



Ann Reynolds

Robert **Smithson**

Learning from New Jersey and Elsewhere

Robert Smithson Learning From New Jersey And Elsewhere

Douglas Dreishpoon



Robert Smithson Learning From New Jersey And Elsewhere:

Robert Smithson Ann Morris Reynolds, Robert Smithson, 2003 An examination of the interplay between cultural context and artistic practice in the work of Robert Smithson Robert Smithson Ann Morris Reynolds, 1993 Robert Smithson Robert Smithson, Eugenie Tsai, Cornelia H. Butler, Thomas E. Crow, Alexander Alberro, Museum of Contemporary Art (Los Angeles, Calif.), Moira Roth, Whitney Museum of American Art, 2004 This catalogue is the major study of Smithson 1938 1973 who is most renowned as an early earthworks artist and creator of Spiral Jetty a 1 500 foot rock coil dramatically situated in the Great Salt Lake *Allan Kaprow, Robert Smithson, and the Limits to Art* Philip Ursprung, Fiona Elliott, 2013-05-10 This innovative study of two of the most important artists of the twentieth century links the art practices of Allan Kaprow and Robert Smithson in their attempts to test the limits of art both what it is and where it is Ursprung provides a sophisticated yet accessible analysis placing the two artists firmly in the art world of the 1960s as well as in the art historical discourse of the following decades Although their practices were quite different they both extended the studio and gallery into desert landscapes abandoned warehouses industrial sites train stations and other spaces Ursprung bolsters his argument with substantial archival research and sociological and economic models of expansion and limits **Anglo-American Exchange in Postwar Sculpture, 1945-1975** Rebecca Peabody, 2011-12-31 Anglo American Exchange in Postwar Sculpture 1945 1975 redresses an important art historical oversight Histories of American and British sculpture are usually told separately with artists and their work divided by nationality yet such boundaries obscure a vibrant exchange of ideas individuals and aesthetic influences In reality the postwar art world saw dynamic interactions between British and American sculptors critics curators teachers and institutions Using works of art as points of departure this book explores the international movement of people objects and ideas demonstrating the importance of Anglo American exchange to the history of postwar sculpture

Cartographies of New York and Other Postwar American Cities Monica Manolescu, 2018-10-03 Cartographies of New York and Other Postwar American Cities Art Literature and Urban Spaces explores phenomena of urban mapping in the discourses and strategies of a variety of postwar artists and practitioners of space Allan Kaprow Claes Oldenburg Vito Acconci Gordon Matta Clark Robert Smithson Rebecca Solnit Matthew Buckingham contemporary Situationist projects The distinctive approach of the book highlights the interplay between texts and site oriented practices which have often been treated separately in critical discussions Monica Manolescu considers spatial investigations that engage with the historical and social conditions of the urban environment and reflect on its mediated nature Cartographic procedures that involve walking and surveying are interpreted as unsettling and subversive possibilities of representing and navigating the postwar American city The book posits mapping as a critical nexus that opens up new ways of studying some of the most important postwar artistic engagements with New York and other American cities **The Ethics of Earth Art** Amanda Boetzkes, 2013-11-30 Since its inception in the 1960s the earth art movement has sought to make visible the elusive presence

of nature Though most often associated with monumental land based sculptures earth art encompasses a wide range of media from sculpture body art performances and installations to photographic interventions public protest art and community projects In *The Ethics of Earth Art* Amanda Boetzkes analyzes the development of the earth art movement arguing that such diverse artists as Robert Smithson Ana Mendieta James Turrell Jackie Brookner Olafur Eliasson Basia Irland and Ichi Ikeda are connected through their elucidation of the earth as a domain of ethical concern Boetzkes contends that in basing their works relationship to the natural world on receptivity rather than representation earth artists take an ethical stance that counters both the instrumental view that seeks to master nature and the Romantic view that posits a return to a mythical state of unencumbered continuity with nature By incorporating receptive surfaces into their work film footage of glaring sunlight an aperture in a chamber that opens to the sky or a porous armature on which vegetation grows earth artists articulate the dilemma of representation that nature presents Revealing the fundamental difference between the human world and the earth Boetzkes shows that earth art mediates the sensations of nature while allowing nature itself to remain irreducible to human signification

