



Constance Dejong

Arden Reed, Constance Dejong



Constance DeJong:

Constance DeJong Constance DeJong, Jonson Gallery, 1989 **Constance DeJong: Reader** Constance DeJong, 2022-04-26 The first anthology of the multivocal narrational performative writings of the intermedia pioneer who has quietly influenced generations of New York artists and writers from Kathy Acker to Ellie Ga A leading figure of the 1970s and 80s downtown New York performance scene Constance DeJong has channeled time and language as her mediums for the last four decades The artist s experimental prose multimedia spoken text works recitational performance and digital and media art projects expand the possibilities of narrative form literary genre and technological interactivity This reader is the first anthology to collect DeJong s writing to date Including out of print experimental short fiction such as the 2013 publication and performance SpeakChamber the book also features numerous scripts for performances such as Relatives a duet between a television and a performer made in collaboration with artist Tony Oursler Spanning text for disembodied voices emanating from reengineered radios sound pieces video works and public art commissions this anthology gathers DeJong s contributions to language and media art in all their forms Constance DeJong born 1945 is a New York based artist who has exhibited and performed nationally and internationally Her work has been presented at the Renaissance Society Chicago the Walker Art Center Minneapolis the Wexner Center Columbus the Philadelphia Museum of Art and in New York at The Kitchen Thread Waxing Space the Whitney Museum of American Art and the Dia Center for the Arts In 1983 she composed the libretto for the Philip Glass opera Satyagraha which has been staged at opera houses worldwide including the Metropolitan Opera New York the Netherlands National Opera Rotterdam and the Brooklyn Academy of Music New York She has permanent audio text installations in Beacon New York London and Seattle DeJong has published several books of fiction including her celebrated Modern Love Standard Editions 1977 reissued by Primary Information Ugly Duckling Presse 2017 I T I L O E Top Stories 1983 and Speakchamber Bureau 2013 and her work is included in the anthologies Up Is Up But So Is Down New York s Downtown Literary Scene 1974 1991 NYU Press 2006 Blasted Allegories New Museum MIT 1987 and Wild History Tanam Press 1985 **Modern Love** Constance DeJong, 1977 Constance DeJong ,2020 **Constance DeJong** Arden Reed, Constance DeJong, 2003 This retrospective account of Constance DeJong s artistic career begins with the Steel Drawings of 1978 and ends with the Four Three series of 2002 During this period of stylistic and theoretical change in the art world DeJong s is a story of invention within consistency as each new series grows out of the preceding one in unexpected ways DeJong is sensitive to metal which she employs not as a tool but for its own sake She is a poet of steel and copper of stain and patina plying the boundary between sculpture and painting She brings out the denseness of metal but also dissolves its heft Her compositions are at once hard edged and mysterious her Light Drawings use empty space to do the work of metal sheets She works with line to wed the illusory character of painting to the substance of metal This rich collection of photos captures the essence of DeJong s work Complimented with descriptive text by Arden Reed and an

interview of the artist conducted by Gus Blaisdell Constance DeJong metal vividly documents the evolution of DeJong s art Constance DeJong teaches in the Department of Art and Art History at the University of New Mexico **Up is Up, But So is Down** Brandon Stosuy,2006-10 The first book to capture the spontaneity of lower Manhattan s Downtown literary scene collects more than 125 images and over 80 texts that encompass the most vital work produced between 1974 and 1992 Literary Criticism **The Complete Works of Constance De Jong** ,1975 Eat Your Mind Jason McBride,2023-11-14 The first full scale authorized biography of the pioneering experimental novelist Kathy Acker one of the most original and controversial figures in 20th century American literature Kathy Acker 1947 1997 was a rare and almost inconceivable thing a celebrity experimental writer Twenty five years after her death she remains one of the most original shocking and controversial artists of her era The author of visionary transgressive novels like Blood and Guts in High School Empire of the Senses and Pussy King of Pirates Acker wrote obsessively about the treachery of love the limitations of language and the possibility of revolution She was notorious for her methods collaging together texts stolen from other writers with her own diaries sexual fantasies and blunt political critiques as well as her appearance With her punkish hairstyles tattoos and couture outfits she looked like no other writer before or after Her work was exceptionally prescient taking up complicated conversations about gender sex capitalism and colonialism that continue today Acker s life was as unruly and radical as her writing Raised in a privileged but oppressive Upper East Side Jewish family she turned her back on that world as soon as she could seeking a life of romantic and intellectual adventure that led her to and through many of the most thrilling avant garde and countercultural moments in America the births of conceptual art and experimental music the poetry wars of the 60s and 70s the mainstreaming of hardcore porn No Wave cinema and New Narrative writing Riot grrls biker chicks cyberpunks As this definitive biography shows Acker was not just a singular writer she was also a titanic cultural force who tied together disparate movements in literature art music theatre and film A feat of literary biography Eat Your Mind is the first full scale authorized life of Acker Drawing on exclusive interviews with hundreds of Acker s intimates as well as her private journals correspondence and early drafts of her work acclaimed journalist and critic Jason McBride offers a thrilling account and a long overdue reassessment of a misunderstood genius and revolutionary artist **Surrealist women's writing** Anna Watz,2021-01-12 Surrealist women s writing A critical exploration is the first sustained critical inquiry into the writing of women associated with surrealism Featuring original essays by leading scholars of surrealism the volume demonstrates the extent and the historical linguistic and culturally contextual breadth of this writing It also highlights how the specifically surrealist poetics and politics of these writers work intersect with and contribute to contemporary debates on for example gender sexuality subjectivity otherness anthropocentrism and the environment Drawing on a variety of innovative theoretical approaches the essays in the volume focus on the writing of numerous women surrealists many of whom have hitherto mainly been known for their visual rather than their literary production These include Claude Cahun Leonora Carrington Kay Sage

