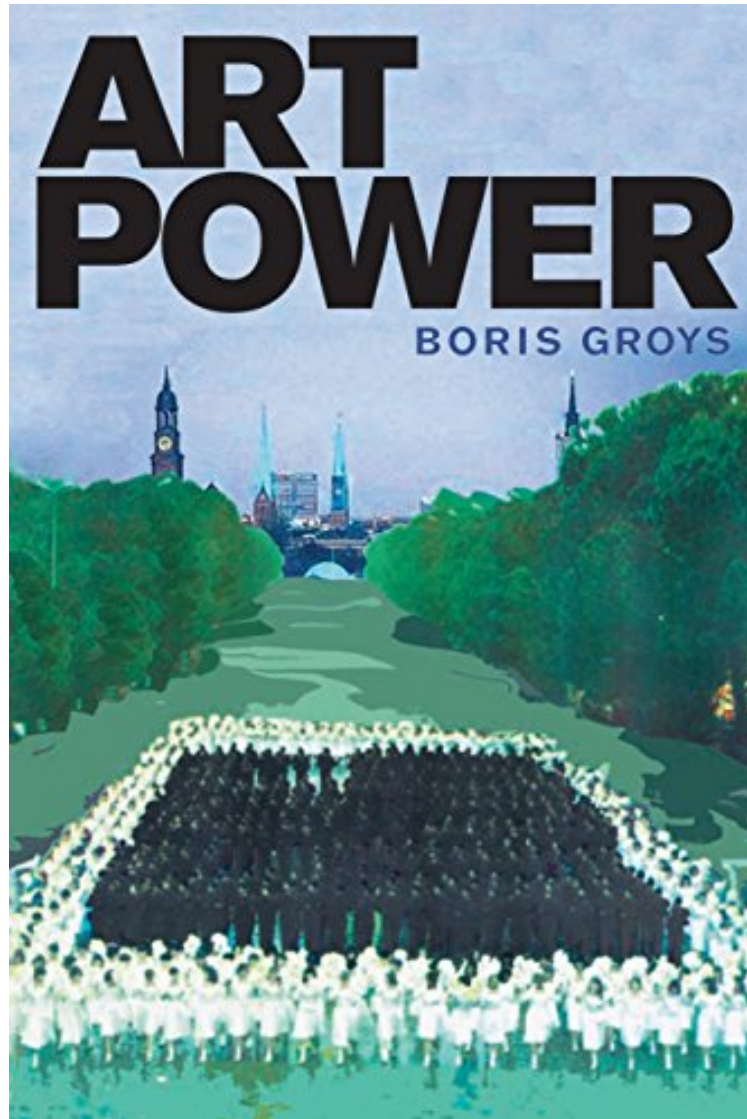


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Art Power (MIT Press)

Von Boris Groys

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Von Boris Groys : Art Power (MIT Press) before purchasing it in order to gage whether or not it would be worth my time, and all praised Art Power (MIT Press):

KundenrezensionenHilfreichste Kundenrezensionen4 von 4 Kunden fanden die folgende Rezension hilfreich.
WiederholungVon wandrickGroys und sein renommierter Verlag schaffen es, in verschiedenen Aufsätzen die gleichen Zitate unterzubringen (etwa von Malevich in "Educating the Masses" und "On The New"). Auch Textpassagen von Groys selbst sind mitunter verdoppelt. Die gesammelten Artikel hätten doch wenigstens hier gekürzt werden müssen. Groys hat meiner Meinung nach generell die Tendenz, sich oft zu wiederholen. Versteht der Autor das als

"Performance" des Phnomens der Wiederholung, mit der er sich auch thematisch beschäftigt?

Kurzbeschreibung Art has its own power in the world, and is as much a force in the power play of global politics today as it once was in the arena of cold war politics. Art, argues the distinguished theoretician Boris Groys, is hardly a powerless commodity subject to the art market's fiat of inclusion and exclusion. In *Art Power*, Groys examines modern and contemporary art according to its ideological function. Art, Groys writes, is produced and brought before the public in two ways -- as a commodity and as a tool of political propaganda. In the contemporary art scene, very little attention is paid to the latter function. Arguing for the inclusion of politically motivated art in contemporary art discourse, Groys considers art produced under totalitarianism, Socialism, and post-Communism. He also considers today's mainstream Western art -- which he finds behaving more and more according the norms of ideological propaganda: produced and exhibited for the masses at international exhibitions, biennials, and festivals. Contemporary art, Groys argues, demonstrates its power by appropriating the iconoclastic gestures directed against itself -- by positioning itself simultaneously as an image and as a critique of the image. In *Art Power*, Groys examines this fundamental appropriation that produces the paradoxical object of the modern artwork.