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Conceptual Art 1962-1969: From the Aesthetic of ...

Conceptual Art 1962-1969 107 currency of the historical object, ie, the motivation to rediscover Conceptual Art from the vantage point of the late 1980s: the dialectic that links Conceptual Art, as the most rigorous elimination of visuality and traditional definitions of

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Conceptual Art - Tufts University

3) Benjamin Buchloh, Conceptual Art 1962-1969: From the Aesthetics of Administration to the Critique of Institutions (and Joseph Kosuth and Seth Siegelaub, Replies) 4) Lawrence Alloway, The Art World Described as a System

Why Are Conceptual Artists Painting Again

In his essay 'Conceptual Art 1962-1969: From the aesthetic of administration to the critique of institutions', Benjamin Buchloh offers a variation on this argument³ He too concedes that Kosuth, through his bold demands for an examination of the general conditions of art, successfully

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Graduate reading: Benjamin Buchloh, "Conceptual Art 1962-1969" (PDF) Joseph Kosuth "Art after Philosophy"

The Third Citizen: On Models of Criticality in ...

Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions," p 143 information gathered in the polls

was processed on a daily basis into statistical charts giving correlations between the visitors' opinions and their demographic background

"Something Else": Ed Ruscha's Photographic Books

5 Benjamin H D Buchloh, "Conceptual Art 1962-1969: From the Aesthetics of Administration to the Critique of Institutions," October 55 (Winter 1990), pp 105-43 6 "I feel that the spirit of [Duchamp's] work is stronger in my books than in anything else" (Ruscha in

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11 Benjamin H D Buchloh, 'Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions', October, 55 (1990), 105-143 12 Alexander Alberro and Blake Stimson, Institutional Critique (Cambridge, MA: MIT Press, 2009) 13 Andre Malraux, The Voices of Silence: Man and His Art (Abridged from The Psychology of Art)

For Presentation and Display: Some Art of the '80s

3 On the function of tautology in the preceding period of conceptual art, see Benjamin HD Bu-chloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions," October 55 (Winter 1990), 104-43

Two Moments from the Post-Medium Condition

mechanisms as the "supports" for their own work Examples would be the art of Ed Ruscha, for whom the automobile has served as medium - his parking lots, gaso-line stations, and highways, articulated as the secondary supports for the car itself 3 Benjamin H D Buchloh, "Conceptual Art 1962-1969: From the Aesthetics of Administration to

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