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Bicycles were shattered to pieces with police tape cordoning off the area. Police spokeswoman Kristine Sleighter said in a statement: 'Our community is shocked at this incident and our hearts ...

Enth. u. a.: S. 74: Concrete art (1936-49) / Max Bill. - S. 74-77: The mathematical approach in contemporary art (1949) / Max Bill. - S. 301-304:

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Dieter Roth.

In this acclaimed art anthology, a prestigious group of artists, critics, and literati offer their incisive reflections on the questions of beauty, past, present, and future, and how it has become a domain of multiple perspectives. Here is Meyer Schapiro's skeptical argument on perfection . . . contributions from artists as profound as Louise Bourgeois and Agnes Martin . . . and reflections of critics, curators, and philosophers on the problems of beauty and relativism. Readers will find fascinating insights from such art theorists and critics as Dave Hickey, Jeremy Gilbert-Rolfe, Donald Kuspit, Carter Ratcliff, and dozens more.

Digital art has become a major contemporary art form, but it has yet to achieve acceptance from mainstream cultural institutions; it is rarely collected, and seldom included in the study of art history or other academic disciplines. In *Media Art Histories*, leading scholars seek to change this. They take a wider view of media art, placing it against the backdrop of art history. Their essays demonstrate that today's media art cannot be understood by technological details alone; it cannot be understood without its history, and it must be understood in proximity to other disciplines--film, cultural and media studies, computer science, philosophy, and sciences dealing with images. Contributors trace the evolution of digital art, from thirteenth-century Islamic mechanical devices and eighteenth-century phantasmagoria, magic lanterns, and other multimedia illusions, to Marcel Duchamp's inventions and 1960s kinetic and

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op art. They reexamine and redefine key media art theory terms--machine, media, exhibition--and consider the blurred dividing lines between art products and consumer products and between art images and science images. Finally, Media Art Histories offers an approach for an interdisciplinary, expanded image science, which needs the "trained eye" of art history.

Abstracts of journal articles, books, essays, exhibition catalogs, dissertations, and exhibition reviews. The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century, up to the most recent works and trends in the late 20th century. Photography is covered from its invention in 1839 to the present. A particular emphasis is placed upon adding new and lesser-known artists and on the coverage of foreign-language literature. Approximately 13,000 new entries are added each year. Published with title LOMA from 1969-1971.

Live Art is a contested category, not least because of the historical, disciplinary and institutional ambiguities that the term often tends to conceal. Live Art can be usefully defined as a peculiarly British variation on particular legacies of cultural experimentation – a historically and culturally contingent translation of categories including body art, performance art, time-based art, and endurance

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art. The recent social and cultural history of the UK has involved specific factors that have crucially influenced the development of Live Art since the late 1970s. These have included issues in national cultural politics relating to sexuality, gender, disability, technology, and cultural policy. In the past decade there has been a proliferation of festivals of Live Art in the UK and growing support for Live Art in major venues. Nevertheless, while specific artists have been afforded critical essays and monographs, there is a relative absence of scholarly work on Live Art as a historically and culturally specific mode of artistic production. Through essays by leading scholars and critical interviews with influential artists in the sector, *Critical Live Art* addresses the historical and cultural specificity of contemporary experimental performance, and explores the diversity of practices that are carried out, programmed, read or taught as Live Art. This book is based on a special issue of *Contemporary Theatre Review*.

Federalizing the Muse: United States Arts Policy and the National Endowment for the Arts, 1965-1980

American composer Morton Feldman is increasingly seen to have been one of the key figures in late-twentieth-century music, with his work exerting a powerful influence into the twenty-first century. At the same time, much about his music remains enigmatic, largely due to long-standing myths about supposedly intuitive or aleatoric working practices. In *Composing Ambiguity*, Alistair Noble reveals key aspects of Feldman's musical language as it developed during a crucial period in the early 1950s. Drawing models

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from primary sources, including Feldman's musical sketches, he shows that Feldman worked deliberately within a two-dimensional frame, allowing a focus upon the fundamental materials of sounding pitch in time. Beyond this, Feldman's work is revealed to be essentially concerned with the 12-tone chromatic field, and with the delineation of complexes of simple proportions in 'crystalline' forms. Through close reading of several important works from the early 1950s, Noble shows that there is a remarkable consistency of compositional method, despite the varied experimental notations used by Feldman at this time. Not only are there direct relations to be found between staff-notated works and grid scores, but much of the language developed by Feldman in this period was still in use even in his late works of the 1980s.

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title traces the role humour plays in transforming the practice and experience of art, from the early twentieth-century avant-gardes, through Fluxus and Pop, to the diverse, often uncategorizable works of some of the most influential artist's today. Artists' writings are accompanied and contextualized by the work of critics and thinkers including Freud, Bergson, Hélène Cixous, Slavoj Žižek, Jörg Heiser, Jo Anna Isaak and Ralph Rugoff, among others. Artists surveyed include: Leonora Carrington, Maurizio Cattelan, Marcel Duchamp, Marlene Dumas, Fischli & Weiss, Andrea Fraser, Guerilla Girls, Hannah Höch, Mike Kelley, Martin Kippenberger, Barbara Kruger, Sarah Lucas, Paul McCarthy, Bruce Nauman, Claes Oldenberg,

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Raymond Pettibon, Francis Picabia, Pablo Picasso, Richard Prince, Arnulf Rainer, Ad Reinhardt, Ed Ruscha, Carolee Schneemann, David Shrigley, Robert Smithson, Annika Ström, Kara Walker and Andy Warhol. Writers include: Hugo Ball, Henri Bergson, André Breton, Hélène Cixous, Sigmund Freud, Jörg Heiser, Dave Hickey, Jo Anna Isaak, Ralph Rugoff, Peter Schjeldahl, Sheena Wagstaff, Hamza Walker and Slavoj Žižek.

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