

CONTINUOUS PROJECT ALTERED DAILY

The Writings of Robert Morris



Robert Morris

Continuous Project Altered Daily The Writings Of Robert Morris October Books

John Parish Bowles



Continuous Project Altered Daily The Writings Of Robert Morris October Books:

Continuous Project Altered Daily Robert Morris,1995 **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

Language to Cover a Page Vito Acconci,2006 Poems and other texts from the 1960s by a pioneering conceptual artist that show a continuity with his subsequent work in performance and video art Pioneering conceptual artist Vito Acconci began his career as a poet In the 1960s before beginning his work in performance and video art Acconci studied at the Iowa Writers Workshop and published poems in journals and chapbooks Almost all of this work remains unknown much of it appeared in the self produced magazines of the Lower East Side s mimeo revolution and many other pieces were never published *Language to Cover a Page* collects these writings for the first time and not only shows Acconci to be an important experimental writer of the period but demonstrates the continuity of his early writing with his later work in film video and performance *Language to Cover a Page* documents a key moment in the unprecedented intersection of artists and poets in the late 1960s as seen in the Dwan Gallery s series of *Language* shows 1967 1970 and in Acconci s own journal *0 to 9* Indeed as Acconci moved from the poetry scene to the art world his poetry became increasingly performative while his artwork was often structured and motivated by linguistic play Acconci s early writing recalls the work of Samuel Beckett the deadpan voice of the nouveau roman and the jump cuts and fraught permutations of the nouvelle vague Poems in *Language to Cover a Page* explore the materiality of language language as matter and not ideas as Robert Smithson put it the physical space of the page and the physicality of source texts phonebooks thesauruses dictionaries Other poems take the space of the page as an analogue to performance space or implicate the poem in a network of activity as in his *Dial a Poem* pieces Readers will find Acconci s inventive and accomplished poetry as edgy and provocative as anything published today

Art and the Home Imogen Racz,2015-01-26 Our homes contain us but they are also within us They can represent places to be ourselves to recollect childhood memories or to withdraw into adult spaces of intimacy they can be sites for developing rituals family relationships and acting out cultural expectations Like the personal social and cultural elements out of which they are constructed homes can be not only comforting but threatening too The home is a rich theme running through post war western art and it continues to engage contemporary artists today yet it has been the subject of relatively little critical writing *Art and the Home* Comfort Alienation and the Everyday is the first single authored up to date book on the subject

Imogen Racz provides a theme led discussion about how the physical experience of the dwelling space and the psychological complexities of the domestic are manifested in art focusing mainly on sculpture installation and object based practice discussing the work and ideas of artists as diverse as Louise Bourgeois Gordon Matta Clark George Segal and Cornelia Parker within their artistic and cultural contexts *On the Camera Arts and Consecutive Matters* Hollis

Frampton,2015-01-30 The collected writings of artist and filmmaker Hollis Frampton including all the essays from the long unavailable *Circles of Confusion* along with rare additional material As Hollis Frampton s photographs and celebrated experimental films were testing the boundaries of the camera arts in the 1960s and 1970s his provocative and highly literate writings were attempting to establish an intellectually resonant form of discourse for these critically underexplored fields It was a time when artists working in diverse disciplines were beginning to pick up cameras and produce films and videotapes well before these practices were understood or embraced by institutions of contemporary art This collection of Frampton s writings presents his critical essays many written for *Artforum* and *October* along with additional material including lectures correspondence interviews and production notes and scripts It replaces and supersedes the long unavailable *Circles of Confusion* published in 1983 Frampton ranged widely over the visual arts in his writing and the texts in this collection display his unique approaches to photography film and video as well as the plastic and literary arts They include critically acclaimed essays on Edward Weston and Eadweard Muybridge as well as appraisals of contemporary photographers the influential essay *For a Metahistory of Film* along with scripts textual material and scores for his films writings on video that constitute a prehistory of the digital arts a dialogue with Carl Andre his friend and former Phillips Andover classmate from the early 1960s and two inventive almost unclassifiable pieces that are reminiscent of Borges Joyce and Beckett **The Routledge**

