

SIEMONALLEN GUSTAVO ARTIGA
SAVANT CARGUARD WAYNE BARK
ER JAMES BECKETT CANDICE BRE
ITZ CAROLYN CHRISTOV-BAK ARG
IEV BAREND DE WET BRIAN ENOEL
ANGA MAKER KENDELL GEERS LIA
MGILLICK DOUGLAS GIMBERG BR
ENDEN GRAY STACY HARDY TRASI
HENENARY ANKAGAN OF ANDRE
WLAMPRECHT MACGUFFIN BETTI
NAMAL COMESSTHANDOMAMA
RAFAEL MOUZINHO CHRISTIANN
ER **ONE MILLION AND FORTYFOU
R YEARS (AND SIXTYTHREEDAYS)**
SEANO'TOOLESYLVESTER OGBE
CHIEKRISTOFER PAETAUPEETPIE
NAARCESARE PIETROIUSTIROBI
NRHODE COLIN RICHARDS RUTH
SACKS JAMESSEY KATHRYN SMIT
HMICHAEL SMITH NATHANIEL STE
RN ROBERT STORR JOHAN THOM
LIZE VANROBBROECKED YOUNG

One Million And Forty Four Years (And Sixty Three Days). Book.

'I am requesting responses from a broad range of respected artists, writers, curators and thinkers to the question: Is the avant-garde still a viable and/or tenable notion in the current contemporary movement? If not, why: and if so, how does the contemporary avant-garde define itself? What forms does it take, and how does it differ - if it does - from the 'historical' avant-garde? Can it – or should it – be 'rescued' from its relationship to modernism, or is it intractably bounded/ determined by that? If it does not exist in some or other form, what caused its ultimate death? Can we even speak about certain contemporary practices in terms of avant-garde discourse? In other words, if it looks like the avant-garde, and sounds like the avant-garde, is it the avant-garde?'

The above text is an extract from an e-mail sent by Kathryn Smith to eighty potential correspondents, in an attempt to 'take the temperature' of contemporary attitudes towards avant-gardism, both as praxis and historical conceit.

Conceived as a companion to an exhibition by Douglas Gimberg, Christian Nerf, Ruth Sacks and Ed Young, this book publishes responses to the above question received over a four-week period in 2007.

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