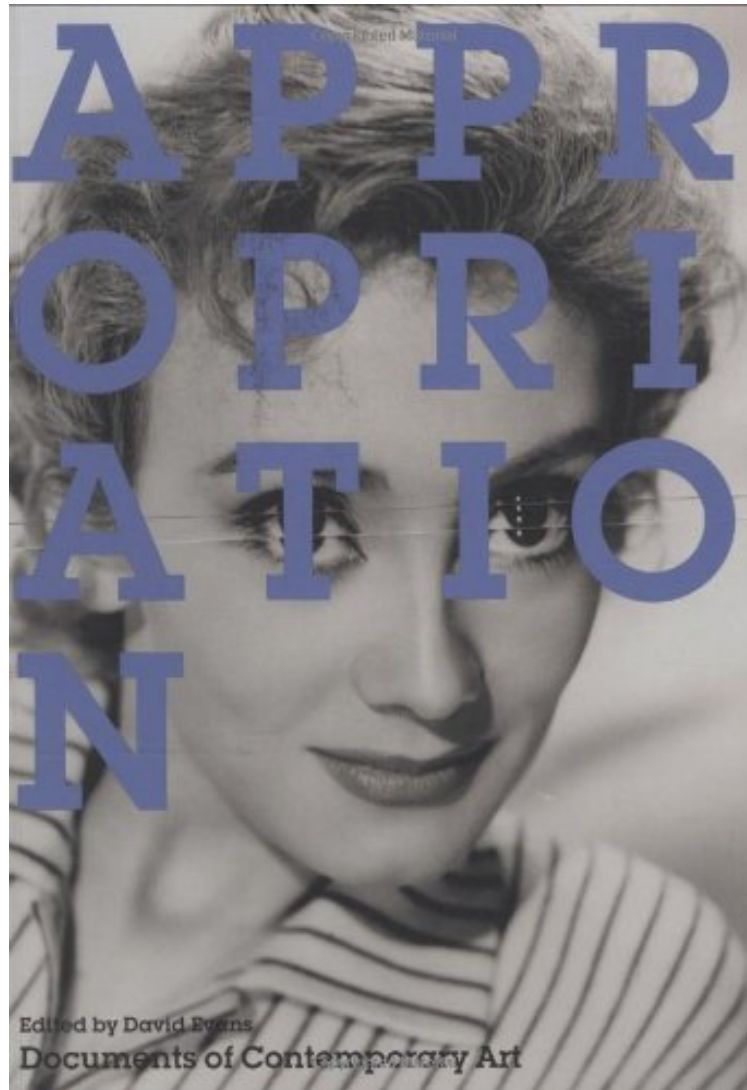


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## Appropriation (Whitechapel: Documents of Contemporary Art)

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**From The MIT Press : Appropriation (Whitechapel: Documents of Contemporary Art)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Appropriation (Whitechapel: Documents of Contemporary Art):

1 of 1 people found the following review helpful. You have to have a basic knowledge of contemporary art ...By Juan Q.You have to have a basic knowledge of contemporary art to understand the critical writing.Also no pictures to reference to.0 of 3 people found the following review helpful. Five StarsBy Scott Austingift13 of 15 people found the following review helpful. Should come with DictionaryBy rufiogThis book offers great insight to the art of appropriation. Within it's pages, almost every aspect and definition of the word appropriation (art related, and

otherwise) are covered. There is a great war of opinions in the world of appropriation, and it is intriguing and entertaining to observe the stance that some take. What's even more intriguing, was the power some of the artist and critics had to change MY mind about what I believed to be appropriate use of appropriation. Though this book will open your mind to new ideas and curious conclusions, if you're not extremely well versed in the jargon of the art world, you might want to have a dictionary handy. Due to my lack of artistic vocabulary, I found myself struggling to connect with many of the testimonies on appropriation that are found in this book.

Important documents and appraisals of appropriation art from Duchamp's readymades to feminist and postcolonial critique. Scavenging, replicating, or remixing, many influential artists today reinvent a legacy of "stealing" images and forms from other makers. Among the diverse, often contestatory strategies included under the heading "appropriation" are the readymade, dtournement, pastiche, rephotography, recombination, simulation and parody. Although appropriation is often associated with the 1980s practice of such artists as Peter Halley, Sherrie Levine, Richard Prince, and Cindy Sherman, as well as the critical discourse of postmodernism and the simulacral theory of Jean Baudrillard, appropriation's significance for art is not limited by that cultural and political moment. In an expanded art-historical frame, this book recontextualizes avant-garde photomontage, the Duchampian readymade, and the Pop image among such alternative precursors as Francis Picabia, Bertolt Brecht, Guy Debord, Akasegawa Genpei, Dan Graham, Cildo Meireles, and Martha Rosler. In the recent work of many artists, including Mike Kelley, Glenn Ligon, Pierre Huyghe, and Aleksandra Mir, among others, appropriation is central to their critique of the contemporary world and vision for alternative futures. Artists surveyed include Akasegawa Genpei, Santiago Ivaréz, Art Workers Coalition, Ross Bleckner, Marcel Broodthaers, Victor Burgin, Maurizio Cattelan, Hans-Peter Feldmann, Douglas Gordon, Johan Grimont, Peter Halley, Hank Herron, Pierre Huyghe, Mike Kelley, Idris Khan, Barbara Kruger, Sherrie Levine, Glenn Ligon, Steve McQueen, Alexandra Mir, Keith Piper, Richard Prince, Jorma Puranen, Cindy Sherman, John Stezaker, Retort, Martha Rosler, Philip Taaffe. Writers include Malek Alloula, Jean Baudrillard, Walter Benjamin, Nicolas Bourriaud, Benjamin H. D. Buchloh, Johanna Burton, Douglas Crimp, Thomas Crow, Guy Debord, Georges Didi-Huberman, Marcel Duchamp, Okwui Enwezor, Jean-Luc Godard, Isabelle Graw, Boris Groys, Raoul Hausmann, Sven Ltticken, Cildo Meireles, Kobena Mercer, Slobodan Mijuskovic, Laura Mulvey, Jo Spence, Elisabeth Sussman, Lisa Tickner, Reiko Tomii, Andy Warhol.

The great strength of this landmark anthology is its inclusive strategy, which by dint of a simultaneous editorial economy has not resulted, thank heavens, in a monstrous tome. From Malek Alloula to Gil J. Wolman, the voices sampled here introduce the reader to artistic practices and theoretical concepts that anyone interested in appropriation ought to know. (Anne M. Wagner, Class of 1936 Chair and Professor of Modern and Contemporary Art, University of California, Berkeley) About the Author David Evans is the author of the catalogue raisonné John Heartfield: AIZ/VI 1930-38 and a Research Fellow in Photography at the Arts Institute, Bournemouth, England. He has published numerous articles in such journals as *Afterimage*, *Eye*, and *Source*.