



ROBERT SMITHSON

U N E A R T H E D

Drawings, Collages, Writings

Eugenie Tsai

Robert Smithson Unearthed Drawingscollages Writings

Peter Osborne



Robert Smithson Unearthed Drawingscollages Writings:

Robert Smithson Unearthed Eugenie Tsai,Robert Smithson,1991 Robert Smithson Unearthed Drawings Collages Writings the first full survey of this artist s work reevaluates its larger resonance and its place in the historical development of recent art Eugenie Tsai s re presentation of the work of Smithson expands our understanding of his achievement Looking beyond the Minimalist structures and the earthworks for which she is best known she explores his intellectual and aesthetic roots his early imaginings and discovers a richer range of personal affect in Smithson s art than we had been led to expect

Robert Smithson Robert Smithson,1996-04-10 Robert Smithson 1938 1973 one of the most important artists of his generation produced sculpture drawings photographs films and paintings in addition to the writings collected here

Robert Smithson, Land Art, and Speculative Realities Rory O'Dea,2023-10-23 This book explores the ways Robert Smithson s art revealed and defamiliarized the constructs of rational reality in order to allow radically speculative alternatives to emerge In this way his art is conceived as a true fiction that eradicates a false reality By tracing the web of correspondences between Smithson and science fictional speculative and mystical modes of thought Rory O Dea explores the aesthetic encounters engendered by his art as a means to warp the contours of reality and loosen the boundaries of being human Given the current and impending catastrophes of the Anthropocene which represents the ever expanding planetary shadow cast by humanism the possibility of being other than human posited by Smithson s art is a matter of urgent concern The book will be of interest to scholars working in art history contemporary art American studies and environmental humanities

The Fate Of A Gesture Carter Ratcliff,2019-07-09 I am indebted first to Thomas B Hess and James Fitzsimmons the editors of Artnews and Art International who encouraged me to publish the essays and reviews that led years later to this book I am equally grateful for the encouragement I have received from Elizabeth C Baker the editor of Art in America

Materials, Practices, and Politics of Shine in Modern Art and Popular Culture Antje Krause-Wahl,Petra Löffler,Änne Söll,2021-06-03 Shine allures and awakens desire As a phenomenon of perception shiny things and materials fascinate and tantalize They are a formative element of material culture promising luxury social distinction and the hope of limitless experience and excess Since the early twentieth century the mass production dissemination and popularization of synthetic materials that produce heretofore unknown effects of shine have increased At the same time shine is subjectified as glamor and made into a token of performative self empowerment The volume illuminates genealogical as well as systematic relationships between material phenomena of shine and cultural philosophical concepts of appearance illusion distraction and glare in bringing together renowned scholars from various disciplines

Gendering Landscape Art Steven Adams,Anna Gruetzner Robins,2000 While gender has been the subject of extensive critical inquiry the debate has focused primarily on the human particularly the female body The spaces bodies occupy and the ways in which those spaces are depicted in landscape art has not however been subject to investigation This book is the first sustained attempt to fill this gap in art

history **American Artists Engage the Built Environment, 1960-1979** Susanneh Bieber, 2023-07-31 This volume reframes the development of US American avant garde art of the long 1960s from minimal and pop art to land art conceptual art site specific practices and feminist art in the context of contemporary architectural discourses Susanneh Bieber analyzes the work of seven major artists Donald Judd Robert Grosvenor Claes Oldenburg Robert Smithson Lawrence Weiner Gordon Matta Clark and Mary Miss who were closely associated with the formal aesthetic innovations of the period While these individual artists came to represent diverse movements Bieber argues that all of them were attracted to the field of architecture the work of architects engineers preservationists landscape designers and urban planners because they believed these practices more directly shaped the social and material spaces of everyday life This book's contribution to the field of art history is thus twofold First it shows that the avant garde of the long 1960s did not simply develop according to an internal logic of art but also as part of broader sociocultural discourses about buildings and cities Second it exemplifies a methodological synthesis between social art history and poststructural formalism that is foundational to understanding the role of art in the construction of a more just and egalitarian society The book will be of interest to scholars working in art history architecture urbanism and environmental humanism *Allan Kaprow, Robert Smithson, and the Limits to Art* Philip Ursprung, Fiona Elliott, 2013-05-10 This innovative study of two of the most important artists of the twentieth century links the art practices of Allan Kaprow and Robert Smithson in their attempts to test the limits of art both what it is and where it is Ursprung provides a sophisticated yet accessible analysis placing the two artists firmly in the art world of the 1960s as well as in the art historical discourse of the following decades Although their practices were quite different they both extended the studio and gallery into desert landscapes abandoned warehouses industrial sites train stations and other spaces Ursprung bolsters his argument with substantial archival research and sociological and economic models of expansion and limits *Anywhere or Not at All* Peter Osborne, 2013-06-04 A new reading of the philosophy of contemporary art by the author of *The Politics of Time* Contemporary art is the object of inflated and widely divergent claims But what kind of discourse can open it up effectively to critical analysis *Anywhere or Not at All* is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical historical social and art critical Developing the position that contemporary art is postconceptual art the book progresses through a dual series of conceptual constructions and interpretations of particular works to assess the art from a number of perspectives contemporaneity and its global context art against aesthetic the Romantic pre history of conceptual art the multiplicity of modernisms transcategoriality conceptual abstraction photographic ontology digitalization and the institutional and existential complexities of art space and art time *Anywhere or Not at All* maps out the conceptual space for an art that is both critical and contemporary in the era of global capitalism Winner of the 2014 Annual Book Prize of the Association for the Study of the Arts of the Present USA *Anglo-American Exchange in Postwar Sculpture, 1945-1975* Rebecca

