art is still a young field now being opened up to critical academic research. *Negotiating Difference* is a pioneering collection of articles which engage with contemporary Chinese art in a global context. The contributions collectively address the urgent methodological question of how to describe, contextualize and theorize artworks and artistic processes in and beyond the People's Republic of China since the end of the Cultural Revolution. The studies break new ground as they chalk out the transcultural entanglements of which art and its practices partake and which they in turn reconfigure. The book features 20 essays written by a select group of international junior and senior scholars engaged in ambitious and methodologically innovative research on contemporary Chinese art. Their multi-faceted, in part interdisciplinary approaches are complemented by four contributions by distinguished practitioners in the field, who - as art curators and critics - are located in China and explore key developments within Chinese art and the changing art scene of the last three decades.

Spaces of Connoisseurship Alison Clarke,2022-07-18 In *Spaces of Connoisseurship*, Alison Clarke explores the 'who', 'where' and 'how' of judging Old Master paintings in the nineteenth-century British art trade. She describes how the staff at family art dealers Thomas Agnew & Sons ("Agnew's") and London's National Gallery took advantage of emerging technologies such as the railways and photography. Through encounters with pictures in a range of locations, both private and public, these art market actors could build up the visual memory and necessary expertise to compare artworks and judge them in terms of attribution, condition and beauty. Also explored are the display tactics adopted by both commercial outfit and art museum to showcase pictures once acquired. In a time of ever-spiralling art prices, this book tackles the question of why some paintings are preferred over others, and exactly how art experts reach their judgements.

Eye hEar The Visual in Music Simon Shaw-Miller,2017-07-05 'Eye hEar The Visual in Music' employs the concept of the visual in proximate relation to music, producing a tension: 'is it not the case that there is a gulf between painting and music, between the visible and the audible? One is full of colour and light yet silent; one is invisible and marvellously noisy.' Such a belief, this book argues, betrays an ideological constraint on music, desiccating it to sound, and art to vision. The starting point of this study is more hybrid (and hydrating): that music is never employed without numerous and complex intersections with the visual. By involving the concept of synaesthesia, the book evokes music's multi-sensory nature, stops it from sounding alone, and offers music as a subject for art historians. Music bleeds into art and visuality, in its graphic depiction in notation, in the theatre of performance, its sights and sites. This book looks at music in its absolute guise as a model for art; at notation and the conductor as the silent visual fulcra around which music circulates; at the music and image of Erik Satie; at the concert hall as white cube; at the symphonic film '2001: A Space Odyssey'; and at the liminality of John

Cage and Andy Warhol.

The Future of Museum and Gallery Design Suzanne MacLeod, Tricia Austin, Jonathan Hale, Oscar Ho Hing-Kay, 2018-06-18
The Future of Museum and Gallery Design explores new research and practice in museum design. Placing a specific emphasis on social responsibility, in its broadest sense, the book emphasises the need for a greater understanding of the impact of museum design in the experiences of visitors, in the manifestation of the vision and values of museums and galleries, and in the shaping of civic spaces for culture in our shared social world. The chapters included in the book propose a number of innovative approaches to museum design and museum-design research. Collectively, contributors plead for more open and creative ways of making museums, and ask that museums recognize design as a resource to be harnessed towards a form of museum-making that is culturally located and makes a significant contribution to our personal, social, environmental, and economic sustainability. Such an approach demands new ways of conceptualizing museum and gallery design, new ways of acknowledging the potential of design, and new, experimental, and research-led approaches to the shaping of cultural institutions internationally. The Future of Museum and Gallery Design should be of great interest to academics and postgraduate students in the fields of museum studies, gallery studies, and heritage studies, as well as architecture and design, who are interested in understanding more about design as a resource in museums. It should also be of great interest to museum and design practitioners and museum leaders.

Adopting the Track of Appearance: An Psychological Symphony within **Inside The White Cube The Ideology Of The Gallery Space**

In a global used by monitors and the ceaseless chatter of instant transmission, the melodic beauty and psychological symphony created by the prepared term often disappear in to the back ground, eclipsed by the relentless sound and disturbances that permeate our lives. However, situated within the pages of **Inside The White Cube The Ideology Of The Gallery Space** a charming literary value filled with organic emotions, lies an immersive symphony waiting to be embraced. Constructed by an elegant composer of language, that captivating masterpiece conducts readers on a mental trip, well unraveling the concealed songs and profound impact resonating within each carefully crafted phrase. Within the depths with this emotional evaluation, we can examine the book is key harmonies, analyze their enthralling writing fashion, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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