



ROBERT GOBER: Sculpture + Drawing

Robert Gober Sculpture And Drawing

**Jodi Hauptman, Jordan Kantor, Museum
of Modern Art (New York, N.Y.)**

Robert Gober Sculpture And Drawing:

Robert Gober Robert Gober, Richard Flood, Gary Garrels, Ann Temkin, 1999 Artwork by Robert Gober Text by Gary Garrels Ann Temkin Richard Flood *Robert Gober: Sculpture + Drawing* Richard Flood, 1999 *Robert Gober* Hilton Als, Robert Gober, 2014 Robert Gober rose to prominence in the mid 1980s and was quickly acknowledged as one of the most significant artists of his generation In the years since his reputation has continued to grow commensurate with the rich and complex body of work he has produced Published in conjunction with the first comprehensive large scale survey of the artists career to take place in the United States this publication presents his works in all mediums including individual sculptures and immersive sculptural environments as well as a distinctive selection of drawings prints and photographs Prepared in close collaboration with the artist it traces the development of a remarkable body of work highlighting themes and motifs that emerged in the early 1980s and continue to inform the artists work today An essay by Hilton Als and an in depth chronology with extensive input from the artist himself foregrounds images from Gobers archives including many neverbefore published photographs of works in progress **Robert Gober** Robert Gober, James Rondeau, 2001 *Sculpture + Drawing* Robert Gober, 1999 Drawing from the Modern Jodi Hauptman, Jordan Kantor, Museum of Modern Art (New York, N.Y.), 2005 This package contains the following products 9780781789820 Karch Focus on Nursing Pharmacology 5e 9780781780698 Hogan Quigley Bates Nursing Guide to Physical Examination and History Taking 9781451183757 Hogan Quigley Student Laboratory Manual for Bates Nursing Guide **Memento Mori in Contemporary Art** Taylor Worley, 2019-11-28 This book explores how four contemporary artists Francis Bacon Joseph Beuys Robert Gober and Damien Hirst pursue the question of death through their fraught appropriations of Christian imagery Each artist is shown to not only pose provocative theological questions but also to question the abilities of theological speech to adequately address current attitudes to death When set within a broader theological context around the thought of death Bacon s works invite fresh readings of the New Testament s narration of the betrayal of Christ and Beuys works can be appreciated for the ways they evoke Resurrection to envision possible futures for Germany in the aftermath of war Gober s immaculate sculptures and installations serve to create alternative religious environments and these places are both evocative of his Roman Catholic upbringing and virtually haunted by the ghosts of his excommunication from that past Lastly and perhaps most problematically Hirst has built his brand as an artist from making jokes about death By opening fresh arenas of dialogue and meaning making in our society and culture today the rich humanity of these artworks promises both renewed depths of meaning regarding our exit from this world as well as how we might live well within it for the time that we have As such it will be a vital resource for all scholars in Theology the Visual Arts Material Religion and Religious Studies **Robert Gober: Tick Tock** Robert Gober, 2019-09-17 Robert Gober Tick Tock like the exhibition of the same name Gober s first since his 2014 survey at the Museum of Modern Art is divided into three sections In the first a series of drawings depict tree trunks human torsos and barred windows The

second section consists of 18 wall mounted assemblages including fragments and motifs from prior sculptures In her essay Helen Molesworth describes them as what happens to memories when they are literally objectified when they take up residence outside of us The final section centers on a sculpture first shown at the 2001 Venice Biennale Inspired by Gober s childhood home and modeled after a church on Long Island it depicts a pair of cellar doors opening onto a staircase set into the gallery floor At the foot of the stairs a yellow door with a handle of braided human hair seems to leak light around its edges Illustrated with color plates this book is a testament to the artist s explorations of faith and loss through metaphor

Making It Modern: Essays on the Art of the Now Linda Nochlin, 2022-03-08 A selection of key essays on art from the nineteenth century to the present day by one of the most influential voices in art history This illustrated collection of essays brings together some of art historian Linda Nochlin s most important writings on modernism and modernity from across her six decade career Before the publication of her seminal essay on feminism in art Why Have There Been No Great Women Artists she had already firmly established herself as a major practitioner of a politically sophisticated and class conscious social art history Nochlin was part of an important cohort of scholars writing on modernity determined to rethink the narratives of the subject under the pressure of contemporary events such as student uprisings the women s liberation movement and the Vietnam War with the help of politically engaged literary criticism that was emerging at the same time Nochlin embraced Charles Baudelaire s conviction that modernity is meant to be of one s time and that the role of an art historian was to understand the art of the past not only in its own historical context but according to the urgencies of the contemporary world From academic debates about the nude in the eighteenth century to the work of Robert Gober in the twenty first whatever she turned her analytic eye to was conceived as the art of the now Including seven previously unpublished pieces this collection highlights the breadth and diversity of Nochlin s output across the decades including discussions on colonialism fashion and sex

