

**PLEASE
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PLEASE:
BRUCE NAUMAN'S
WORDS**

WRITINGS AND INTERVIEWS

BRUCE NAUMAN

EDITED BY JANET KRAYNAK

Please Pay Attention Please Bruce Naumans Words Writings And Interviews

Bruce Nauman



Please Pay Attention Please Bruce Naumans Words Writings And Interviews:

Please Pay Attention Please: Bruce Nauman's Words Bruce Nauman, 2005-02-18 The most comprehensive collection to date of the artist Bruce Nauman's writings plus all of his major interviews from 1965 to 2001 Since the 1960s the artist Bruce Nauman has developed a highly complex and pluralistic oeuvre ranging from discrete sculpture performance film video and text based works to elaborate multipart installations incorporating sound video recording and monitors and architectural structures Nauman's work is often interpreted in terms of movements and mediums including performance postminimalism process and conceptual art thereby emphasizing its apparent eclecticism But what is often overlooked is that underlying these seemingly disparate artistic tendencies are conceptual continuities one of which is an investigation of the nature of language Unlike many of his contemporaries Nauman has refrained from participating in the critical discourse surrounding his own work He has given relatively few interviews over the course of his career and has little to do with the art press or critical establishment Indeed he granted Janet Kraynak and The MIT Press almost complete autonomy in the preparation of this volume In contrast to Nauman's reputation for silence however from the beginning of his career the incorporation of language has been a central feature of his art This collection takes as its starting point the seeming paradox of an artist of so few words who produces an art of so many words *Please Pay Attention Please* contains all of Nauman's major interviews from 1965 to 2001 as well as a comprehensive body of his writings including instructions and proposal texts dialogues transcribed from audio video works and prose texts written specifically for installation sculptures Where relevant the texts are accompanied by illustrations of the artworks for which they were composed In the critical essay that serves as the book's introduction the editor investigates Nauman's art in relation to the linguistic turn in art practices of the 1960s understanding language through the speech act and its legacy in contemporary art Bruce Nauman Bruce Nauman, 2005

Kunst als Neuschöpfung der Wirklichkeit Verena Krieger, 2006 Anders als im Westen knupfen russische Philosophen Literaten Musiker und bildende Künstler im 19 und frühen 20 Jahrhundert an die Kunst messianische Erwartungen und erklären sie in phantastischer Übersteigerung zum historischen Subjekt einer universellen Neuschöpfung Frühromantische Bildungsideale radikalisiert ersetzt die russische Moderne die aufklärerische Wirkungsästhetik durch eine Wirklichkeitsästhetik die letztlich eine Anti Ästhetik ist Kunst soll nicht allein auf die Gemüter wirken sondern selbst eine neue ideale Wirklichkeit hervorbringen Verena Krieger analysiert die Entwicklung dieser utopischen Idee anhand ihrer wichtigsten Repräsentanten Aleksandr Ivanov Fedor Dostoevskij Nikolaj Cernysevskij Vladimir Solov'ev Aleksandr Skrjabin Vjaceslav Ivanov Nikolaj Berdjaev Kazimir Malevic Pavel Filonov Aleksandr Rodcenko und die Konstruktivistengruppe Sie legt mit diesem Buch eine grundlegende Untersuchung der russischen Moderne und der Entfaltung ihres ästhetischen Paradigmas in einer rund 100 jährigen Entwicklung vor **Performance on Display** Lisa Beißwanger, 2021-12-06 In Kunstmuseen sind Live Performances heute selbstverständlich Handelt es sich dabei jedoch um eine neue Entwicklung Wann

