

FLASH ART



Flash Art 322 September – October 2018 cover. (Top) Tony Conrad, Grommet Horn, 1970. Plastic bottle, rubber grommets. 10,1 × 10,1 × 17,8 cm. Courtesy of Galerie Buchholz, Cologne / Berlin / New York. (Bottom) Tony Conrad performing Bowed Film, 1974. Courtesy of Tony Conrad Archives. © The Estate of Tony Conrad.

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Flash Art 322 September – October 2018

We are pleased to announce that the September – October issue of Flash Art is out now. The cover of this issue of Flash Art portrays Tony Conrad, an avant-garde filmmaker, pioneering musician, artist, theorist, philosopher, committed teacher, and activist. On the occasion of Conrad’s traveling retrospective, soon on view at the MIT List Visual Arts Center and the Carpenter Center for the Visual Arts at Harvard University, we dedicate a twelve-page dossier to this unique figure in the recent history of arts and culture.

An essay by Nora N. Khan considers Conrad’s vast creative output, the result of his dedication to challenging the boundaries between artistic categories. “Nearly every piece in Conrad’s oeuvre shows evidence of a shifted frame, from the instruments made from rusty Band-Aid boxes, coke bottles, tin foil, copper tubing, wire, scraps of wood, and tape, to the many hours of rangy, hysterical, buoyant, and strange video works,” Khan writes. “Creating new taxonomies by pushing the frame was a political act: not only the literal frame, but any attempt to frame, to position, to establish criteria that go unexamined... The choice of a frame was the moment of creating meaning.” Along with Khan’s text, musician and artist Charlemagne Palestine pays homage to Conrad’s memory by recounting their musical partnership — fifty years of what he calls “aural symbiosis.”