



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, 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** Robert Morris, Kenneth Surin, Nena Tsouti-Schillinger, 2003 **Robert Morris** Donald Davidson, 1992 Robert Morris. Blind Time IV, 1983 **Drawing from the Modern** 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 *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 *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 **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** Samuel Dorsky Museum of Art, 2001-11-18 Drawings by one of the twentieth century's most intellectually challenging artists 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 *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 Lévi 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 Rauschenberg 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

Robert Morris. Blind Time II., 1977

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

Image Science W. J. T. Mitchell, 2015-10-27 Almost thirty years ago W J T Mitchell's Iconology helped launch the interdisciplinary study of visual media now a central feature of the humanities Along with his subsequent Picture Theory and What Do Pictures Want Mitchell's now classic work introduced such ideas as the pictorial turn the image picture distinction the metapicture and the biopicture These key concepts imply an approach to images as true objects of investigation an image science Continuing with this influential line of thought Image Science gathers Mitchell's most recent

essays on media aesthetics visual culture and artistic symbolism The chapters delve into such topics as the physics and biology of images digital photography and realism architecture and new media and the occupation of space in contemporary popular uprisings The book looks both backward at the emergence of iconology as a field and forward toward what might be possible if image science can indeed approach pictures the same way that empirical sciences approach natural phenomena Essential for those involved with any aspect of visual media Image Science is a brilliant call for a method of studying images that overcomes the two culture split between the natural and human sciences **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 **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 *Dialogues with Davidson* Jeff Malpas, 2011-06-24 Leading scholars discuss Donald Davidson's work in relation to a wide range of contemporary philosophical issues and approaches The work of the philosopher Donald Davidson 1917-2003 is not only wide ranging in its influence and vision but also in the breadth of issues that it encompasses Davidson's work includes seminal contributions to philosophy of language and mind to philosophy of action and to epistemology and metaphysics In Dialogues with Davidson leading scholars engage with Davidson's work as it connects not only with aspects of current analytic thinking but also with a wider set of perspectives including those of hermeneutics phenomenology the history of philosophy feminist epistemology and contemporary social theory They link Davidson's work to other thinkers including Collingwood Kant Derrida Heidegger and Gadamer The essays demonstrate the

continuing significance of Davidson's philosophy not only in terms of the philosophical relevance of the ideas he advanced but also in the further connections and insights those ideas engender

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