wie und warum wurde die Kunst im Museum lebendig Diesen Fragen geht die Autorin nach Sie beleuchtet die wenig bekannten Anfänge des Performance im Museum und schreibt somit Performance und Museumsgeschichte neu Ausgehend vom US amerikanischen Kunstsystem der 1970er Jahre ein Nukleus für Performance werden Aufführungen und Ausstellungen von Performer:innen wie Merce Cunningham Laurie Anderson oder Chris Burden rekonstruiert Sogar Arnold Schwarzenegger hat einen Gastauftritt Abseits des gängigen Narrativs widerständiger Performancekunst eröffnen Analysen der institutionellen ökonomischen und politischen Kontexte ein spannendes kulturhistorisches Panoptikum **Robert Rauschenbergs »Erased de Kooning Drawing« (1953)** Gregor Stemmrich, 2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verständnis von Autorschaft herausfordert Drei amerikanische Künstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverständnis gegeben hatte Jasper Johns versah es anschließend seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche Künstler:innen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall für Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks für die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus *Heterogeneous Objects* Raphaël Pirenne, Alexander Streitberger, 2013 Heterogeneous objects provides various essays that explore the encounter of photography with other media since the 1960s The essays offer new ways of thinking about photography beyond modernist notions of medium specificity and autonomy based upon the idea that a photograph does not rely on a coherent system of codes but is almost always encountered as a fragmented partial object Addressing recent debates in art history and photography theory film studies and media theory the contributions cover a broad array of approaches relating photography to issues of the panorama surveillance sculpture transformation and processuality and the development of new media categories Rather than conceiving of photography as a medium the aim is to reconsider the photograph as a historically theoretically and culturally embedded heterogeneous object that is always related to in contact with or shaped by other media *»Artists & Photographs«*, New York 1970 Kathrin Barutzki, 2025-03-27 Wie lassen sich Multiples und andere künstlerische Publikationsformen für die Kunstgeschichte aktivieren Welche Rolle spielen diese kleinformatigen multiplizierten und wandelbaren Objekte innerhalb der Konzeptkunst Die New Yorker Künstleredition Artists Photographs aus dem Jahr 1970 mit Beiträgen von 19 Künstlern aus den USA und Westeuropa ist ein Beispiel für ein solches Publikationsprojekt das in seiner kollaborativen konzeptuellen Ausrichtung einzigartig ist Kathrin Barutzki analysiert die mobile Ausstellung in Boxform und beleuchtet sowohl das ästhetische als auch das politische Potenzial der

Auflagenobjekte indem sie diese als zentrale Akteure im Kunstdiskurs liest Dabei nimmt sie zugleich die bis heute andauernden Nachwirkungen der beweglichen Sammlung in den Blick und zeigt nicht nur die diversen Möglichkeiten ihrer Inszenierung auf sondern auch was dies für die soziale Dimension von Kunst bedeutet *Bruce Nauman* Bruce Nauman, 2006 **Asthetik der (gebauten) menschlichen Umwelt** Benno Hinkes, 2017-03-15 Gebaute Umwelten Zimmer Gebaute urbane Plätze werden von uns jeden Tag bewusst und unterbewusst wahrgenommen und wirken auf uns ein Künstlerische Installationen dazu dienen diese Wirkungsweise zu erforschen Ist es auch philosophischen Ansätzen möglich sich dieser Fragestellung zuzuwenden ohne dabei vor empirischen Verfahrensweisen oder der Zusammenarbeit mit künstlerischen Positionen zurückzuschrecken Benno Hinkes nähert sich den Themenfeldern Alltags und Umwelt Ästhetik Installationskunst und philosophische Wahrnehmungsforschung auf ebenso grenzüberschreitende wie fundamentale Weise und steckt die Eckpfeiler eines eigenständigen transdisziplinären Forschungsbereichs ab der Ästhetik der gebauten Umwelt Das Buch kann zugleich als Einführung in den Bereich der Alltags und Umwelt Ästhetik sowie der zeitgenössischen Architektur und ortsbezogenen Installationskunst gelesen werden [Fail Better](#) Hal Foster, 2025-02-25 From the distinguished art critic and historian vital essays on key artists and critics revealing how they redefined art and criticism over the last six decades Serious art anticipates the future as much as it reflects the present Hal Foster remarked in a 2015 interview By the same token serious art history is driven by the present as much as it is informed by the past In Fail Better Foster an art critic and historian whose influential work spans disciplines and decades brings this peripatetic perspective to contemporary art art criticism art history and his own work over the past 50 years In these 40 texts Foster reviews artists from Richard Hamilton and Jasper Johns to Gerhard Richter and Ed Ruscha considers contemporaries from Louise Lawler and Cindy Sherman to Jeremy Deller and Adam Pendleton and traces the development of criticism since the early 1960s with essays on such influential figures as Susan Sontag and Rosalind Krauss and institutions like Artforum magazine and the Whitney Museum Independent Study Program Taking his title from Beckett try again fail again fail better Foster notes that etymologically an essay is always an attempt more or less failed Critics fail artworks because there can never be a definitive reading art fails its historical moment because it cannot resolve the contradictions that prompt it But in these failures Foster finds historical consciousness and with it the promise of future work future illumination In his reckonings he turns his own long history of criticism to account and succeeds in conveying shifting concepts of art and criticism the work of key artists and critics and the relationships between criticism theory history and politics over the last six decades **Please Pay Attention Please** Bruce Nauman, 2003 Since the 1960s the artist Bruce Nauman has developed a highly complex and pluralistic oeuvre ranging from discrete sculpture performance film video and text based works to elaborate multipart installations incorporating sound video recording and monitors and architectural structures Nauman's work is often interpreted in terms of movements and mediums including performance postminimalism process and conceptual art thereby emphasizing its apparent eclecticism But

