

transcript

SCULPSIT:

CONTEMPORARY ARTISTS ON
SCULPTURE AND BEYOND



edited by
Kerstin
Mey

Sculpsit Contemporary Artists On Sculpture And Beyond

Cornelia Parker, Andrea Jahn



Sculpsit Contemporary Artists On Sculpture And Beyond:

Sculpsit Kerstin Mey, 2001 Cornelia Parker Michael Sandle Mark Wallinger Georg Baselitz Tracey Emin Kiki Smith Ping Qiu Azade Koker Kuc Wolff Stelarc *Visualising a Sacred City* Ben Quash, Aaron Rosen, Chloe Reddaway, 2016-11-25 William Blake famously imagined Jerusalem builded here in London But Blake was not the first or the last to visualise a shimmering new metropolis on the banks of the River Thames For example the Romans erected a temple to Mithras in their ancient city of Londinium medieval Londoners created Temple Church in memory of the Holy Sepulchre in which Jesus was buried and Christopher Wren reshaped the skyline of the entire city with his visionary dome and spires after the Great Fire of London in 1666 In the modern period the fabric of London has been re woven in the image of its many immigrants from the Caribbean South Asia Eastern Europe and elsewhere While previous books have examined literary depictions of the city this is the first examination of the religious imaginary of the metropolis through the prism of the visual arts Adopting a broad multicultural and multi faith perspective and making space for practitioners as well as scholars its topics range from ancient archaeological remains and Victorian murals and cemeteries to contemporary documentaries and political cartoons

Drawing Difference Marsha Meskimmon, Phil Sawdon, 2016-03-24 Drawing has been growing in recognition and stature within contemporary fine art since the mid 1970s Simultaneously feminist activism has been widespread leading to the increased prominence of women artists scholars critics and curators and the wide acknowledgement of the crucial role played by gender and sexual difference in constituting the subject *Drawing Difference* argues that these developments did not occur in parallel simply by coincidence Rather the intimate interplay between drawing and feminism is best characterised as allotropic a term originating in chemistry that describes a single pure element which nevertheless assumes varied physical structures denoting the fundamental affinities which underlie apparently differing material forms The book takes as its starting point three works from the 1970s by Annette Messager Dorothea Rockburne and Carolee Schneeman that are used to exemplify critical developments in feminist art history and key moments for drawing as a means of expression Throughout the chapters these works are further explored in relation to the contemporary drawing practices of Marco Maggi Sian Bowen Susan Hauptmann Cornelia Parker Christoph Fink and Toba Kheedori Their works are shown to be re iterative sites where mark making differs with each appearance yet retains certain essential features Dividing its analysis into the themes Approaching Tropes and Coinciding the book analyses how both drawing and feminist discourse emphasise dialogue matter and openness It demonstrates how sexual difference subjectivity and drawing are connected at an elemental level and thus how drawing has played a vital role in the articulation of the material and conceptual dynamics of feminism **Kiki Smith** Wendy Weitman, Kiki Smith, Museum of Modern Art (New York, N.Y.), 2003 This work is published to accompany an exhibition at MoMA QNS devoted to an under acknowledged but crucial area of Kiki Smith's art December 5th 2003 March 8th 2004

Abject visions Rina Arya, Nicholas Chare, 2016-05-03 An impressive list of authors examine how abjection can be

