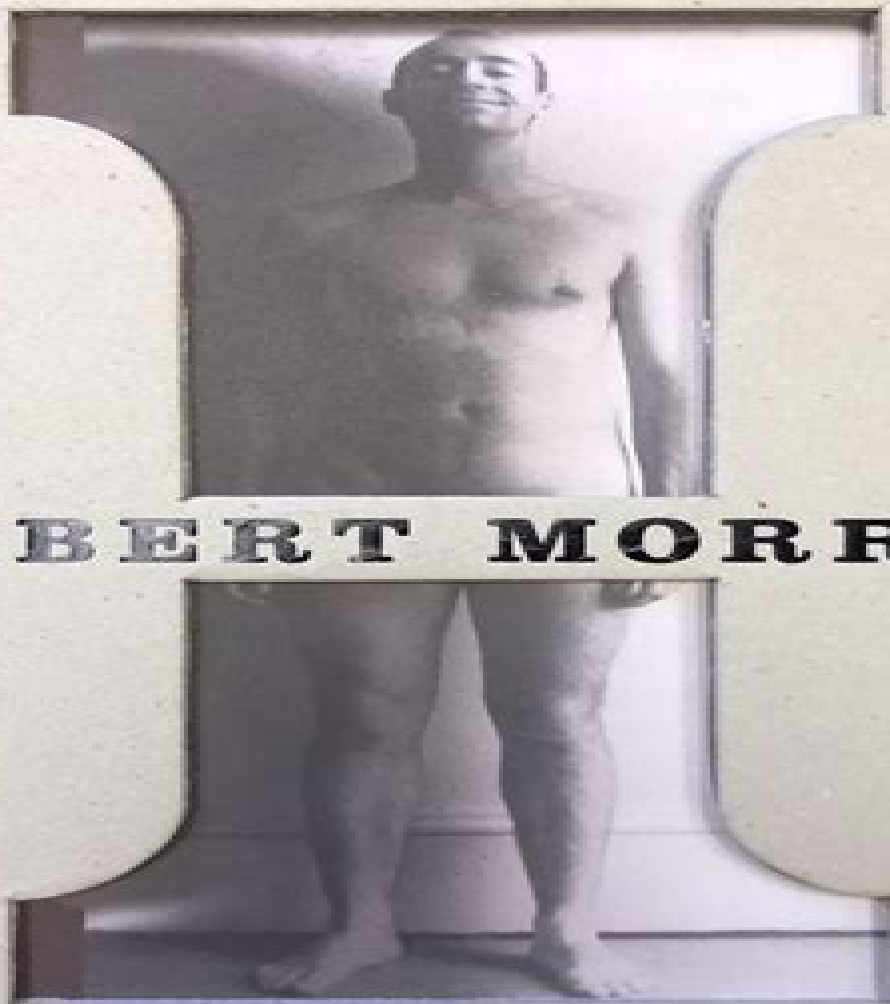




ROBERT MORRIS

THE MIND/BODY PROBLEM

Robert Morris The Mindbody Problem

Robert Morris



Robert Morris The Mindbody Problem:

Robert Morris - the mind body problem, 1995 Robert Morris Samuel Dorsky Museum of Art, 2001-11-18 While Robert Morris is probably best known for his leading role in defining what is known today as Minimalist sculpture his diverse and vast contributions to the world of sculpture performance process art earthworks and critical theory have established him as one of the most intellectually challenging artists of his time This exhibition catalogue brings together thirty years of Morris s drawings and reveals a fascinating portrait of a compelling thinker and a complex artist Included are essays by exhibition curators Christophe Cherix and Nadine Wasserman that examine these rarely discussed drawings and place them in the wider context of Morris s oeuvre This publication is the first in a series that highlights the work of prominent artists who currently live and work in the Hudson Valley and Catskill regions **Robert Morris** Robert Morris, 1994 **Robert Morris**

Rosalind E. Krauss, 1994 **Robert Morris** Robert Morris, Eckhard Schneider, Association L.A.C. (Sigeau, France), Kunstverein Hannover, 1997 **Minimalism** James Meyer, James Sampson Meyer, 2004-01-01 Critic and art historian Meyer a leading authority on Minimalism examines the style from its inception to its broader cultural influence This sourcebook features an excellent selection of nearly 300 color and b w images to illustrate the surprising variety of the work