Peabody,2011-12-31 Anglo American Exchange in Postwar Sculpture 1945 1975 redresses an important art historical oversight Histories of American and British sculpture are usually told separately with artists and their work divided by nationality yet such boundaries obscure a vibrant exchange of ideas individuals and aesthetic influences In reality the postwar art world saw dynamic interactions between British and American sculptors critics curators teachers and institutions Using works of art as points of departure this book explores the international movement of people objects and ideas demonstrating the importance of Anglo American exchange to the history of postwar sculpture *Art Of The Postmodern Era* Irving Sandler,2018-05-30 Sandler discusses the major and minor artists and their works movements ideas attitudes and styles and the social and cultural context of the period He covers post modernist art theory the art market and consumer society American and European art and artists are included *Robert Smithson and the American Landscape* Ron Graziani,2004-04-05 Publisher Description **Engendering an avant-garde** Leah Modigliani,2018-04-06 Engendering an avant garde is the first book to comprehensively examine the origins of Vancouver photo conceptualism in its regional context between 1968 and 1990 Employing discourse analysis of texts written by and about artists feminist critique and settler colonial theory the book discusses the historical transition from artists creation of defeatured landscapes between 1968 71 to their cinematographic photographs of the late 1970s and the backlash against such work by other artists in the late 1980s It is the first study to provide a structural account for why the group remains all male It accomplishes this by demonstrating that the importation of a European discourse of avant garde activity which assumed masculine social privilege and public activity effectively excluded women artists from membership *Art Books* Wolfgang M. Freitag,2013-10-28 First published in 1997 For this second edition of Art Books A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition *Drawing from the Modern: 1945-1975* Jodi Hauptman,Gary Garrels,Museum of Modern Art (New York, N.Y.),2004 Published on the occasion of the exhibition held at the Museum of Modern Art New York Mar 30 Aug 29 2005 *Encyclopedia of Postmodernism* Victor E. Taylor,Charles E. Winquist,2002-06-01 The Encyclopedia of Postmodernism provides comprehensive and authoritative coverage of academic disciplines critical terms and central figures relating to the vast field of postmodern studies With three cross referenced sections the volume is easily accessible to readers with specialized research agendas and general interests in contemporary cultural historical literary and philosophical issues Since

its inception in the 1960s postmodernism has emerged as a significant cultural political and intellectual force that many scholars would argue defines our era Postmodernism in its various configurations has consistently challenged concepts of selfhood knowledge formation aesthetics ethics history and politics This Encyclopedia offers a wide range of perspectives on postmodernism that illustrates the plurality of this critical concept that is so much part of our current intellectual debates In this regard the volume does not adhere to a single definition of postmodernism as much as it documents the use of the term across a variety of academic and cultural pursuits The Encyclopedia of Postmodernism it must be noted resists simply presenting postmodernism as a new style among many styles occurring in the post disciplinary academy Documenting the use of the term acknowledges that postmodernism has a much deeper and long lasting effect on academic and cultural life In general the volume rests on the understanding that postmodernism is not so much a style as it is an on going process a process of both disintegration and reformation

