



1. The object is a large, dark, irregularly shaped rock or piece of debris, possibly a meteorite, resting on a light-colored, textured surface. The object has a rough, porous appearance with many small protrusions and indentations. A small, thin, vertical stick or rod is placed near the center of the object for scale.

1. The object is a large, dark, irregularly shaped rock or piece of debris, possibly a meteorite, resting on a light-colored, textured surface. The object has a rough, porous appearance with many small protrusions and indentations. A small, thin, vertical stick or rod is placed near the center of the object for scale.

Robert Morris Blind Time Drawings

Jodie McNeilly, Maeva Veerapen



Robert Morris Blind Time Drawings:

Robert Morris Haim Chanin Fine Arts, 2003-07-01 **Robert Morris** Robert Morris, Kenneth Surin, Nena Tsouti-Schillinger, 2003 Robert Morris Robert Morris, Centro per l'arte contemporanea Luigi Pecci, 2005 This catalogue brings together for the first time 81 of Robert Morris's Blind Time Drawings selected from the six series that make up the corpus of this work to which Morris has dedicated more than 30 years. The entire range is present from the early drawings of 1973 up to the Moral Drawings of 2000 with a particular emphasis on the fourth series a group of works inspired by the writings of the philosopher Donald Davidson. Visually striking the Blind Time Drawings as the name implies were executed by the artist with his eyes covered. Consisting of stark black and white contrasts, explosions of graphite and obsessive markings that move organically throughout the page, the works are anything but haphazard. Morris followed a strict plan when doing the works and his writing which describes his process is instrumental to understanding them. In addition, these works are placed within the context of Morris's Minimalist and Conceptualist masterpieces such as Card File 1962, Mirrored Cubes 1965 and Portland Mirrors 1977. Robert Morris Donald Davidson, 1992 *Robert Morris. Blind Time IV*, 1983

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 **Robert Morris. Blind Time II.**, 1977 **Performance Drawing** Maryclare Foá, Jane Grisewood, Birgitta Hosea, Carali McCall, 2020-09-03. What is performance drawing? When does a drawing turn into a performance? Is the act of drawing in itself a performative process, whether a viewer is present or not? Through conversation, interviews and essays, the authors illuminate these questions and what it might mean to perform and what it might mean to draw in a diverse and expressive contemporary practice since 1945. The term performance drawing first appeared in the subtitle of Catherine de Zegher's *Drawing Papers 20 Performance Drawings* in particular with reference to Alison Knowles and Elena del Rivero. In this book it is used as a trope and a thread of thinking to describe a process dedicated to broadening the field of drawing through resourceful practices and cross-disciplinary influence. Featuring a wide range of international artists, this book presents pioneering practitioners alongside current and emerging artists. The combination of experiences and disciplines in the expanded field has established a vibrant art movement that has been progressively burgeoning in the last few years. The Introduction contextualises the background and identifies contemporary approaches to performance drawing. As a way to embrace the different voices and various lenses in producing this book, the authors combine individual perspectives and critical methodology in the five chapters. While embedded in ephemerality and immediacy, the themes encompass body and energy, time and motion, light and space, imagined and observed, demonstrating how drawing can act as a performative tool. The dynamic interaction leads to a collective understanding of the term performance drawing and addresses the key developments and future directions of this applied drawing process. **Have I Reasons** Robert Morris, 2008-03-14

Seventeen of Morris's essays written between 1993 and 2005 with 124 illustrations of art mainly by Morris Notions of Temporalities in Artistic Practice Anamarija Batista, 2022-07-04 The reflections on historical and contemporary positions assembled here shed light on concepts of temporalities in the context of artistic practices In the 1960s and 1970s the pursuit for the situational processual and actual stirred up artistic and theoretical fields Nowadays contemporary practices expand on these subjects by exploring the notion of anachronism the impermanence of one's own corporeality together with the performative and ephemeral qualities of the sonic amongst other relevant concepts The goal of this publication is to offer a deep dive into situation specific settings and to fundamentally explore how temporality is able to initiate action and structure our perception thereby affecting our bodies our senses how we communicate and how the present moment is shaped

Robert Morris Samuel Dorsky Museum of Art, 2001-11-18 Drawings by one of the twentieth century's most intellectually challenging artists Bruce Nauman Adi Louria 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 Pro Forma Jessica Wyman, 2005 In this three volume series editor Jessica Wyman assembles essays that consider the developments and directions of the use of text in visual art exploring what personal social or political motivations inspire artists to use text and how text based art is understood Volume 1 examines the use of text in concept based art **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 **Robert Morris** Robert Morris, Eckhard Schneider, Association L.A.C. (Sigeon, France), Kunstverein Hannover, 1997 **Gestures of Seeing in Film,**

