Presentation by:
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In 1967, the New York-based artist Sol Lewitt described the then-new practice of "conceptual art" as a new model of art-making based on ideas and procedures where "the idea becomes a machine that makes the art." Conceptual artists famously abandoned making traditional art objects like paintings or sculptures, and instead took up photography, language and the forms of media culture as art materials. While we tend to see this movement as concentrated in New York, many Los Angeles-based artists developed their own variants of Conceptual Art, often engaging with the forms and materials of the entertainment industry and everyday forms of popular culture. This talk will look at projects by artists like Michael Asher, John Baldessari, Douglas Huebler, and Ed Ruscha, whose work playfully dissects forms of popular culture and 1960s art-making.

Dr. Liz Kotz teaches Modern and Contemporary Art History at UC Riverside, where she joined the faculty in 2007. Her research examines different aspects of the cross-disciplinary and inter-media art practices that emerged in the post WWII era, and she is the author of Words to Be Looked At: Language in 1960s Art, published in 2007. She has contributed essays and criticism to Artforum, October, Texte zur Kunst and other publications. Most recently, she has published essays in the catalogues See This Sound: Promises in Sound and Vision (Kunstmuseum Lentos, 2009), The Anarchy of Silence: John Cage and Experimental Art (Barcelona, 2009) and Max Neuhaus (Dia Foundation, 2009), and she is currently writing an essay on the artist and musician Christian Marclay for his upcoming exhibition at the Whitney Museum in New York.

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