discussed in relation to a host of different subjects including marginality and gender **Mouse Muse** Lorna Owen, 2014-11-18 A beautifully designed introduction to art history by way of artworks that feature the mouse from the ancient world to drawings by Picasso Disney and Art Spiegelman Across centuries and civilizations artists have used the mouse the planet's most common mammal after us to illustrate our myths and beliefs Mice have appeared as Japanese symbols of good luck or medieval emblems of evil in Arab fables Russian political satire and Nazi propaganda as scientific tools and to help us challenge the way we see nature With more than 80 rarely reproduced works including paintings by Hieronymus Bosch and Gustav Klimt a silkscreen by Andy Warhol a print by Hokusai a photograph by Andr  Kert sz a sculpture by Claes Oldenburg a video installation by Bruce Nauman a performance by Joseph Beuys and many more Lorna Owen has created an engaging presentation of an extraordinary range The pieces which represent every period of visual art are accompanied by Owen's intriguing text about the story behind each work She has combined her passion for art and her empathy for the unsung archetype of the animal kingdom to explain not only how or why the artist came to use the mouse as a subject but how the art in the end reveals more about us than it could ever reveal about this humble creature The Cambridge Companion to Horseracing Rebecca Cassidy, 2013-03-28 People have been racing horses for thousands of years all over the world Yet horseracing is often presented as an English creation that was exported unaltered to the colonies This Companion investigates the intersection of racing and literature art history and finance casting the sport as the product of cross class cosmopolitan and international influences Chapters on racing history and the origins of the thoroughbred demonstrate how the gift of a fast horse could forge alliances between nations and the extent to which international power dynamics can be traced back to racetracks and breeding sheds Leading scholars and journalists draw on original research and firsthand experience to create portraits of the racetracks of Newmarket Kentucky the Curragh and Hunter Valley exposing readers to new racing frontiers in China and Dubai as well A unique resource for fans and scholars alike reopening essential questions regarding the legacy and importance of horseracing today *Contemporary British Ceramics and the Influence of Sculpture* Laura Gray, 2018-01-02 This book investigates how British contemporary artists who work with clay have managed in the space of a single generation to take ceramics from niche interest craft to the pristine territories of the contemporary art gallery This development has been accompanied and perhaps propelled by the kind of critical discussion usually reserved for the higher discipline of sculpture Ceramics is now encountering and colliding with sculpture both formally and intellectually Laura Gray examines what this means for the old hierarchies between art and craft the identity of the potter and the character of a discipline tied to a specific material but wanting to participate in critical discussions that extend far beyond clay **Art in the Making** Kerstin Mey, 2005 Contemporary cultural practices have blurred and eroded traditional disciplinary boundaries of art and its discourses and the ways in which they are taught They have called into question the ideological premises and cultural assumptions on which traditional academic subjects were founded and which

have underwritten the segregation between practice pragmatic and speculative thought The Scottish Theoros Forum for Interdisciplinary Debate was jointly initiated by the Department of Philosophy and the School of Fine Art at the University of Dundee to create a space for dialogue between and across the various disciplines that are concerned with the study of visual arts practice aesthetics theory history and criticism Theoros has initiated a series of international conferences bringing together professionals who are engaged in the research and teaching of art from different disciplinary perspectives This volume contains selected contributions to the first Scottish Theoros conference on Aesthetics Historicity and Practice held in Dundee in 1998 Historicity marks the temporal nature of our existence and experience It forms a central aspect in the making of and reflection on art Here historicity is explored as a common ground for the integration of practice critical thought and historical enquiry in the spaces of higher education and professional engagement *Retroactivity and Contemporary Art* Craig Staff, 2018-04-19 Contemporary art is often preoccupied with time or acts in which the past is recovered Through specific case studies of artists who strategically work with historical moments this book examines how art from the last two decades has sought to mobilize these particular histories and to what effect against the backdrop of Modernism Drawing on the art theory of Rosalind Krauss and the philosophies of Paul Ricoeur Gerhard Richter and Pierre Nora *Retroactivity and Contemporary Art* interprets those works that foreground some aspect of retroactivity whether re enacting commemorating or re imagining as key artistic strategies This book is striking philosophical reflection on time within art and art within time and an indispensable read for those attempting to understand the artistic significance of history materiality and memory *Sculpture in 20th Century Britain: Identity, infrastructures, aesthetics, display, reception* Henry Moore Institute (Leeds, England), 2003 **Cornelia Parker** Cornelia Parker, Andrea Jahn, 2005 In 1995 Cornelia Parker put actress Tilda Swinton in a vitrine sleeping on display at London's Serpentine Gallery Unlike Damien Hirst's lamb under glass there the artist had the subject's full cooperation Parker's brand of conceptual art takes iconic and historically powerful objects such as a feather from Freud's pillow or soil removed from under the Leaning Tower of Pisa to prevent its collapse and transforms it into art that both resonates with that power and becomes something new and often beautiful In the case of the Pisa dirt the suspended clumps exposed to air for the first time in 800 years float as if released from gravity Perpetual Canon features Parker's installation in the historic cupola hall of the Wrttembergischer Kunstverein art center in Stuttgart along with a number of her works on paper In this collection the artist again and again unearths the subconscious within the familiar and the cliché causing us to see them anew Whether drawing out a filament from dental filling gold or splitting objects with the same guillotine used to decapitate Marie Antoinette Parker constantly challenges what we know and what we think we know **Archaeological Review from Cambridge**, 2004 **Art Journal**, 1960 **The British National Bibliography** Arthur James Wells, 2001 **Books In Print 2004-2005** Ed Bowker Staff, Staff Bowker, Ed, 2004 *Forthcoming Books* Rose Army, 2002-02 **Subject Guide to Books in Print**, 1971 **Artbibliographies Modern**

,1995 Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971 *Mark J Millard*
Architectural Collection 01 French Books National Gallery of Art (U.S.),Dora Wiebenson,Claire Baines,Robin Middleton,1993
A comprehensive history of French architecture from the

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