SpatioTemporalities on the Line Sebastian Dorsch,Jutta Vinzent,2017-11-20 Lines are omnipresent in our everyday experience and language They reflect and influence the spatial and temporal structures of our world view Taking Tim Ingold s cultural history of the line as a starting point this book understands lines as expressions that allow insights into cultural theoretical phenomena and thus go beyond their mere form The essays will investigate this premise from various disciplines architecture art cartography film literature and philosophy

Creative Enterprise Martha Buskirk,2012-04-12 Intertwines a dual emphasis on evolving institutional priorities and major shifts in artistic production

Modern Sculpture Douglas Dreishpoon,2022-10-25 Artists of any ilk can be extremely opinionated when it comes to what they do how they do it and what it might mean Sculptors are no exception *Modern Sculpture Artists in Their Own Words* presents a selection of manifestos documents statements articles and interviews from more than ninety subjects including an ample selection of contemporary sculptors With this book editor Douglas Dreishpoon defers to sculptors whose varied points of view illuminate the medium s perpetual transformation from object to action concept to phenomenon over the course of two centuries Each chapter progresses in chronological sequence to highlight the dominant stylistic philosophical and thematic threads that unite each kindred group The result is a distinctive artist centric history and survey of sculpture that showcases the expansive dimensions and malleability of the medium

Beholding Ken Wilder,2020-05-14 *Beholding* considers the spatially situated encounter between artwork and spectator It argues that artworks created for specific places or conditions structure a reciprocal encounter which is completed by the presence of a beholder These are works which demand the beholder s share but not as Ernst Gombrich famously claimed to sustain an illusion Rather *Beholding* reconfigures Gombrich s notion of the beholder s share as a set of licensed imaginative and cognitive projections Each chapter frames a particular work of art from the remit of a complementary theoretical text The

book establishes a transhistorical notion of the spatially situated encounter and considers the role of the architectural host in bringing the beholder's orientation into play. The book engages a diverse range of practices from Renaissance painting and group portraiture to intermedia practices of installation and performance art. Written within the broad remit of reception aesthetics, the book proposes a phenomenological theory of beholding argued through an in-depth examination of artworks and their spatial contexts selected for their explanatory potential. These various encounters allocate different constitutive roles to the beholder, bringing not only spatial and temporal orientation into play but also a repertoire of anticipated ideas and beliefs.

Photography in the Middle: Dispatches on Media Ecologies and Aesthetics Dean Lockwood, Rob Coley, 2016-10-31. It's easy to forget there's a war on when the front line is everywhere, encrypted in plain sight. Gathered in this book's several chapters are dispatches on the role of photography in a War Universe, a space and time in which photographers such as Hilla Becher, Don McCullin, and Eadweard Muybridge exist only insofar as they are a mark of possession in the sway of larger forces. These photographers are conceptual personae that collectively fabulate a different kind of photography, a paraphotography in which the camera produces negative abyssal flashes or endarkenment. In his Vietnam War memoir *Dispatches*, Michael Herr imagines a dropped camera receiving jumping and falling images, images which capture the weird indivisibility of medium and mediated in a time of war. The movies and the war, the photographs and the torn bodies fused and exchanged. Reporting from the chaos at the middle of things, Herr invokes a kind of writing attuned to this experience. *Photography in the Middle*, eschewing a high theoretical mode, seeks to exploit the bag of tricks that is the dispatch. The dispatch makes no grand statement about the progress of the war. Cultivating the most perverse implications of its sources, it tries to express what the daily briefing never can. Ports of entry in the script we're given: odd and hasty little glyphs, unhelpful rips in the cover story. Dispatches are futile, dark intuitions, an expeditious inefficacy. They are bleak but necessary responses to an indifferent world in which any action, whatever, has little noticeable effect. As luck would have it, *Photography in the Middle* begins with some nasty accidents and extracts from the wreckage a few lessons learned. Dusting itself off, it ships out and puts up with a bunch of battle-scarred big gun photojournalists in the Holiday Inn of a typical world city. Later, it immerses itself within the leaked files of an enigmatic police cabal which detail the surveillance of conceptual photographers. Bernd and Hilla Becher, an operation that even extends to the duo's dreams. Further back in time, in 1897, we are invited to an inflammatory yet patchily documented public lecture given by the Titan Muybridge. More than any other, it is William Burroughs conceived here as a war photographer who is our tutelary figure, hovering over all these pages in his attempt to map emergent vectors of mediation, ever more intimate forms of control and accelerants of planetary catastrophe. Burroughs believed that it was necessary to both keep pace with and formulate new vectors, vectors that might act as intersections with a nonhuman outside. Photography has an agency of its own, one that scrambles the patterns and refrains of mediation upon which human life is based, glitching the human and provoking relations with external coordinates. With

