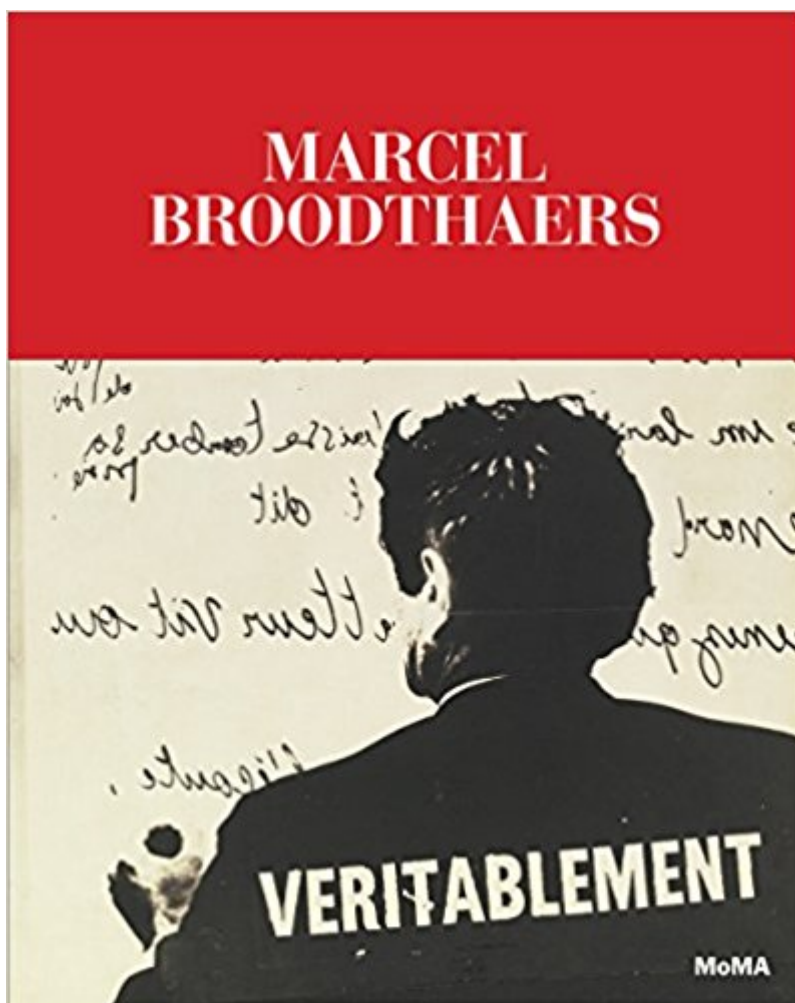


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Marcel Broodthaers



Synopsis

The catalog for the Museum of Modern Art's acclaimed Broodthaer's exhibition *Marcel Broodthaers* extraordinary artistic output placed him at the center of international activity during the transformative decades of the 1960s and 1970s. Throughout his career, from early objects variously made of mussel shells, eggshells and books of his own poetry, to his most ambitious project, the *Musée d'Art Moderne, Département des Aigles* (Museum of Modern Art, Department of Eagles), and the *Décor* made at the end of his life, Broodthaers occupied a unique position, often operating as both innovator and commentator. Setting a precedent for what we call installation art today, his work has had a profound influence on a broad range of contemporary artists, and he remains vitally relevant to cultural discourse at large. Published to accompany Broodthaers' first retrospective in New York, this volume examines the artist's work across all mediums. Essays by the exhibition organizers Christophe Cherix and Manuel Borja-Villel, along with a host of major scholars, including Benjamin H.D. Buchloh, Jean François Chevrier, Thierry de Duve and Doris Krystof, provide historical and theoretical context for the artist's work. The book also features new translations of many of Broodthaers' texts. Marcel Broodthaers (1924–1976) worked as a poet and critic until the age of 40, when he declared himself a visual artist. Over the next 12 years, he moved between Brussels, his birth city, and Düsseldorf and London. From 1968 to 1972 Broodthaers operated the *Musée d'Art Moderne, Département des Aigles*, an itinerant museum devoted to the exploration of the role of the institution itself and the function of art in society.

Book Information

Hardcover: 352 pages

Publisher: The Museum of Modern Art, New York (February 23, 2016)

Language: English

ISBN-10: 0870709623

ISBN-13: 978-0870709623

Product Dimensions: 9.8 x 1.3 x 12.3 inches

Shipping Weight: 5.2 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 2 customer reviews

Best Sellers Rank: #680,730 in Books (See Top 100 in Books) #183 in Books > Arts &

Photography > Other Media > Conceptual #709 in Books > Arts & Photography > Architecture

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Customer Reviews

Broodthaers created his own context for experiencing his work. This expansive and generously illustrated catalog, which accompanied a recent retrospective, is useful for gaining a better understanding of this mysterious and multifarious artist, whose productions and preoccupations have become increasingly central to the history of modern art. (Jeff Jackson Fanzine) MOMA's near-definitive account of the work of Broodthaers was a standout among standouts, providing a rare opportunity to consider firsthand the labyrinthine imagination of the twentieth century's most elusive and enigmatic artist-poet. (Matthew Higgs Artforum, Best of 2016) Evident throughout is the artist's insistent message that formal decorum conceals and often intentionally occludes the power of real truths, and that the poet/artist has the key to unlock those verities by playfully rearranging the representational signifiers of cultural capital. (Tom McGlynn Brooklyn Rail) [An] all-around provocateur who parodied the institutional qualities of a museum by creating one of his own... Acute awareness of the creative process... informs Broodthaers's entire oeuvre. (Albert Mobilio Bookforum) [it is] ambivalence, rather than militancy, that sets Broodthaers apart. (Chloe Wyman Artspace) gives the breadth of his art room to breathe. (Ben Davis Artnet.com) Broodthaers at his closest to poetry looks both ways, caught between love of the past and fear of the present. (John Haber Haber's Art Reviews)

It is absolutely a great book of an historical exhibition curated by Manuel Borja Vilel and Christophe Cherix . There are a series of interesting texts about different aspects of this important artist by important art historians and critics. Absolutely a good exhibition book!

Paperback catalogue for show at Marion Goodman NY. Printed in Belgium; in English only. Includes introductory texts by Nicolas Calas and Renilde Hammacher-van den Brande, along with photographs, mainly in color, of fifteen works in the show.

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