

[Online library] Looking for Bruce Conner (October Books)

Looking for Bruce Conner (October Books)

Kevin Hatch

*ePub | *DOC | audiobook | ebooks | Download PDF*



DOWNLOAD



READ ONLINE

#1011034 in Books 2016-02-12Original language:EnglishPDF # 1 9.00 x 1.00 x 7.00l, .0 #File Name: 0262528894360 pages | File size: 17.Mb

Kevin Hatch : Looking for Bruce Conner (October Books) before purchasing it in order to gage whether or not it would be worth my time, and all praised Looking for Bruce Conner (October Books):

1 of 1 people found the following review helpful. The definitive monograph on this major artistBy Tom McDonoughWhat will stand for the foreseeable future as the crucial monograph on Bruce Conner -- a book filled with great insights not only into the protean career of this West Coast artist who is only now receiving the recognition he's due, but also into postwar American art at large. A pleasure to read and a book that will send you back to Conner's work with fresh eyes!1 of 1 people found the following review helpful. or just a good, smaller-format introduction to Bruce Conner (his films included)By T. PorgesIf you're looking for an alternative to the catalogue for the museum show, or just a good, smaller-format introduction to Bruce Conner (his films included), this is it.

A new perspective on the enormously influential but insufficiently understood work of San Francisco-based artist

Bruce Conner (1933--2008). In a career that spanned five decades, most of them spent in San Francisco, Bruce Conner (1933--2008) produced a unique body of work that refused to be contained by medium or style. Whether making found-footage films, hallucinatory ink-blot graphics, enigmatic collages, or assemblages from castoffs, Conner took up genres as quickly as he abandoned them. In this first book-length study of Conner's enormously influential but insufficiently understood career, Kevin Hatch explores Conner's work as well as his position on the geographical, cultural, and critical margins. Generously illustrated with many color images of Conner's works, *Looking for Bruce Conner* proceeds in roughly chronological fashion, from Conner's notorious assemblages (*BLACK DAHLIA* and *RATBASTARD* among them) through his experimental films (populated by images from what Conner called "the tremendous, fantastic movies going in my head from all the scenes I'd seen"), his little-known graphic work, and his collage and inkblot drawings.

Kevin Hatch's study is an overdue corrective to the near absence of Bruce Conner from the major chronicles of contemporary art. The book captures the singularity of each aspect of the artist's heterogeneous oeuvre and convincingly situates it at the very forefront of transformative practices in postwar art. (Bruce Jenkins, Professor, Department of Film, Video, New Media, and Animation, School of the Art Institute of Chicago) At long last, a book that seeks to come to terms with the remarkable accomplishments and the pervasive mystery of Bruce Conner's art. Engagingly written and effectively and copiously illustrated, *Looking for Bruce Conner* is both tribute and analysis. Until now, the achievement of Conner's immense body of work has been lost through its dismemberment into cinema, assemblage, drawing, collage, inkblots, pranks, and so on. One can only be grateful to Kevin Hatch for re-membering the continuities of this achievement. *Looking for Bruce Conner* is chock-full of interesting and useful information about Conner's thinking and his working process; it will be an important resource for years to come. (Scott MacDonald, Professor of Film History, Hamilton College; author of *A Critical Cinema* and other books) Bruce Conner has been a notoriously difficult artist for critics to come to terms with, and his wide-ranging influence on contemporary art and popular culture is only beginning to be understood. The brilliance of Kevin Hatch's approach is not just his intelligent, deep engagement with Conner's work and persona but the insightful and respectful manner in which he lets Conner simply be what he was -- a remarkable, ornery, elusive master, impossible and inappropriate to categorize. (Mark Toscano, Film Archivist and Curator) About the Author Kevin Hatch is Assistant Professor of Art History at Binghamton University.