

AGNES MARTIN LEON KOSSOFF ... FRANK AUERBACH LUCY LIPPARD ... ON G
 RASHEED ARAEEN ... THE OTHER STORY ... FRANK AUERBACH ...
 FRANCIS BACON HOMI K. BHABHA ... ANISH KAPOOR PETER WOLLEN
 ... AFRICAN ART TACITA DEAN ... CURATING ANTHONY VIDLER ... ANTONY GO
 ... CHRISSIE ILES ... PIPILOTTI RIST WILL SELF ... GEORGE CONDO
 ... DORE ASHTON ... AGNES MARTIN LEON KOSSOFF ... FRANK AU
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Fifty Years of Great Art Writing

TER WOLLEN ... ART AND FASHION MARCO LIVINGSTONE ... PATRICK CAULFIELD
 ... GORMLEY KAJA SILVERMAN ... PAINTING FROM PHOTOGRAPHS JANE R
 ... DAVE EGGERS TALKS TO DAVID SHRIGLEY STUART HALL ... JEREMY DE
 ... MARTIN HERBERT ... CONTEMPORARY FIGURE SCULPTURE KENNETH GOL
 ... FRANK AUERBACH LUCY LIPPARD ... ON GENDER AND CONTEMPORARY AR
 ... STORY ... FRANK AUERBACH ... POST-SHIRAZI SCULPTURE JAMES TURRELL
 ... HOMI K. BHABHA ... ANISH KAPOOR PETER WOLLEN ... ART AND FASHION
 ... TACITA DEAN ... CURATING ANTHONY VIDLER ... ANTONY GORMLEY KAJA SILVER
 ... LES ... PIPILOTTI RIST WILL SELF ... GEORGE CONDO DAVE EGGERS TALKS TO D
 ... ERIK DAVIS ... THE INTERNET OF THINGS MARTIN HERBERT ... CONTEMPORARY

is itself theatrical, with operations resembling an 'industrial' in which the light
 and shadow fall. Little wonder that Moholy-Nagy first presented it in Paris in 1930
 having the title Light Prop for an Electric Stage (Lichtpropaganda eines elektrischen
 Bühnen). Two years later it became the centerpiece of the artist's first film, A Light
 Prop (Black White Gray) (Das Lichtpropaganda eines elektrischen Bühnen). The initial
 staging of shadow now suggested by the imperatives of special effects. The effect
 produced is deeply comic, a supreme geometry of light and dark.

Later in 1930 Light Prop was reworked (Licht-Propaganda, and under the title of
 first origin was produced the following year? The name change seems significant. It
 is not far-fetched to assume another identity, an agent of perceptual change.
 Yet it is considerably more possible to assume that it stems, with Moholy-Nagy's
 for almost a quarter-century, his work was not a catalyst so much as a recovered
 memory, a forgotten perspective in which little critics and historians could recognize
 a kindred art.

Yet this situation was only partly right. There is no doubt that Moholy-Nagy's
 experiments with artificial illumination through landmarks, on their effect
 visibility 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
 has not so much to create a 'new visual' as to create a 'new experience', to
 spend and the city, not do they see artificial light as a modern extension, the sign
 and operation 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 more than its source. Europe, the
 transformative goal of 'New Visual' were to be strictly, even passionately, contained.
 Since then, mobility has increased the scope of artists, and it has become less
 prepared to put itself into a technological vision or to find 'illumination' only in
 the otherwise plain of the screen that is projected on. There have emerged an out
 'personal' devices, the technologies that, in the work of David Cronenberg, are the ones you
 take to bed with you.²



MOHOLY-NAGY, LIGHT PROPAGANDA, 1930

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.

Product Details	
Artist(s)	Dore Ashton, Frank Auerbach, Francis Bacon, Homi K. Bhabha, Anthony Caro, Patrick Caulfield, George Condo, Le Corbusier, Tony Cragg, Jeremy Deller, Tracey Emin, Lucian Freud, Antony Gormley, Anish Kapoor, Paul Klee, Agnes Martin, Ana Mendieta, Bridget Riley, Pipilotti Rist, David Shrigley, Dayanita Singh, James Turrell
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