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Bruce Nauman Eugen Blume, 2010 **Almost nothing** Anna Dezeuze, 2016-12-21 What does an assemblage made out of crumpled newspaper have in common with an empty room in which the lights go on and off every five seconds This book argues that they are both examples of a precarious art that flourished from the late 1950s to the first decade of the twenty first century in light of a growing awareness of the individual's fragile existence in capitalist society Focusing on comparative case studies drawn from European North and South American practices this study maps out a network of similar concerns and practices while outlining its evolution from the 1960s to the beginning of the twenty first century This book will provide students and amateurs of contemporary art and culture with new insights into contemporary art practices and the critical issues that they raise concerning the material status of the art object the role of the artist in society and the relation between art and everyday life **Elusive Signs** Bruce Nauman, Joseph D. Ketner, Janet Kraynak, Gregory Volk, 2006-03-03 Images of nearly all Bruce Nauman's signs and room installation using neon and fluorescent light from Window or Wall Sign 1967 to the monumental One Hundred Live and Die 1984 accompanied by interpretive essays Intrigued and inspired by the neon beer signs on shopfronts in his San Francisco neighborhood Bruce Nauman created his first neon piece Window or Wall Sign in 1967 He wanted he said to achieve an art that would kind of disappear that was supposed to not quite look like art Light offered Nauman a medium both elusive and effervescent but one that could also aggressively convey a message Over the first three decades of his career Nauman used the medium of light to explore the twists and turns of perception logic and meaning with the earnest playfulness that characterizes all his art Elusive Signs focuses on the discrete body of Nauman's work that uses neon and fluorescent light in signs and room installations and includes images of nearly all Nauman's work with light After Window or Wall Sign Nauman embarked on a series of neons that grappled with the semiotics of body and identity and

with *My Name as Though it Were Written on the Surface of the Moon* 1968 he forces the viewer to contemplate the role of naming in forming identity. Language signs and symbols play an important role in Nauman's art. His later neon works emphasize the neon as a sign presenting provocative twists of language and offering harsh and humorous sociopolitical commentary in such pieces as *Run from Fear Fun from Rear* 1972. This series culminates in the monumental billboard-size *One Hundred Live and Die* 1984 which employs overwhelming scale to bombard the viewer with sardonic aphorisms. In incisive essays that accompany the images of Nauman's work Joseph Ketner II of the Milwaukee Art Museum which originated the exhibit this book accompanies and criticizes Janet Kraynak and Gregory Volk analyze the works in light both as a body of work and as an access point to Nauman's entire career. Distributed for the Milwaukee Art Museum Gehen, bleiben Volker Adolphs, Philip Norton, Städtisches Kunstmuseum Bonn, 2007. Text by Volker Adolphs *Circuito fechado* Bruce Nauman, 2005 *Option Tanz* André Lepecki, 2008 **The 'Do-it-Yourself' Artwork** Anna Dezeuze, 2010-08-15. Viewers of contemporary art are often invited to involve themselves actively in artworks by entering installations touching objects performing instructions or clicking on interactive websites. Why have artists sought to engage spectators in these new forms of participation? In what ways does active participation affect the viewer's experience and the status of the artwork? Spanning a range of practices including kinetic art happenings environments performance installations relational and new media art from the 1950s to the present this critical anthology sheds light on the history and specificity of artworks that only come to life when you the viewer are invited to do it yourself. Rather than a specialist topic in the history of twentieth and twenty-first century art the do it yourself artwork raises broader issues concerning the role of the viewer in art the status of the artwork and the socio-political relations between art and its contexts **Ausst. u.d.T.: Bruce Nauman : Audio-Video Underground Chamber und frühe Filme** Bruce Nauman, 2005 Plane/figure Dieter Schwarz, Kunstmuseum Winterthur, 2006

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