

BERND & HILLA BECHER

ROBERT SMITHSON

FIELD TRIPS



Robert Smithson Bernd And Hilla Becher Field Trips

**Bernd Becher, Hilla Becher, Robert
Smithson, Museu Serralves**



Robert Smithson Bernd And Hilla Becher Field Trips:

Robert Smithson, Bernd & Hilla Becher James Lingwood, 2002 **Field Trips** Bernd Becher, Hilla Becher, Robert Smithson, James Lingwood, Museu Serralves, 2002 In December 1968 the American artist Robert Smithson embarked on a field trip to the huge industrial complex in the Ruhr district of Germany His local guides were the Dusseldorf based artist duo of Bernd and Hilla Becher and Konrad Fischer in whose Dusseldorf gallery Smithson was scheduled to exhibit The Bechers had begun their own project of photographing the vernacular industrial architecture of Northern Europe in the early 1960s and had already spent several months photographing at Oberhausen as well as at adjacent industrial sites The different series of photographs made by Smithson and the Bechers of the same site foreground their respective preoccupations with the industrial landscape and the process of production and entropy with systems and their inevitable dissolution Their contrasting bodies of work embody alternate perspectives on time the Bechers sense of historical time and Smithson s of the geological Though formally divergent each artist s work comprises a radical rethinking of classical notions of beauty and landscape Neither the Bechers typologies nor Smithson s projects were possible without prospecting in neglected parts of the landscape whose distressed state refuted the relationship between history and progress **Bernd & Hilla Becher, Robert Smithson** Bernd Becher, Hilla Becher, Robert Smithson, Museu Serralves, 2002 *Robert Smithson* Robert Smithson, Eugenie Tsai, Cornelia H. Butler, Thomas E. Crow, Alexander Alberro, Museum of Contemporary Art (Los Angeles, Calif.), Moira Roth, Whitney Museum of American Art, 2004 This catalogue is the major study of Smithson 1938 1973 who is most renowned as an early earthworks artist and creator of Spiral Jetty a 1 500 foot rock coil dramatically situated in the Great Salt Lake Field Trips Bernd Becher, Hilla Becher, Robert Smithson, James Lingwood, Museu Serralves, 2002 In December 1968 the American artist Robert Smithson embarked on a field trip to the huge industrial complex in the Ruhr district of Germany His local guides were the Dusseldorf based artist duo of Bernd and Hilla Becher and Konrad Fischer in whose Dusseldorf gallery Smithson was scheduled to exhibit The Bechers had begun their own project of photographing the vernacular industrial architecture of Northern Europe in the early 1960s and had already spent several months photographing at Oberhausen as well as at adjacent industrial sites The different series of photographs made by Smithson and the Bechers of the same site foreground their respective preoccupations with the industrial landscape and the process of production and entropy with systems and their inevitable dissolution Their contrasting bodies of work embody alternate perspectives on time the Bechers sense of historical time and Smithson s of the geological Though formally divergent each artist s work comprises a radical rethinking of classical notions of beauty and landscape Neither the Bechers typologies nor Smithson s projects were possible without prospecting in neglected parts of the landscape whose distressed state refuted the relationship between history and progress **Bernd & Hilla Becher** Jeff L. Rosenheim, Gabriele Conrath-Scholl, Virginia Heckert, Lucy Sante, 2022-07-11 For more than five decades Bernd 1931 2007 and Hilla 1934 2015 Becher collaborated on

photographs of industrial architecture in Germany France Belgium Holland Great Britain and the United States This sweeping monograph features the Bechers quintessential pictures which present water towers gas tanks blast furnaces and more as sculptural objects Beyond the Bechers iconic Typologies the book includes Bernd s early drawings Hilla s independent photographs and excerpts from their notes sketchbooks and journals The book s authors offer new insights into the development of the artists process their work s conceptual underpinnings the photographers relationship to deindustrialization and the artists legacy An essay by award winning cultural historian Lucy Sante and an interview with Max Becher the artists son make this volume an unrivaled look into the Bechers art alongside their career life and subjects

Sculptural Materiality in the Age of Conceptualism MarinR. Sullivan,2017-07-05 Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972 Yayoi Kusama s Narcissus Garden Michelangelo Pistoletto s Newspaper Sphere Sfera di giornali Robert Smithson s Asphalt Rundown and Joseph Beuys s Arena These works all utilized non traditional materials collaborative patronage models and alternative modes of display to create a spatially and temporally dispersed arena of matter and action with photography serving as a connective material thread within the sculpture it reflects While created by major artists of the postwar period these particular projects have yet to receive substantive art historical analysis especially from a sculptural perspective Here they anchor a transnational narrative in which sculpture emerged as a node a center of transaction comprising multiple material phenomenon including objects images and actors When seen as entangled polymorphous entities these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three dimensional phenomena and photographic image in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere

Camera Constructs Andrew Higgott,Timothy Wray,2016-12-05 Photography and architecture have a uniquely powerful resonance architectural form provides the camera with the subject for some of its most compelling imagery while photography profoundly influences how architecture is represented imagined and produced Camera Constructs is the first book to reflect critically on the varied interactions of the different practices by which photographers artists architects theorists and historians engage with the relationship of the camera to architecture the city and the evolution of Modernism The title thus on the one hand opposes the medium of photography and the materiality of construction but on the other can be read as saying that the camera invariably constructs what it depicts the photograph is not a simple representation of an external reality but constructs its own meanings and reconstructs its subjects Twenty three essays by a wide range of historians and theorists are grouped under the themes of Modernism and the Published Photograph Architecture and the City Re imagined Interpretative Constructs and Photography in Design Practices They are preceded by an Introduction that comprehensively outlines the subject and elaborates on the diverse historical and theoretical contexts of the authors approaches Camera Constructs provides a rich and highly original

analysis of the relationship of photography to built form from the early modern period to the present day **Writing Architectures** Hélène Frichot, Naomi Stead, 2020-10-29 Architects and fiction writers share the same ambition to imagine new worlds into being Every architectural proposition is a kind of fiction before it becomes a built fact likewise every written fiction relies on the construction of a context in which a story can take place This collection of essays explores what happens when fiction experimental writing and criticism are combined and applied to architectural projects and problems It begins with ficto criticism an experimental and often feminist mode of writing which fuses the forms and genres of essay critique and story and extends it into the domain of architecture challenging assumptions about our contemporary social and political realities and placing architecture in contact with such disciplines as cultural studies literary theory and ethnography These sixteen newly written pieces have been selected for this volume to show how ficto critical writing can be a powerful vehicle for creative architectural practice providing new opportunities to explore modes of writing about architecture both within and beyond the discipline The collection represents a broad range of geographical and cultural positions including indigenous and non Western contexts and includes a foreword and afterword by important thinkers in the domains of architectural criticism Jane Rendell and cultural studies ethnography Stephen Muecke Contemporary Art About Architecture Nora Wendl, 2017-07-05 An important resource for scholars of contemporary art and architecture this volume considers contemporary art that takes architecture as its subject Concentrated on works made since 1990 Contemporary Art About Architecture A Strange Utility is the first to take up this topic in a sustained and explicit manner and the first to advance the idea that contemporary art functions as a form of architectural history theory and analysis Over the course of fourteen essays by both emerging and established scholars this volume examines a diverse group of artists in conjunction with the vernacular canonical and fantastical structures engaged by their work I Manglano Ovalle Matthew Barney Monika Sosnowska Pipo Nguyen duy and Paul Pfeiffer are among those considered as are the compelling questions of architecture s relationship to photography the evolving legacy of Mies van der Rohe the notion of an architectural unconscious and the provocative concepts of the unbuilt and the unbuildable Through a rigorous investigation of these issues Contemporary Art About Architecture calls attention to the fact that art is now a vital form of architectural discourse Indeed this phenomenon is both pervasive and in its individual incarnations compelling a reason to think again about the entangled histories of architecture and art **The Last Picture Show** Douglas Fogle, 2003 Photography has become an increasingly pervasive medium of choice in contemporary art practice and is even employed at times by artists who do not necessarily consider themselves to be photographers How did this come to be The Last Picture Show will address the emergence of this phenomenon of artists using photography by tracing the development of conceptual trends in postwar photographic practice from its first glimmerings in the 60s in the work of artists such as Bernd portraiture and cultural identity the formal and social architectonics of the built environment societal and individual interventions in the landscape photography s

relationship to sculpture and painting the visual mediation of meaning in popular culture and the poetic and conceptual investigation of visual non sequiturs disjunctions and humorous absurdities Bringing together a newly commissioned body of scholarship with reprints of important historical texts *The Last Picture Show* seeks to define the legacy that has produced a rich body of photographic practice in the art world today **Res: Anthropology and Aesthetics**, 47 Francesco Pellizzi, 2005-09-30 *Res* is a journal of anthropology and comparative aesthetics dedicated to the study of the object in particular cult and belief objects and objects of art The journal presents contributions by philosophers art historians archaeologists critics linguists architects artists among others Proceedings Association of Collegiate Schools of Architecture. Meeting, 2004 The Architects' Journal , 2003 **The Wire** , 2002 **Mistaken Place** Mary Elizabeth Anderson, 2009 Light Years Mark Benjamin Godfrey, 2011 Photography played a critical role in conceptual art of the 1960s and 1970s as artists turned to photography as both medium and subject matter *Light Years* offers the first major survey of the key artists of this period who used photography to new and inventive ends Whereas some employed photographic images to create slide projections photographic canvases and artists books others integrated them into sculptural assemblages and multimedia installations This book highlights the work of acclaimed international artists such as Vito Acconci John Baldessari Mel Bochner Sol LeWitt Bruce Nauman Giuseppe Penone and Ed Ruscha Matthew Witkovsky's essay provides the larger context for photography within conceptual art a theme that is further elaborated in texts by Mark Godfrey Anne Rorimer and Joshua Shannon An essay by Robin Kelsey focuses on the pioneering work of John Baldessari in which he explored the element of chance and an essay by Giuliano Sergio illuminates the lesser known work of Arte Povera an Italian movement that sought to dismantle established conventions in both the making and presentation of art **People of Today** , 2006 **Contemporary Art** Claire Doherty, 2004 Texts and interviews with key contemporary artists

Estrategias operativas en arquitectura Jacobo Germán-García, 2021-06-01 Este libro estudia algunas de las técnicas de proyecto que frente a las definiciones clásicas del Movimiento Moderno en la arquitectura del s XX surgen durante las vanguardias de los años 60 y asimiladas y reconsideradas llegan hasta nuestros días como herramientas que hoy resulta imprescindible analizar genealógica y críticamente y aprender a emplear sin heroicidad y con sentido oportunista Un conjunto de técnicas contemporáneas de proyecto aquí llamadas estrategias corporativas

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