Robert Gober Robert Gober, Ulrich Loock, Karel Schampers, Trevor J. Fairbrother, 1990-09 Hide/Seek Jonathan D. Katz, David C. Ward, 2010-11-02 An entirely new interpretation of modern American portraiture based on the history of sexual difference Hide Seek Difference and Desire in American Portraiture companion volume to an exhibition of the same name at the National Portrait Gallery Smithsonian Institution traces the defining presence of same sex desire in American portraiture through a seductive selection of more than 140 full color illustrations drawings and portraits from leading American artists Arcing from the turn of the twentieth century through the emergence of the modern gay liberation movement in 1969 the tragedies of the AIDS epidemic and to the present Hide Seek openly considers what has long been suppressed or tacitly ignored even by the most progressive sectors of our society the influence of gay and lesbian artists in creating American modernism Hide Seek shows how questions of gender and sexual identity dramatically shaped the artistic practices of influential American artists such as Thomas Eakins Romaine Brooks Marsden Hartley Georgia O Keeffe Charles Demuth Jasper Johns Robert Rauschenberg Andrew Wyeth Andy Warhol Robert

Mapplethorpe and many more in addition to artists of more recent works such as Felix Gonzalez Torres Glenn Ligon Catherine Opie and Cass Bird The authors argue that despite the late nineteenth century definition and legal codification of the homosexual in reality questions of sexuality always remained fluid and continually redefined by artists concerned with the act of portrayal In particular gay and lesbian artists of but not fully in the society they portrayed occupied a position of influential marginality from which vantage point they crafted innovative and revolutionary ways of painting portraits Their resistance to society's attempt to proscribe them forced them to develop new visual vocabularies by which to code disguise and thereby express their subjects identities and also their own Bringing together for the first time new scholarship in the history of American sexuality and new research in American portraiture Hide Seek charts the heretofore hidden impact of gay and lesbian artists on American art and portraiture and creates the basis for the necessary reassessment of the careers of major American artists both gay and straight as well as of portraiture itself **Robert Gober** Robert Gober, Joan Simon, Catherine David, Galerie nationale du jeu de paume (France), Centro de Arte Reina Sofía, 1991 **Extra/Ordinary** Maria Elena Buszek, 2011-03-04 Artists critics curators and scholars develop theories of craft in relation to art chronicle how fine art institutions understand and exhibit craft media and offer accounts of activist crafting **Prosthetic Gods** Hal Foster, 2004 How to imagine not only a new art or architecture but a new self or subject equal to them In Prosthetic Gods Hal Foster explores this question through the works and writings of such key modernists as Gauguin and Picasso F T Marinetti and Wyndham Lewis Adolf Loos and Max Ernst These diverse figures were all fascinated by fictions of origin either primordial and tribal or futuristic and technological In this way Foster argues two forms came to dominate modernist art above all others the primitive and the machine Foster begins with the primitivist fantasies of Gauguin and Picasso which he examines through the Freudian lens of the primal scene He then turns to the purist obsessions of the Viennese architect Loos who abhorred all things primitive Next Foster considers the technophilic subjects propounded by the futurist Marinetti and the vorticist Lewis These new egos are further contrasted with the bachelor machines proposed by the dadaist Ernst Foster also explores extrapolations from the art of the mentally ill in the aesthetic models of Ernst Paul Klee and Jean Dubuffet as well as manipulations of the female body in the surrealist photography of Brassai Man Ray and Hans Bellmer Finally he examines the impulse to dissolve the conventions of art altogether in the drip paintings of Jackson Pollock the scatter pieces of Robert Morris and the earthworks of Robert Smithson and traces the evocation of lost objects of desire in sculptural work from Marcel Duchamp and Alberto Giacometti to Robert Gober Although its title is drawn from Freud Prosthetic Gods does not impose psychoanalytic theory on modernist art rather it sets the two into critical relation and scans the greater historical field that they share *Unfinished* Kelly Baum, Andrea Bayer, Sheena Wagstaff, 2016-03-01 This groundbreaking book explores the evolving concept of unfinishedness as essential to understanding art movements from the Renaissance to the present day Unfinished features more than 200 works created in a variety of media by artists ranging from Leonardo Titian

Rembrandt Turner and C zanne to Picasso Warhol Twombly Freud Richter and Nauman What unites these works across centuries and media is that each one displays some aspect of being unfinished Essays and case studies by major contemporary scholars address this key concept from the perspective of both the creator and the viewer probing the impact that this long artistic trajectory which can be traced back to the first century has had on modern and contemporary art The book investigates the degrees to which instances of incompleteness were accidental or intentional experimental or conceptual Also included are illuminating interviews with contemporary artists including Tuymans Celmins and Marden and parallel considerations of the unfinished in literature and film The result is a multidisciplinary approach and thought provoking analysis that provide valuable insight into the making meaning and critical reception of the unfinished in art

