



Louise Lawler : receptions

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Roxana Marcoci, Emily Hall

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256 pages

Présentation de l'éditeur

Published in conjunction with a major survey of the artist Louise Lawler, this catalogue charts the creative practice of one of the most influential artists working in the fields of picture-making and institutional critique. Since the 1970s, Lawler has expanded from a feminist position upon the legacy of institutional critique initiated by an earlier generation of Conceptual artists, including Marcel Broodthaers, Daniel Buren and Michael Asher, and methods of appropriation in parallel with certain artists of her generation, such as Sherrie Levine, Cindy Sherman, Sarah Charlesworth and Richard Prince. Engaging a variety of art-world positions, including that of artist, curator, fact-checker, publicist and photo editor, Lawler has distinguished herself as one of the most creative artists of our age. Presenting Lawler's multifaceted practice across mediums photography, sound work, film, objects and mural-scale installations this book offers new critical perspectives through eight essays by renowned scholars that unpack her tight, witty, thought-provoking work. The rich selection of plates comprehensively records the artist's practice to date and underscores the radical inventiveness of Lawler's practice. The performative nature of Lawler's practice is mirrored in the design of the book's dust jacket; when turned inside out, it features a signature Lawler picture as an adjusted to fit poster. The book is an indispensable resource for anyone interested in late-20th and early-21st-century art. Biographie de l'auteur

Louise Lawler (born 1947) is a New York artist whose work came to notoriety in the late 1970s and early 1980s, when she began taking pictures of other artists' work displayed in collectors' homes, museums, storage spaces and auction houses to question the value, meaning and use of art.

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