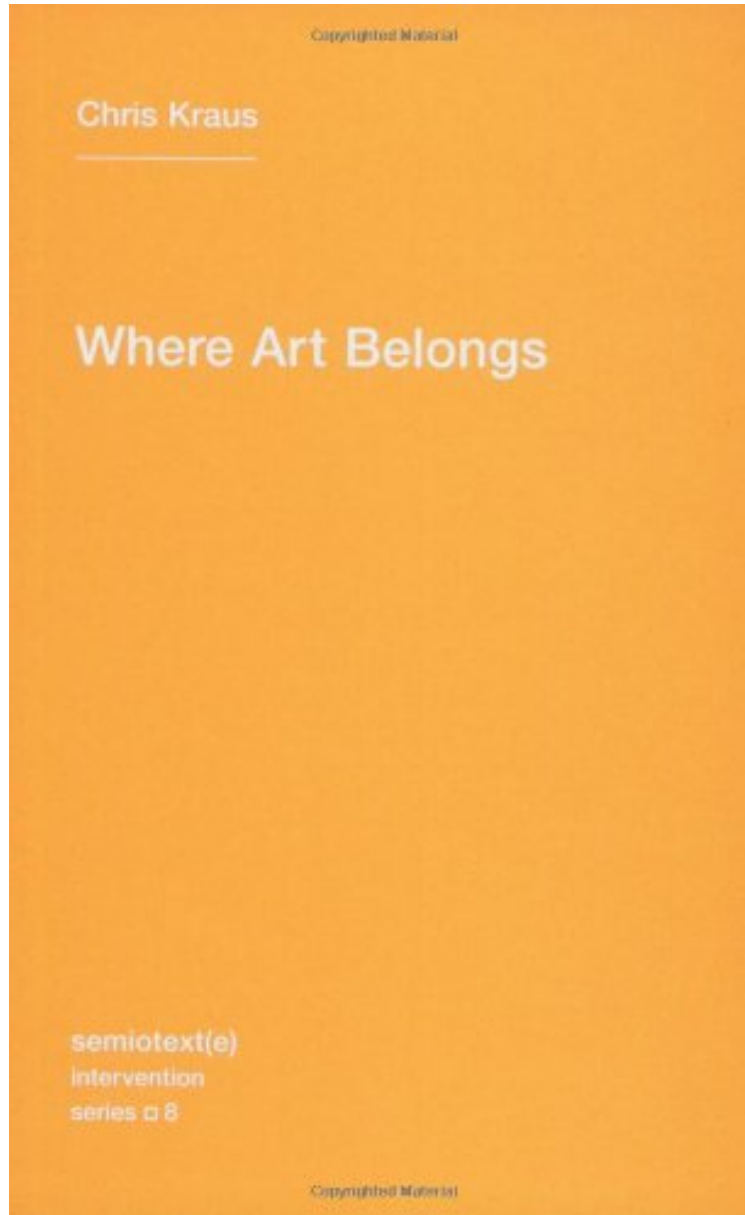


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Where Art Belongs (Semiotext(e) / Intervention Series)

Chris Kraus

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#522727 in Books Semiotext(e) 2011-01-21Original language:EnglishPDF # 1 7.00 x .50 x 4.50l, .35 #File Name: 1584350989176 pages | File size: 43.Mb

Chris Kraus : Where Art Belongs (Semiotext(e) / Intervention Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Where Art Belongs (Semiotext(e) / Intervention Series):

2 of 2 people found the following review helpful. As enjoyable as a novelBy Christopher M. MoylanArt criticism is dreadful as a rule. The writing is self-conscious and burdened with jargon and in references. This book is quite the

opposite. The writing is engaging and clear, the story intriguing. Anyone involved even peripherally in the art world is likely to indulge in the fantasy of opening a gallery in some unlikely space and becoming the center of hipdom for a little while. Reading an intelligent account of how and why this actually happened is fun, if not necessarily as a how to, then as a voyeuristic peek at the emergence of a scene that was the center of the art world for a little while. Highly recommended. Way high.1 of 2 people found the following review helpful. Five StarsBy BenggriffinJust get it already.7 of 11 people found the following review helpful. Where Criticism BelongsBy Jack AustinI've never been much of a art criticism reader; never been all that interested. I will say I have always been interested in art however. When I think about art criticism, I think of boring literature and pompous attitudes, literature that's not exactly entertaining to read. I have read some criticism and well, that's what I found. It wasn't until I read Chris Kraus' Where Art Belongs that I had one of those AHA moments. Something about the way Chris Kraus writes about art is thrilling. It makes reading criticism interesting and entertaining. If you're one of those who haven't been interested in checking out much art criticism, read this book! Chris Kraus, for lack of better term, ROCKS!! Thank you Chris Kraus for getting me interested in reading literature about art criticism again. Jack

