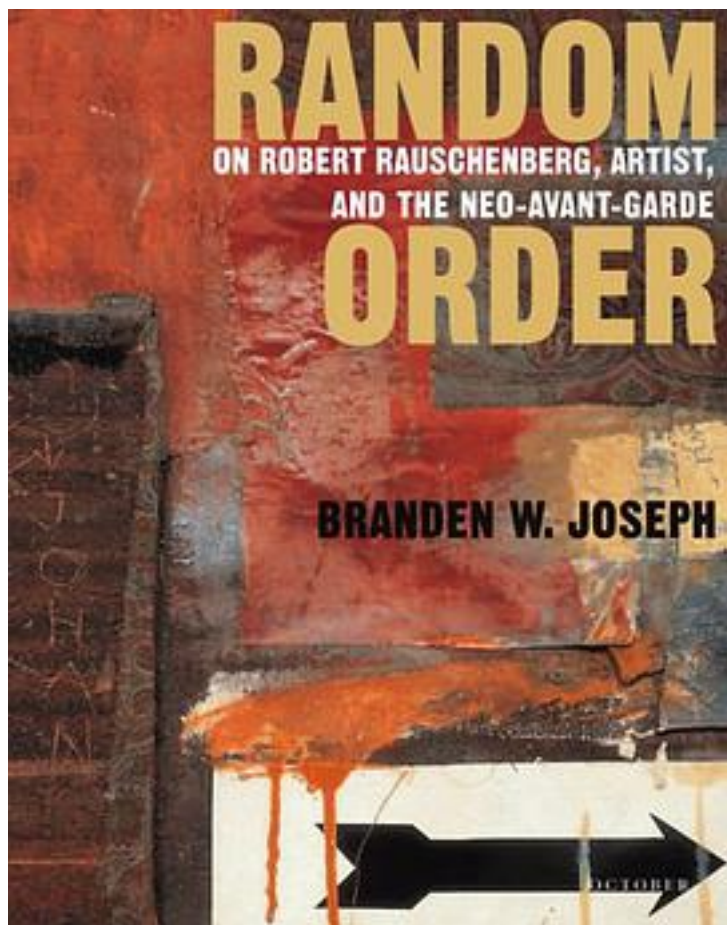


Random Order



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Robert Rauschenberg is one of the most important visual artists of the second half of the twentieth century. In *Random Order*, Branden Joseph examines Rauschenberg's work in the context of the American neo-avant-garde. One of the foundations of his study is Rauschenberg's professional relationship with experimental composer John

Cage. From the moment of their encounter at Black Mountain College in 1952, Joseph argues, Rauschenberg and Cage initiated a new avant-garde project, one that approached the idea of difference not in terms of negation but as a positive force. Claiming that Rauschenberg's work cannot be understood solely from the standpoint of the Frankfurt School--whose theories have dominated discussions of avant-garde and neo-avant-garde aesthetics--Joseph turns to the theoretical positions of Gilles Deleuze and Jacques Derrida. Rauschenberg's neo-avant-garde was not a simple repetition of earlier avant-garde movements, Joseph shows, but a series of practices that opposed the rise of postwar spectacle, commodification, and mass conformity. Beginning with the White Paintings, Joseph examines Rauschenberg's artistic development from 1951 to 1971. He looks at the black paintings, Red Paintings, Elemental Paintings and Elemental Sculptures, Combines and Combine paintings, transfer drawings and silkscreens, performances, and explorations in art and technology. Joseph's study not only offers new interpretations of Rauschenberg's work, but also deepens our understanding of the entire neo-avant-garde project.

作者介绍:

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标签

当代艺术

评论

The Art of
Assemblage研讨会那一段，Rauschenberg激动地说了很久，杜尚一众始终表示听不懂
。。。

intro+34。5稍微翻了几页，应该是black market那篇整体的performative context。作为专著可以感到整本书的深度广度都相当够用。intro用于pre立论，3从juxtaposition到opening up outside/space的论证非常漂亮，process-sign/force-form。另外这里指出的iconographic reading过于主观性的缺陷很一针见血，但也没有极端地排除一切allegorisation的可能

。不过最后落在changeability有点弱了。（另：Cage是真的这么懂Bob还是“正统”研究已经完全被Cagean reading统治了...不过也是pre那节课上的感受：其实已经在面对后现代的“canon”了...

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书评

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