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Doss, Erika. *American Art of the 20th-21st Centuries*. New York: Oxford U Press, 2017. Print.

Chapter 8: Art as Idea as Idea & Body Art

Erika Doss expands upon contemporary art (specifically conceptual art and body art) from the 1960s and 1970s. Doss utilizes prolific artists of the time to develop a dialogue between the meaning of artistic concepts and movements within contemporary art of the 1960s and 1970s.

Doss paints a picture including historic events; draws parallels between these events of unrest, economic collapse, and political positions and the art movements and philosophies of the time including examples from prolific artists such as Duchamp, LeWitt, and movements such as Neo-Dada and Fluxus.

Conceptual art, borrowing its foundation from artists like Duchamp and Kuhn blossoms in the early 1960s, as a reaction to the sterile views of minimalism, and events such as the Vietnam War. Artists like Sol LeWitt believe that the idea or concept of the artwork was far more important than the aesthetic; or the way the piece looked. Allowing many artists the space to explore process over product; creating a space in which the artist mediate between information and culture.

Doss highlights the fact that body art in the 1960s and 1970s explores the concepts of time and space. Allowing artists to utilize new technologies such as video cameras and photography and direct information (such as dictionaries, sound and performance) to create multimedia pieces.

Many artists utilize their bodies as a way to directly and intimately connect to their concepts. Drawing on influence from the Neo-Dada and Fluxus movements, these artists rejected the idea of traditional art materials, and instead explored materials that enhance the message.

Artists such as Burden, test assumptions regarding pain, cruelty, power and the audience's investment in the viewing or acceptance of these bodily explorations.

Artists like Martha Rosler begin to explore the myth of America and Modernism. By combining images of the war with images of the home, Rosler creates a commentary on the realities of American life and the socially acceptable realities of the home. By opening the dialogue to include personal spaces, conceptual art made room for artists who used their bodies to explore intimate topics.