Companion to the Sound of Space Emma-Kate Matthews,Jane Burry,Mark Burry,2024-11-11 This companion explores a range of conceptual and practical relationships between sound and space across various disciplines providing insights from technical creative cultural political philosophical psychological and physiological perspectives The content spans a wide range of spatial typologies from large reverberant buildings to modest and intimate ones from external public squares to domestic interiors and from naturally formed environments to highly engineered spaces These compiled insights and observations explore the vast diversity of ways in which sonic and spatial realms interact This publication therefore forms important bridges between the intricate and diverse topics of technology philosophy composition performance and spatial design to contemplate the potential of sound and space as tools for creative expression and communication as well as for technical innovation It is hoped that by sharing these insights this book will inspire practitioners scholars and enthusiasts to incorporate new perspectives and methodologies into their own work Through a rich blend of theory practice and critical reflection this volume serves as a valuable resource for anyone interested in exploring the intricacy of relationships between space and sound whether they are students professionals or simply curious Our companion provides a cross section through

shared territories between sonic and spatial disciplines from architecture engineering sound design music composition and performance urban design product design and much more

Robert Ryman Suzanne P. Hudson, 2024-02-06 This first book length study of Robert Ryman argues that his work is a continuous experiment in the possibilities of painting In this first book length study of Robert Ryman Suzanne Hudson traces the artist's production from his first paintings in the early 1950s many of which have never been exhibited or reproduced to his recent gallery shows Ryman's largely white on white paintings represent his careful working over of painting's conventions at their most radically reduced Through close readings of the work Hudson casts Ryman as a painter for whom painting was conducted as a continuous personal investigation Ryman's method an act of learning by doing as well as his conception of painting as used paint sets him apart from second generation abstract expressionists minimalists or conceptualists Ryman born in 1930 is a self taught artist who began to paint in earnest while working as a guard at the Museum of Modern Art in New York in the 1950s Hudson argues that Ryman's approach to painting developed from quotidian contact with the story of modern painting as assembled by MoMA director and curator Alfred Barr and rendered widely accessible by director of the education department Victor D Amico and colleagues Ryman's introduction to artistic practice within the white walls of MoMA Hudson contends was shaped by an institutional ethos of experiential learning Others who worked at the MoMA during these years include Lucy Lippard who married Ryman in 1961 Dan Flavin another guard and Sol LeWitt a desk assistant Hudson's chapters Primer Paint Support Edge and Wall named after the most basic elements of the artist's work eloquently explore Ryman's ongoing experiment in what makes a painting a painting Ryman's work she writes tests the medium's material and conceptual possibilities It signals neither the end of painting nor guarantees its continued longevity but keeps the prospect of painting an open question answerable only through the production of new paintings

Ai Weiwei's Blog Ai Weiwei, 2011-03-18 Manifestos and immodest proposals from China's most famous artist and activist culled from his popular blog shut down by Chinese authorities in 2009 In 2006 even though he could barely type China's most famous artist started blogging For more than three years Ai Weiwei turned out a steady stream of scathing social commentary criticism of government policy thoughts on art and architecture and autobiographical writings He wrote about the Sichuan earthquake and posted a list of the schoolchildren who died because of the government's tofu dregs engineering reminisced about Andy Warhol and the East Village art scene described the irony of being investigated for fraud by the Ministry of Public Security made a modest proposal for tax collection Then on June 1 2009 Chinese authorities shut down the blog This book offers a collection of Ai's notorious online writings translated into English the most complete public documentation of the original Chinese blog available in any language The New York Times called Ai a figure of Warholian celebrity He is a leading figure on the international art scene a regular in museums and biennials but in China he is a manifold and controversial presence artist architect curator social critic justice seeker He was a consultant on the design of the famous Bird's Nest stadium but called for an Olympic boycott he received a Chinese Contemporary Art

lifetime achievement award in 2008 but was beaten by the police in connection with his citizen investigation of earthquake casualties in 2009 Ai Weiwei's Blog documents Ai's passion his genius his hubris his righteous anger and his vision for China

Robert Ryman Suzanne Perling Hudson, 2009 In this first book length study of Robert Ryman Suzanne Hudson traces the artist's production from his first paintings in the early 1950s many of which have never been exhibited or reproduced to his more recent gallery shows Ryman's largely white on white paintings represent his careful working over of painting's conventions at their most radically reduced Through close readings of the work Hudson casts Ryman as a painter for whom painting was conducted as a continuous personal investigation Ryman's method an act of learning by doing as well as his conception of painting as used paint set him apart from second generation abstract expressionists minimalists or conceptualists Hudson's chapters Primer Paint Support Edge and Wall named after the most basic elements of the artist's work eloquently explore Ryman's ongoing experiment in what makes a painting a painting Ryman's work Hudson argues tests the medium's material and conceptual possibilities It neither signals the end of painting nor guarantees its continued longevity but keeps the prospect of painting an open question answerable only through the production of new paintings From publisher description

