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 ... FRANCIS BACON HOMI K. BHABHA ... ANISH KAPOOR PETER WOLLEN
 ... AFRICAN ART TACITA DEAN ... CURATING ANTHONY VIDLER ... ANTONY GO
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Fifty Years of Great Art Writing

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 ... DAVID EGGER'S TALKS TO DAVID SHRIGLEY STUART HALL ... JEREMY DE
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is strictly theatrical, with operations resembling an 'illusion' in which the light and shadows fall. Little wonder that Moholy-Nagy first presented it in Paris in 1939 having the title Light Prop for an Electric Stage (Lichtkabinett eines elektrischen Bühnen). Two years later it became the centerpiece of the artist's first film, A Light Prop: Black White Gray (Das farbige Lichtkabinett eines elektrischen Bühnen). The film's subject was not a stage set but a stage set as seen through the aperture of a camera. The effect produced is deeply ironic: a geometric geometry of light and dark.

Later in 1936 Light Prop was presented again. More elaborate, and under the title Die Lichtkabinett, it was produced the following year. The name change seems significant: it is not an object that was initially light to be brought to artificial, conventional, status was later called to assume another identity, an agent of perceptual change. Yet it is considerably more possible to assume that it, with Moholy-Nagy's hand for almost a quarter-century, his work was not a catalyst so much as a received message, a diagrammatic prototype in which little critics and historians could recognize a kindred art.

Yet this iteration was only partly right. There is no doubt that Moholy-Nagy's experiments with artificial illumination through landmarks, on their effect, not only were restricted compared to those depicted by the diverse set of artists who followed. These artists had their stage with a considerably wider range of sites and effects than he could or would have envisaged.

Then our task demands making sense of that diversity, the sort of sense that, if it begins with basic descriptions, seems to be rather narrow. But if it is critical to sense that artists using light today are both made and made, and that their national origins span several continents, and they range in age from the generation born in the 1920s to the cohort born in the 1990s, what is more important is that, though they too sense the effects of artificial illumination, their goals have changed. The aim here is not to create a 'new visual' or a 'new world' as Moholy-Nagy intended, to spend and the city, nor do they see artificial light as a modern extension, the sign and signature of technological change.

One reason it still seems useful to remember Moholy-Nagy's practice is because it helps us to think about what is different, or might be different, today. It is possible that the experience of time and light has changed since then. In some ways, the transformative goal of 'New Visual' were to be actively, even passionately, cultivated. Since then, architecture has returned to the city. Artists seem to have become less prepared to put their hand to a technological vision or to find 'illumination' only in the otherwise blank of the screen that is projected on. There have emerged an art 'personal' devices, the technologies that, in the work of David Coatsworth, are the ones you take to bed with you.²

The operation here is not where these changes take place but where they are. Moholy-Nagy, The Internet of Things, 2011.

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Fifty Years of Great Art Writing from the Hayward Gallery

£22.50

A collection of important essays about modern and contemporary art, commissioned across half a century by London's Hayward Gallery.

Featuring a formidable list of contributors, Fifty Years of Great Art Writing ranges from painting and photography to sculpture, choreography and architecture, and takes in a huge diversity of subjects, from Paul Klee to the art of the Harlem Renaissance, from David Shrigley's drawings to David Hockney's photographs, from Francis Bacon's take on the human body to Africa Remix, from Pipilotti Rist's installations to Afro-Asian artists in post-war Britain.

With intriguing combinations and connections between artists and writers, the book presents seminal essays that will appeal to art enthusiasts and students alike. Texts include: Leon Kossoff on Frank Auerbach, Ali Smith on Tracey Emin, Homi K. Bhabha on Anish Kapoor, Dore Ashton on Agnes Martin, Will Self on George Condo, Geoff Dyer on Dayanita Singh, Adrian Forty on Le Corbusier, and Stuart Hall on Jeremy Deller.

Encapsulating the eclectic range of art that has delighted, inspired and stimulated audiences throughout Hayward Gallery's history, this anthology has appeal beyond the walls of the gallery and is an invaluable reference for anyone interested in writing about art.

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Author(s)	Dawn Ades, Rasheed Araeen, Dore Ashton, Homi K. Bhabha, Guy Brett, Julia Bryan-Wilson, Roger Cardinal, Lynne Cooke, Erik Davis, Tacita Dean, Geoff Dyer, Dave Eggers, Adrian Forty, Michael Fried, Kenneth Goldsmith, Stuart Hall, Mark Hayworth-Booth, Martin Herbert, Matthew Higgs, Chrissie Iles, Leon Kossoff, James Lingwood, Lucy Lippard, Marco Livingstone, Rick Moody, Simon Njami, Grayson Perry, Richard J. Powell, Jane Rendell, Bridget Riley, Bryan Robertson, Stephanie Rosenthal, Ralph Rugoff, John Russell, Adrian Searle, Will Self, Anne Seymour, Kaja Silverman, Ali Smith, David Sylvester, Jon Thompson, David Toop, James Turrell, Anthony Vidler, Anne Wagner, Marina Warner, Peter Wollen
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