Burroughs and other inspirations such as J G Ballard Georges Bataille Tom McCarthy and Eugene Thacker our notion of the dispatch does not offer positive knowledge of something that we can reconcile with existing rational explanations but rather the revelation of a nightside our redundancy in a photography that suspends all operations in a general blindness

Portable Borders Ila Nicole Sheren, 2015-08-15 After World War II the concept of borders became unsettled especially after the rise of subaltern and multicultural studies in the 1980s Art at the U S Mexico border came to a turning point at the beginning of that decade with the election of U S President Ronald Reagan Beginning with a political history of the border with an emphasis on the Chicano movement and its art production Ila Sheren explores the forces behind the shift in thinking about the border in the late twentieth century Particularly in the world of visual art borders have come to represent a space of performance rather than a geographical boundary a cultural terrain meant to be negotiated rather than a physical line From 1980 forward Sheren argues the border became portable through performance and conceptual work This dematerialization of the physical border after the 1980s worked in two opposite directions the movement of border thinking to the rest of the world as well as the importation of ideas to the border itself Beginning with site specific conceptual artwork of the 1980s particularly the performances of the Border Art Workshop Taller de Arte Fronterizo Sheren shows how these works reconfigured the border as an active site Sheren moves on to examine artists such as Guillermo G mez Pe a Coco Fusco and Marcos Ramirez ERRE Although Sheren places emphasis on the Chicano movement and its art production this groundbreaking book suggests possibilities for the expansion of the concept of portability to contemporary art projects beyond the region

Relearning from Las Vegas Aron Vinegar, Michael J. Golec, 2009 Evaluates for the first time one of the foundational works in architecture criticism Immediately on its publication in 1972 Learning from Las Vegas by Robert Venturi Denise Scott Brown and Steven Izenour was hailed as a transformative work in the history and theory of architecture liberating those in architecture who were trying to find a way out of the straitjacket of architectural orthodoxies Resonating far beyond the professional and institutional boundaries of the field the book contributed to a thorough rethinking of modernism and was subsequently taken up as an early manifestation and progenitor of postmodernism *Nancy Holt* Alena J. Williams, Pamela M. Lee, 2015-07-21 Newly available in paperback this landmark volume is the definitive study of the work of visionary American artist Nancy Holt 1938 2014 Since the late 1960s Holt s wide ranging production has included Land art particularly the monumental Sun Tunnels 1973 76 as well as significant projects in sculpture installation photography film and video A comprehensive representation of Holt s working process in both word and image Alena J Williams s momentous publication illuminates the artist s interest in physical space and reveals how the geographic variety and boundlessness of the American landscape afforded her numerous opportunities to develop large scale projects beyond the confines of New York City s gallery walls Contributions by a distinguished group of writers including Pamela M Lee Lucy R Lippard Ines Schaber and Matthew Coolidge chart Holt s fascinating trajectory from her initial experiments with sound light