Soft Is Fast Meredith Morse, 2023-08-15 An innovative analysis of Simone Forti s interdisciplinary art viewing her influential 1960s dance constructions as negotiating the aesthetic strategies of John Cage and Anna Halprin Simone Forti s art developed within the overlapping circles of New York City s advanced visual art dance and music of the early 1960s Her dance constructions and related works of the 1960s were important for both visual art and dance of the era Artists Robert Morris and Yvonne Rainer have both acknowledged her influence Forti seems to have kept one foot inside visual art s frames of meaning and the other outside them In *Soft Is Fast* Meredith Morse adopts a new way to understand Forti s work based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism and prefigured the participatory art of recent decades Morse shows that Forti s work negotiated John Cage s ideas of sound score and theater through the unique approach to movement essentially improvisational and grounded in anatomical exploration that she learned from performer and teacher Ann later Anna Halprin Attentive to Robert Whitman s and La Monte Young s responses to Cage Forti reshaped Cage s concepts into models that could accommodate Halprin s charged spaces and imagined interpenetrative understanding of other bodies Morse considers Forti s use of sound and her affective use of materials as central to her work examines Forti s text pieces little discussed in art historical literature analyzes *Huddle* considered one of Forti s signature works and explicates Forti s later improvisational practice Forti has been relatively overlooked by art historians perhaps because of her work s central concern with modes of feeling and embodiment unlike other art of the 1960s which was characterized by strategies of depersonalization and affectlessness *Soft*

Is Fast corrects this critical oversight New York Magazine ,1994-02-07 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Against Ambience and Other Essays* Seth Kim-Cohen,2016-03-10

Against Ambience diagnoses in order to cure the art world s recent turn toward ambience Over the course of three short months June to September 2013 the four most prestigious museums in New York indulged the ambience of sound and light James Turrell at the Guggenheim Soundings at MoMA Robert Irwin at the Whitney and Janet Cardiff at the Met In addition two notable shows at smaller galleries indicate that this is not simply a major donor movement Collectively these shows constitute a proposal about what we wanted from art in 2013 While we re in the soft embrace of light the NSA and Facebook are still collecting our data the money in our bank accounts is still being used to fund who knows what without our knowledge or consent the government we elected is still imprisoning and targeting people with whom we have no beef We deserve an art that is the equal of our information age Not one that parrots the age s self assertions or modes of dissemination but an art that is hyper aware vigilant active engaged and informed We are now one hundred years clear of Duchamp s first readymades So why should we find ourselves so thoroughly in thrall to ambience *Against Ambience* argues for an art that acknowledges its own methods and intentions its own position in the structures of cultural power and persuasion Rather than the warm glow of light or the soothing wash of sound *Against Ambience* proposes an art that cracks the surface of our prevailing patterns of encounter initiating productive disruptions and deconstructions New York Magazine ,1994-02-14 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Bound to Appear Huey Copeland,2013-10-28 At the close of the twentieth century black artists began to figure prominently in the mainstream American art world for the first time Thanks to the social advances of the civil rights movement and the rise of multiculturalism African American artists in the late 1980s and early 90s enjoyed unprecedented access to established institutions of publicity and display Yet in this moment of ostensible freedom black cultural practitioners found themselves turning to the history of slavery *Bound to Appear* focuses on four of these artists Ren e Green Glenn Ligon Lorna Simpson and Fred Wilson who have dominated and shaped the field of American art over the past two decades through large scale installations that radically departed from prior conventions for representing the enslaved Huey Copeland shows that their projects draw on strategies associated with minimalism conceptualism and institutional critique to

position the slave as a vexed figure both subject and object property and person They also engage the visual logic of race in modernity and the challenges negotiated by black subjects in the present As such Copeland argues their work reframes strategies of representation and rethinks how blackness might be imagined and felt long after the end of the peculiar institution The first book to examine in depth these artists engagements with slavery *Bound to Appear* will leave an indelible mark on modern and contemporary art

After Modern Sculpture Richard J. Williams, 2000 Stars are central to the cinema experience and this collection offers a variety of fresh and informed perspectives on this important but sometimes neglected area of film studies This book takes as its focus film stars from the past and present from Hollywood its margins and beyond and analyses them through a close consideration of their films and the variety of contexts in which they worked The book spreads the net wide looking at past stars from Rosalind Russell and Charlton Heston to present day stars including Sandra Bullock Jackie Chan and Jim Carrey as well as those figures who have earned themselves a certain film star cachet such as Prince and the martial artist Cynthia Rothrock The collection will be essential reading for students and lecturers of film studies as well as to those with a general interest in the cinema

Essays in a Pluralistic Art World Arthur C. Danto, 2001-09-04 Danto writes about the contemporary art to be seen in museums and galleries placing it in the context of the history of modern art and of current debates about essential ideas in our society