Earthwards Gary Shapiro, 1995 The untimely death of Robert Smithson in 1973 at age 34 robbed postwar American art of an unusually creative practitioner and thinker Smithson's pioneering earthworks and installations of the 1960s and 70s anticipated concerns with environmentalism and site specific artistic production Gary Shapiro's insightful study of Smithson's career is the first book to address the full range of the artist's dazzling virtuosity

Inside the Spiral Suzaan Boettger, 2023-04-11 An expansive and revelatory study of Robert Smithson's life and the hidden influences on his iconic creations This first biography of the major American artist Robert Smithson famous as the creator of the Spiral Jetty deepens understanding of his art by addressing the potent forces in his life that were shrouded by his success including his suppressed early history as a painter his affiliation with Christianity astrology and alchemy and his sexual fluidity Integrating extensive investigation and acuity Suzaan Boettger uncovers Smithson's story and with it symbolic meanings across the span of his painted and drawn images sculptures essays and earthworks up to the Spiral Jetty and beyond to the circumstances leading to what became his final work Amarillo Ramp While Smithson is widely known for his monumental earthwork at the edge of the Great Salt Lake Inside the Spiral delves into the arc of his artistic production recognizing it as a response to his family's history of loss which prompted his birth and shaped his strange intelligence Smithson configured his personal conflicts within painterly depictions of Christ's passion the rhetoric of science fiction imagery from occult systems and the impersonal posture of conceptual sculpture Aiming to achieve renown he veiled his personal passions and transmuted his professional persona becoming an acclaimed innovator and fierce voice in the New York art scene Featuring copious illustrations never before published of early work that eluded Smithson's destruction as well as photographs of Smithson and his wife the noted sculptor Nancy Holt and recollections from nearly all those who knew him throughout his life Inside the Spiral offers unprecedented insight into the hidden impulses of one of modern art's most enigmatic figures With great sensitivity to the experiences of loss and existential strife that defined his distinct artistic language this biographical analysis provides an expanded view of Smithson's iconic art pilgrimage site and the experiences

and works that brought him to its peculiar blood red water **Chronophobia** Pamela M. Lee, 2006-02-17 An examination of the pervasive anxiety about and fixation with time seen in 1960s art In the 1960s art fell out of time both artists and critics lost their temporal bearings in response to what E M Cioran called not being entitled to time This anxiety and uneasiness about time which Pamela Lee calls chronophobia cut across movements media and genres and was figured in works ranging from kinetic sculptures to Andy Warhol films Despite its pervasiveness the subject of time and 1960s art has gone largely unexamined in historical accounts of the period Chronophobia is the first critical attempt to define this obsession and analyze it in relation to art and technology Lee discusses the chronophobia of art relative to the emergence of the Information Age in postwar culture The accompanying rapid technological transformations including the advent of computers and automation processes produced for many an acute sense of historical unknowing the seemingly accelerated pace of life began to outstrip any attempts to make sense of the present Lee sees the attitude of 1960s art to time as a historical prelude to our current fixation on time and speed within digital culture Reflecting upon the 1960s cultural anxiety about temporality she argues helps us historicize our current relation to technology and time After an introductory framing of terms Lee discusses such topics as presentness with respect to the interest in systems theory in 1960s art kinetic sculpture and new forms of global media the temporality of the body and the spatialization of the visual image in the paintings of Bridget Riley and the performance art of Carolee Schneemann Robert Smithson's interest in seriality and futurity considered in light of his reading of George Kubler's important work The Shape of Time Remarks on the History of Things and Norbert Wiener's discussion of cybernetics and the endless belaboring of the present in sixties art as seen in Warhol's Empire and the work of On Kawara

Photography and the Non-Place Jim Brogden, 2019-01-31 This book presents a critical and aesthetic defence of non place as an act of cultural reclamation Through the restorative properties of photography it re conceptualises the cultural significance of non place The non place is often referred to as wasteland and is usually avoided The sites investigated in this book are located where access and ownership are often ambiguous or in dispute they are places of cultural forgetting Drawing on the author's own photographic research led practice as well as material from photographers such as Ed Ruscha Joel Sternfeld and Richard Misrach this study employs a deliberately allusive intertextuality to offer a unique insight into the contested notions surrounding landscape representation Ultimately it argues that the non place has the potential to reveal a version of England that raises questions about identity loss memory landscape valorisation and perhaps most importantly how we are to arrive at a more meaningful place

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