

LOST VOLUME: A CATALOGUE OF DISASTERS

CORNELLIA PARKER

Lost Volume A Catalogue Of Disasters

Cornelia Parker, Stuart Cameron



Lost Volume A Catalogue Of Disasters:

Lost Volume Cornelia Parker, Edward Woodman, 1993 Tir du site Internet de Book Works *Lost volume* a catalogue of disasters continues Cornelia Parker's preoccupation with destruction Following on from *Cold Dark Matter* where with the help of the British Army Parker exploded a garden shed crammed with objects *Lost volume* a catalogue of disasters uses the intimate form of the book to present several flattened objects that through the use of *trompe l'oeil* appear to have been squashed between the pages of the book Parker crushes these selected objects in a press between sheets of heavy paper creating embossed indentations and reducing the objects to two dimensional representations of their former three dimensional selves The selected objects are seemingly unconnected a contents page that includes objects not flattened in the book confuses matters further The book is perhaps best read as a way of seeing objects and the world in a new light

Art and Destruction Jennifer Walden, 2014-01-14 Most talk of and writing on art is about its relationship to creation and creativity This of course takes various forms but ultimately the creative act in the making of art works is a key issue What happens when we put together art and destruction This has been referenced in some major areas such as that of art and iconoclasm and auto destructive art movements Less evident are accounts of more intimate smaller scale destructive interventions into the world of the made or exhibited art object or more singular and particularised approaches to the representation of mass destruction This volume addresses these lacunae by bringing together some distinct and very different areas for enquiry which nevertheless share a theme of destruction and share an emphasis upon the history of twentieth and twenty first century art making Scholars and makers have come together to produce accounts of artists whose making is driven by the breaking of or breaking down of matter and medium as part of the creative materialisation of the idea such as Richard Wentworth Bouke de Vries Cornelia Parker to name some of those artists represented here and indeed in one case how our very attempts to write about such practices are challenged by this making process Other perspectives have engaged in critical study of various destructive interventions in galleries Some of these whether as actual staged actions in real time or filmic representations of precarious objects are understood as artistic acts in and of themselves At the same time an account included in this volume of certain contemporary iconoclasts defacing or otherwise effecting destructive attempts upon canonised exhibited artworks reflects upon these destructive interventionists as self styled artists claiming to add to the significance of works via acts of destruction Yet other chapters provide a fresh outlook upon distinctive and unusual approaches to the representation of destruction in terms of the larger scale and landscape of artistic responses to mass destruction in times of war This book will be of interest to readers keen to encounter the range of nuance complexity and ambiguity applicable to the bringing together of art and destruction

Umbrella, 1994 **Printmaking Today**, 1993

Cornelia Parker Cornelia Parker, Jessica Morgan, Jonathan Watkins, 2002 From the book's foreword Focusing on Cornelia Parker's recent work with fireworks and meteorites A combination of wonderful images and Jessica Morgan's

intelligent text it effectively conveys the vision of and extraordinary artist **Art & Design** ,1995 **Avoided Object**
 Cornelia Parker, Stuart Cameron, 1996 Book Art Object David Jury, 2008 Book art object is a record of the first biennial
 Codex Book Fair and Symposium The Fate of the Art Berkeley California 2007 The event showcased contemporary artist
 books and fine press and fine art editions produced by some of the worlds most esteemed printers designers book artists and
 artisans The book includes transcripts of the following lectures Sarah Bodman Research Fellow Centre for Fine Print
 Research UWE Bristol The hybrid lexicon an overview of contemporary artists publishing in the UK Robert Bringhurst poet
 translator and typographer Spiritual geometry the book as a work of art and Felipe Ehrenberg artist Mexican diplomat
 former publisher of the Beau Geste Press London Cutting and pasting metaphor of life The volume is superbly illustrated in
 full color throughout **Artists' Books** Stephen Bury, 1995 The spread of printing in the 16th century severed the
 relationship between artist and book but modern developments in technology such as lithography and desk top publishing
 have enabled this relationship to be restored This book which explores the history of artists involvement with the book format
 in the 20th century provides the historical philosophical and artistic background for practitioners and art historians The book
 considers the pre history of the artist s book beginning with the work of Mallarme and Apollinaire Cubist Futurist Dada and
 Fluxus books the upsurge of manifesto serial and conceptual works of the 1960s and 1970s and the growth of a self conscious
 artists books tradition in the 1980s and 1990s The development of the artists books are placed in the context of technological
 changes and movements in the history of modern art Comprehensive reference material is provided by a bibliographic listing
 of over 500 key artists books an exhibition chronology invaluable practical advice for the collector and librarian and an
 extensive index BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **The**
Lost Prophecies The Medieval Murderers, 2009-06-01 Amysterious book of prophecies written by a 6th century Irish monk
 has puzzled scholars through the ages Foretelling wars plagues and rebellions the Black Book of Bran is said to have
 predicted the Black Death and the Gunpowder Plot But is it the result of divine inspiration or the ravings of a madman A
 hidden hoard of Saxon gold A poisoned priest A monk skinned alive in Westminster Abbey Only one thing is certain whoever
 comes into possession of the cursed book meets a gruesome and untimely end

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