Colette Peignot Suzanne C saire Unica Z rn Ithell Colquhoun Leonor Fini Dorothea Tanning and Rikki Ducornet *On a Continuous Present* Constance DeJong, 2023 Chelsea Space is pleased to announce the first solo gallery exhibition in the UK of the American artist, writer and performer Constance DeJong. Comprising material from DeJong's expansive career, this exhibition highlights DeJong's iterative approach to art making where language, text and image making combine to further complicate our understanding of where an art work begins and ends. Taking its title from Gertrude Stein's assertion that writing and reading language is a simultaneous experience or continuous present where seeing and saying are inseparable, the exhibition will explore DeJong's innovative and complex explorations into the intersections of the formal avant garde through experimental prose, writing, multi-media, spoken text and media works and user-navigated digital projects. Chelsea Space website

The Routledge Companion to Media Education, Copyright, and Fair Use Renee Hobbs, 2018-02-15 Media literacy educators rely on the ability to make use of copyrighted materials from mass media, digital media and popular culture for both analysis and production activities. Whether they work in higher education, elementary and secondary schools or in informal learning settings in libraries, community and non-profit organizations, educators know that the practice of media literacy depends on a robust interpretation of copyright and fair use. With chapters written by leading scholars and practitioners from the fields of media studies, education, writing and rhetoric, law and society, library and information studies and the digital humanities, this companion provides a scholarly and professional context for understanding the ways in which new conceptualizations of copyright and fair use are shaping the pedagogical practices of media literacy. *Speak Chamber* Constance DeJong, 2013

Tony Oursler Tony Oursler, 1998

New Novels for Young Readers In/of the 1980s - Narrative Strategies and Presentation of the Novel's World Michaela Tomberger, 2007-09 Diploma Thesis from the year 2001 in the subject American Studies Literature grade Good University of Vienna Anglistics American Studies 135 entries in the bibliography language English abstract When during the 1980s short novels like Jay McInerney's *Bright Lights Big City* 1984, Bret Easton Ellis' *Less Than Zero* 1985, Tama Janowitz' *Slaves of New York* 1986 or Michael Chabon's *The Mysteries of Pittsburgh* 1988 became talked about bestsellers in short succession, conservative critics were shocked. Their rejection of these novels was mainly grounded in the discrepancy between the expectations of traditional literary criticism and the new forms of expression these young authors used. The referential matrices of their novels are loaded with signs and codes of their decade; images and fictions spread by mass media have become a fixed part in the world of those novels. Traditional critics considered such references trite and superficial. It cannot be ignored, however, that popular culture found its way into contemporary literature and critics will have to get accustomed to the fact that in contemporary literature the referential horizon, which once was formed by the Bible, classical antiquity and the great works of world literature, is increasingly provided by popular culture as disseminated by the mass media. The fact that these authors were all very young and that they were presented and celebrated like pop stars was for many critics proof that pop industry had finally taken over the literary

market and that authors would no longer be measured by their achievements as writers but by their celebrity status determined by media coverage They felt the end of serious literature was near On the other hand there were reviewers whose praise of those novels and their authors was just as undifferentiated as their denunciations by others Fashionable terms from MTV novels to yuppie literature were attached to the novels and they were glorified *Fantastic Prayers* , Features a multimedia Web project entitled *Fantastic Prayers* a collaboration of writer Constance DeJong artist Tony Oursler and musician Stephen Vitiello that is presented online by Dia Center for the Arts Notes that the work consists of fragments of text sound and images Provides access to press releases regarding the project **Wild History** Richard Prince,1985

Singular Vision S ,1991 **The Law Times** ,1930 Reports of cases decided in the Appellate Division of the Supreme Court of the state of New York ,1992 *NU Quarter Notes* ,1987

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