AIDS and Representation Fiona Johnstone, 2023-05-18 AIDS Representation explores portraits and self portraits made in response to the AIDS epidemic in America in the 1980s and 1990s Addressing the work of artists including Mark Morrisroe Robert Blanchon and Felix Gonzalez Torres through the interrelated themes of sickness and mortality desire and sexual identity love and loss Fiona Johnstone shows how the self representational practices of artists with HIV and AIDS offered a richly imaginative response to the limitations of early AIDS imagery Johnstone argues that the AIDS epidemic changed the very nature of visual representation and artistic practice necessitating a radical new approach to conceptualising and visualising the human form An extended epilogue considers the ongoing art historicization of the epidemic re contextualising the book s themes in relation to contemporary photographic works More than just a historical discussion of the art of the AIDS crisis AIDS and Representation contributes to an emergent body of scholarship on the visual representation of illness Expanding the established genre of the autopathography or illness narrative beyond the predominantly textual this important contribution to art history and health humanities sensitively unpicks the entanglements between aesthetic form and the expression of lived experiences of critical and chronic ill health

A Dictionary of the Avant-Gardes, 2013-05-13 A Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture

The Contingent Object of Contemporary Art Martha Buskirk, 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades In this book Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art Among other practices contemporary artists have employed mass produced elements impermanent materials and appropriated imagery have incorporated performance and video and have created works through instructions carried out by others Furthermore works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent Buskirk begins with questions of authorship raised by minimalists use of industrial materials and methods including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists works Examining recent examples of

appropriation she finds precedents in pop art and the early twentieth century readymade and explores the intersection of contemporary artistic copying and the system of copyrights trademarks and brand names characteristic of other forms of commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality

Fail Better Hal Foster, 2025-02-25 From the distinguished art critic and historian vital essays on key artists and critics revealing how they redefined art and criticism over the last six decades Serious art anticipates the future as much as it reflects the present Hal Foster remarked in a 2015 interview By the same token serious art history is driven by the present as much as it is informed by the past In *Fail Better* Foster an art critic and historian whose influential work spans disciplines and decades brings this peripatetic perspective to contemporary art art criticism art history and his own work over the past 50 years In these 40 texts Foster reviews artists from Richard Hamilton and Jasper Johns to Gerhard Richter and Ed Ruscha considers contemporaries from Louise Lawler and Cindy Sherman to Jeremy Deller and Adam Pendleton and traces the development of criticism since the early 1960s with essays on such influential figures as Susan Sontag and Rosalind Krauss and institutions like Artforum magazine and the Whitney Museum Independent Study Program Taking his title from Beckett try again fail again fail better Foster notes that etymologically an essay is always an attempt more or less failed Critics fail artworks because there can never be a definitive reading art fails its historical moment because it cannot resolve the contradictions that prompt it But in these failures Foster finds historical consciousness and with it the promise of future work future illumination In his reckonings he turns his own long history of criticism to account and succeeds in conveying shifting concepts of art and criticism the work of key artists and critics and the relationships between criticism theory history and politics over the last six decades

Robert Gober ,1988

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Table of Contents Robert Gober Sculpture And Drawing

1. Understanding the eBook Robert Gober Sculpture And Drawing
 - The Rise of Digital Reading Robert Gober Sculpture And Drawing
 - Advantages of eBooks Over Traditional Books
2. Identifying Robert Gober Sculpture And Drawing
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Robert Gober Sculpture And Drawing
 - User-Friendly Interface
4. Exploring eBook Recommendations from Robert Gober Sculpture And Drawing
 - Personalized Recommendations
 - Robert Gober Sculpture And Drawing User Reviews and Ratings
 - Robert Gober Sculpture And Drawing and Bestseller Lists

5. Accessing Robert Gober Sculpture And Drawing Free and Paid eBooks
 - Robert Gober Sculpture And Drawing Public Domain eBooks
 - Robert Gober Sculpture And Drawing eBook Subscription Services
 - Robert Gober Sculpture And Drawing Budget-Friendly Options
6. Navigating Robert Gober Sculpture And Drawing eBook Formats
 - ePub, PDF, MOBI, and More
 - Robert Gober Sculpture And Drawing Compatibility with Devices
 - Robert Gober Sculpture And Drawing Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Robert Gober Sculpture And Drawing
 - Highlighting and Note-Taking Robert Gober Sculpture And Drawing
 - Interactive Elements Robert Gober Sculpture And Drawing
8. Staying Engaged with Robert Gober Sculpture And Drawing
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Robert Gober Sculpture And Drawing
9. Balancing eBooks and Physical Books Robert Gober Sculpture And Drawing
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Robert Gober Sculpture And Drawing
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Robert Gober Sculpture And Drawing
 - Setting Reading Goals Robert Gober Sculpture And Drawing
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Robert Gober Sculpture And Drawing
 - Fact-Checking eBook Content of Robert Gober Sculpture And Drawing
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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