Video and Drawing Asbjørn Grønstad, Henrik Gustafsson, Øyvind Vågnes, 2016-06-23 The first book of its kind *Gestures of Seeing in Film Video and Drawing* engages broadly with the often too neglected yet significant questions of gesture in visual culture In our turbulent mediasphere where images as lenses bearing on their own circumstances are constantly mobilized to enact symbolic forms of warfare and where they get entangled in all kinds of cultural conflicts and controversies a turn to the gestural life of images seems to promise a particularly pertinent avenue of intellectual inquiry The complex gestures of the artwork remain an under explored theoretical topos in contemporary visual culture studies In visual art the gestural appears to be that which intervenes between form and content materiality and meaning But as a conceptual force it also impinges upon the very process of seeing itself As a critical and heuristic trope the gestural galvanizes many of the most pertinent areas of inquiry in contemporary debates and scholarship in visual culture and related disciplines ethics images and their values and affects aesthetics from visual essentialism to transesthetics and synesthesia ecology iconoclastic gestures and spaces of conflict and epistemology questions of the archive memory and documentation Offering fresh perspectives on many of these areas *Gestures of Seeing in Film Video and Drawing* will be intensely awaited by readers from and across several disciplines such as anthropology linguistics performance theater film and visual studies

Systems We Have Loved Eve Meltzer, 2013-07-02 By the early 1960s theorists like L vi Strauss Lacan Foucault and Barthes had created a world ruled by signifying structures and pictured through the grids of language information and systems Artists soon followed turning to language and its related forms to devise a new conceptual approach to art making Examining the ways in which artists shared the structuralist devotion to systems of many sorts *Systems We Have Loved* shows that even as structuralism encouraged the advent of conceptual art it also raised intractable problems that artists were forced to confront Considering such notable art figures as Mary Kelly Robert Morris Robert Smithson and Rosalind Krauss Eve Meltzer argues that during this period the visual arts depicted and tested the far reaching claims about subjectivity espoused by theorists She offers a new way of framing two of the twentieth century s most transformative movements one artistic one expansively theoretical and she reveals their shared dream or nightmare of the world as a system of signs By endorsing this view Meltzer proposes these artists drew attention to the fictions and limitations of this dream even as they risked getting caught in the very systems they had adopted The first book to describe art s embrace of the world as an information system *Systems We Have Loved* breathes new life into the study of conceptual art

Performance and Temporalisation Jodie McNeilly, Maeva Veerapen, 2015-02-22 *Performance and Temporalisation* features a collection of scholars and artists writing about the coming forth of time as human experience Whether drawing designing watching performance being baptised playing cricket dancing eating walking or looking at caves each explores the making of time through their art scholarship and everyday lives

Materials, Practices, and Politics of Shine in Modern Art and Popular Culture Antje Krause-Wahl, Petra Löffler, Anne 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 *MediaArtHistories* Oliver Grau,2010-08-13

Leading scholars take a wider view of new media placing it in the context of art history and acknowledging the necessity of an interdisciplinary approach in new media art studies and practice Digital art has become a major contemporary art form but it has yet to achieve acceptance from mainstream cultural institutions it is rarely collected and seldom included in the study of art history or other academic disciplines In *MediaArtHistories* leading scholars seek to change this They take a wider view of media art placing it against the backdrop of art history Their essays demonstrate that today s media art cannot be understood by technological details alone it cannot be understood without its history and it must be understood in proximity to other disciplines film cultural and media studies computer science philosophy and sciences dealing with images Contributors trace the evolution of digital art from thirteenth century Islamic mechanical devices and eighteenth century phantasmagoria magic lanterns and other multimedia illusions to Marcel Duchamp s inventions and 1960s kinetic and op art They reexamine and redefine key media art theory terms machine media exhibition and consider the blurred dividing lines between art products and consumer products and between art images and science images Finally *MediaArtHistories* offers an approach for an interdisciplinary expanded image science which needs the trained eye of art history Contributors Rudlof Arnheim Andreas Broeckmann Ron Burnett Edmond Couchot Sean Cubitt Dieter Daniels Felice Frankel Oliver Grau Erkki Huhtamo Douglas Kahn Ryszard W Kluszczyński Machiko Kusahara Timothy Lenoir Lev Manovich W J T Mitchell Gunalan Nadarajan Christiane Paul Louise Poissant Edward A Shanken Barbara Maria Stafford and Peter Weibel

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