Chris Kraus examines artistic enterprises of the past decade that reclaim the use of lived time as a material in the creation of visual art. In *Where Art Belongs*, Chris Kraus examines artistic enterprises of the past decade that reclaim the use of lived time as a material in the creation of visual art. In four interlinked essays, Kraus expands the argument begun in her earlier book *Video Green* that "the art world is interesting only insofar as it reflects the larger world outside it." Moving from New York to Berlin to Los Angeles to the Pueblo Nuevo barrio of Mexicali, Kraus addresses such subjects as the ubiquity of video, the legacy of the 1960s Amsterdam underground newspaper *Suck*, and the activities of the New York art collective Bernadette Corporation. She examines the uses of boredom, poetry, privatized prisons, community art, corporate philanthropy, vertically integrated manufacturing, and discarded utopias, revealing the surprising persistence of microcultures within the matrix. Chronicling the sometimes doomed but persistently heroic efforts of small groups of artists to reclaim public space and time, *Where Art Belongs* describes the trend towards collectivity manifested in the visual art world during the past decade, and the small forms of resistance to digital disembodiment and the hegemony of the entertainment/media/culture industry. For all its faults, Kraus argues, the art world remains the last frontier for the desire to live differently.

Chris Kraus [is] one of our smartest and most original writers on contemporary art and culture. (Holland Cotter *The New York Times* "ArtsBeat")Writer and filmmaker Chris Kraus is searingly aware of the discourse in which she functions, and transforms it into something redolent of Simone Weil's poeticism and its daunting theoretical undercurrents. (Bookforum)Kraus's text is not a collective call to arms, but an incitement to find art, to read in a heroic way, and to create a moment -- as an individual or within a group -- where one's relationship to the past is dictated only by the chance nature of what the present has thrown at you. (Glasgow of Books)Chris Kraus's nuanced approach is akin to a cultural anthropologist who considers creativity in its natural habitats, the spaces where art comes into being. (The Millions)In *Where Art Belongs*, art theory becomes political philosophy: art matters insofar as it remains a practice, not a product. For Kraus, such practice is a means for establishing a way of life outside accepted capitalist conventions. (Aliina Astrova *Kaleidoscope*)[A] super fascinating thing in this book is an essay called 'Indelible Video'... This essay is a total milestone...'Indelible Video' is so fascinating and consequential that it can't be summarized here, however it is way worth the price of the book. (Jon Leon www.agioteurs.com)For Kraus, art is something that happens when flows of ideas and images come together in a place people make together, usually somewhere out of the way a bit. There could be some struggle involved. Some of the people might be fuck-ups (ditto the ideas, images, etc). She has a finely tuned radar for the political economy of art worlds, which is a distinctive hum in the background of the otherwise well oiled machine of the prose. While not ignorant (or faux ignorant) of the Artworld, there's a certain studied indifference to it. What matters in the long run is whether art is a rubric under which somebody did something interesting; for, with or to anybody else. If they made a living off it without being assholes about it, well good luck to them, but that's a tangential story. So in this book we get post-post-punk angelinos, sex worker art works, a tribute to an artist who sailed away off the edge of the world. There's also Bernadette Corp at Green Naftali (tres chic!) but only because they are interesting...So if any of those things are of interest, buy this book when it comes out. (McKenzie Wark)About the AuthorChris Kraus is the author of *Video Green: Los Angeles Art and the Triumph of Nothingness* (2004) and the novels *Aliens* and *Anorexia* (2000), *I Love Dick* (new edition, 2006), and *Torpor* (2006), all published by Semiotext(e). The 2007 recipient of the Frank Mather Award in Art Criticism and a 2010 Warhol Foundation Arts Writer's grant, she has taught art writing in graduate programs at University of California, Irvine, European Graduate School, Art Center College, and Columbia College Chicago.