and industrial materials to major site interventions and environmental sculpture James Meyer's valuable interview with Holt and Julia Alderson's illustrated chronology expand our knowledge of this groundbreaking artist and the crucial contexts in which she worked More than twenty original writings by the artist and a rare selection of her concrete poetry documentary photographs and preparatory drawings reveal Holt's revolutionary concepts of space time optics and scale **Since '45** Katy Siegel,2013-06-01 Since 45 details the collision of American history and modern art Since World War II New York has been the indisputable center of the art world and as Katy Siegel shows it has had a profound influence on the preoccupations that contemporary art would come to have Tracing art history over the past decades she shows how anxieties over race mass culture the individual suburbia apocalypse and nuclear destruction have supplanted the legacy of European artistic traditions Siegel's study encompasses a variety of works including Rothko's planes of color Warhol's serial silkscreens Richard Prince's cowboys Robert Longo's Men in Cities Faith Ringgold's Black Light and Laurie Simmons's dollhouses and moves fluidly from discussions of artists works art museums and galleries to cultural influences and significant historical events Rather than arguing on nationalist grounds or viewing American culture as representative of a now devalued nation Siegel explores how American culture dominated not only American artists but created conditions that now after the full globalization of the art world affect artists around the world Since 45 will interest all readers engaged in post war and contemporary art in the United States and beyond Gordon Matta-Clark Frances Richard,2019-03-26 Bringing a poet's perspective to an artist's archive this highly original book examines wordplay in the art and thought of American artist Gordon Matta Clark 1943 1978 A pivotal figure in the postminimalist generation who was also the son of a prominent Surrealist Matta Clark was a leader in the downtown artists community in New York in the 1970s and is widely seen as a pioneer of what has come to be known as social practice art He is celebrated for his anarchitectural environments and performances and the films photographs drawings and sculptural fragments with which his site specific work was documented In studies of his career the artist's provocative and vivid language is referenced constantly Yet the verbal aspect of his practice has not previously been examined in its own right Blending close readings of Matta Clark's visual and verbal creations with reception history and critical biography this extensively researched study engages with the linguistic and semiotic forms in Matta Clark's art forms that activate what he called the poetics of psycho locus and total semiotic system Examining notes statements titles letters and interviews in light of what they reveal about his work at large Frances Richard unearths archival biographical and historical information linking Matta Clark to Conceptualist peers and Surrealist and Dada forebears Gordon Matta Clark Physical Poetics explores the paradoxical durability of Matta Clark's language and its role in an aggressively physical oeuvre whose major works have been destroyed **Rereading the Machine in the Garden** Eric Erbacher,Nicole Maruo-Schröder,Florian Sedlmeier,2014-11-06 The Machine in the Garden gilt als Gründungstext der Amerikastudien als wissenschaftliche Disziplin Die Beiträge des Sammelbands unterziehen das dort proklamierte Spannungsverhältnis zwischen

Natur und Technik einer Relekt re Sie untersuchen industrielle b rokratische und digitale G rten in Film und Literatur und beleuchten deren Funktion vor verschiedenen kulturhistorischen Hintergr nden

The Share of Perspective Emmanuel Alloa, 2024-08-02 This book is a defense of perspectivism in the age of post truth At the crossroads of science art and philosophy it unearths a tradition that we must rediscover the point of view is not only what divides it is also what is shared Today perspective is associated with individualism and personal viewpoints But in an age of post truth the only robust answer to relativism lies in fact in a reappraisal of perspectivism In discussion with contemporary new realisms of various sorts this book makes a case why perspectivism alone can avoid us falling back into epistemological naivet s A journey into the history of optics art philosophy and social psychology this book unearths the forgotten tradition of perspectiva communis which makes perspective the vector of a common horizon This book argues that vision is never immediate Rather to see through is the key to understanding the perspectival operation We never see by ourselves all seeing must pass through something other than itself through the mediation and the detour of an apparatus or the witness of a third party Besides the theoretical framework for this new approach to perspective this book presents a series of case studies ranging from innovative interpretations of classical authors and key moments in the history of art from ancient painting trompe l oeil and Brunelleschi s experiment in Renaissance Florence to the issue of perspective in the work of contemporary artists such as Robert Smithson The Share of Perspective will be of interest to scholars and advanced students working in aesthetics phenomenology art history and the history of sciences

Of Mothers and Death Élisabeth Lamothe, Pascale Sardin, Julie Sauvage, 2008

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