Background Noise Brandon LaBelle, 2006-01-01 The rise of a prominent auditory culture reveals the degree to which sound art is lending definition to the 21st Century And yet sound art still lacks related literature to compliment and expand the realm of practice *Background Noise* sets out an historical overview while at the same time shaping that history according to what sound art reveals the dynamics of art to operate spatially through media of reproduction and broadcast and in relation to the intensities of communication and its contextual framework

No Innocent Bystanders Frazer Ward, 2012 The changing role of the spectator in contemporary performance art

Bruce Nauman Adi Louri Hayon, 2024-05-06 To date scholars explored Bruce Nauman's oeuvre through various perspectives concepts and premises including linguistics performance power and knowledge sound the political and more Amidst this vast and rich field Nauman's pieces have been regarded by critics in terms of systematic skepticism tragic skepticism skepticism of the medium and linguistic doubt This book methodically analyzes the notion of performative skepticism and its relevance to various dimensions of Bruce Nauman's post minimalist artistic practice It is argued that Nauman performs the perpetual failure of perception hence demonstrating its doubtful validity to produce certain knowledge without allowing a resolution This kind of skepticism here called performative skepticism exposes the impossibility of epistemological equipment to produce knowledge and the impossibility of attaining certainty in bridging the gap between knowledge and the real

Rewriting Conceptual Art Michael Newman, Jon Bird, 1999-12-01 An international movement that followed specific geographical cultural patterns Conceptual Art built on the legacy of Marcel Duchamp redefining the institutional and social relationships among production work and audience in ways

which have comprehensively transformed the nature of the art object and forms of artistic practice both historically and in the present Investigating and documenting the histories theories and forms of Conceptual Art this timely book including both established writers and a new generation of art historians shows that Conceptual Art was a broad movement encompassing a range of artistic tendencies This is the most stimulating account of the movement to date arguing forcefully for its vitality and potential as well as examining its influence on art today With essays by Alex Alberro Stephen Bann Jon Bird David Campany Helen Molesworth Michael Newman Peter Osborne Birgit Pelzer Desa Philipagesi Anne Rorimer Peter Wollen and William Wood

A Touch of Doubt Rachel Aumiller, 2021-02-22 What can we know about ourselves and the world through the sense of touch and what are the epistemic limits of touch Scepticism claims that there is always something that slips through the epistemologist's grasp A Touch of Doubt explores the significance of touch for the history of philosophical scepticism as well as for scepticism as an embodied form of subversive political religious and artistic practice Drawing on the tradition of scepticism within nineteenth and twentieth century continental philosophy and psychoanalysis this volume discusses how the sense of touch uncovers contradictions within our knowledge of ourselves and the world It questions 1 what we can know through touch 2 what we can know about touch itself and 3 how our experience of touching the other and ourselves throws us into a state of doubt This volume is intended for students and scholars who wish to reconsider the experience of touching in intersections of philosophy religion art and social and political practice

Background Noise, Second Edition Brandon LaBelle, 2015-01-29 Background Noise follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition installation and performance While chronological in its structure Brandon LaBelle's book is informed by spatial thinking weaving architecture environments and the specifics of location into the work of sound with the aim of formulating an expansive history and understanding of sound art At its center the book presupposes an intrinsic relation between sound and its location galvanizing acoustics sound phenomena and the environmental with the tensions inherent in what LaBelle identifies as sound's relational dynamic For the author this is embedded within sound's tendency to become public expressed in its ability to travel distances foster cultural expression and define spaces while being radically flexible This second expanded edition includes a new chapter on the non human and subnatural tendencies in sound art revisions to the text as well as a new preface by the author Intersecting material analysis with theoretical frameworks spanning art and architectural theory performance studies and media theory Background Noise makes the case that sound and sound art are central to understandings of contemporary culture

All About Process Kim Grant, 2017-02-28 In recent years many prominent and successful artists have claimed that their primary concern is not the artwork they produce but the artistic process itself In this volume Kim Grant analyzes this idea and traces its historical roots showing how changing concepts of artistic process have played a dominant role in the development of modern and contemporary art This astute account of the ways in which process has been understood and addressed examines canonical

artists such as Monet C zanne Matisse and De Kooning as well as philosophers and art theorists such as Henri Focillon R G Collingwood and John Dewey Placing process art within a larger historical context Grant looks at the changing relations of the artist s labor to traditional craftsmanship and industrial production the status of art as a commodity the increasing importance of the body and materiality in art making and the nature and significance of the artist s role in modern society In doing so she shows how process is an intrinsic part of aesthetic theory that connects to important contemporary debates about work craft and labor Comprehensive and insightful this synthetic study of process in modern and contemporary art reveals how artists explicit engagement with the concept fits into a broader narrative of the significance of art in the industrial and postindustrial world

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