Public Knowledge Michael Asher, 2019-10-15 Writings by the conceptual artist Michael Asher including notes proposals exhibition statements and letters to curators and critics most published here for the first time The California conceptual artist Michael Asher 1943-2012 was known for rigorous site specificity and pioneering institutional critique His decades of teaching at CalArts influenced generations of artists Much of Asher's artistic practice was devoted to creating works that had no lasting material presence and often responded to the material social or ideological context of a situation Because most of Asher's artworks have ceased to exist his writings about them have special significance Public Knowledge collects writings by Asher about his work including preliminary notes and ideas project proposals exhibition statements and letters to curators and critics most of which have never been previously published Asher gave few interviews didn't write art criticism and rarely published extensive accounts of his own work Yet writing was central to his artistic practice serving as a tool for working out ideas negotiating institutional parameters and describing thought processes In these texts he considers writing and documentation discusses artistic practice offers notes for gallery and museum talks presents artist statements for exhibition goes describes individual works and their situational context and reflects on teaching and art education Among other things Asher provides his definition of site specificity addresses the function of art in public space and analyzes the intersection of teaching art and institutional models of education Readers will see an artist at work formulating ethical and political strategies for making art in a situational world 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

Critical Laboratory Thomas Hirschhorn, 2013-07-19 Writings by Thomas Hirschhorn collected for the first time trace the development of the artist's ideas and artistic strategies For the artist Thomas Hirschhorn writing is a crucial tool at every stage of his artistic practice From the first sketch of an idea to appeals to potential collaborators from detailed documentation of projects to post disassembly analysis Hirschhorn's writings mark the trajectories of his work This volume collects Hirschhorn's widely scattered texts presenting many in English for the first time In these writings Hirschhorn discusses the full range of his art from works on paper to the massive *Presence and Production* projects in public spaces Statements and Letters address broad themes of aesthetic philosophy politics and art historical commitments Projects consider specific artworks or exhibitions Interviews capture the artist in dialogue with Benjamin Buchloh Jacques Rancière and others Throughout certain continuities emerge Hirschhorn's commitment to quotidian materials the centrality of political and economic thinking in his work and his commitment to art in the public sphere Taken together the texts serve to trace the artist's ideas and artistic strategies over the past two decades *Critical Laboratory* also reproduces in color 33 *Ausstellungen im öffentlichen Raum* 1998-1999 an out of print catalog of Hirschhorn's earliest works in public space

On the Wings of Hypothesis Annette Michelson, 2020-10-13 Annette Michelson's erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov collected for the first time This posthumous volume gathers Annette Michelson's erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov giving readers the opportunity to track her sustained investigations into their work Michelson introduced American audiences to Soviet cinema in the early 1970s extending the interpretive paradigm she had used for American filmmakers of the mid twentieth century in which she emphasized phenomenological readings of their work to films and writings by Eisenstein and Vertov Over four decades Michelson returned again and again to what she calls following Eisenstein intellectual cinema the deliberate attempt to

create philosophically informed analogues for consciousness The volume includes Michelson's major essays on Eisenstein's unrealized attempts to make movies of both Marx's *Capital* and Joyce's *Ulysses* as well as her authoritative discussion of Vertov's 1929 masterpiece *The Man with a Movie Camera* Together the texts demonstrate Michelson's pervasive influence as a writer and thinker and her role in the establishment of cinema studies as an academic field This collection makes these canonical texts available for a new generation of film scholars

Perpetual Inventory Rosalind E. Krauss, 2013-02-08 In essays that span three decades one of contemporary art's most esteemed critics celebrates artists who have persevered in the service of a medium The job of an art critic is to take perpetual inventory constantly revising her ideas about the direction of contemporary art and the significance of the work she writes about In these essays which span three decades of assessment and reassessment Rosalind Krauss considers what she has come to call the post medium condition the abandonment by contemporary art of the modernist emphasis on the medium as the source of artistic significance Jean Franois Lyotard argued that the postmodern condition is characterized by the end of a master narrative and Krauss sees in the post medium condition of contemporary art a similar farewell to coherence The master narrative of contemporary art ended when conceptual art and other contemporary practices jettisoned the specific medium in order to juxtapose image and written text in the same work For Krauss this spells the end of serious art and she devotes much of *Perpetual Inventory* to wrestling new media to the mat of specificity Krauss also writes about artists who are reinventing the medium artists who persevere in the service of a nontraditional medium strange new apparatuses often adopted from commercial culture among them Ed Ruscha Christian Marclay William Kentridge and James Coleman

October Rosalind E. Krauss, 1997 *October* The Second Decade collects examples of the innovative critical and theoretical work for which the journal *October* is known

The Absence of Work Rachel Haidu, 2010 A provocative investigation of Marcel Broodthaers's work as a reflection on the uses and abuses of language

Dressaged Animality Lisa Moravec, 2024-10-09 The book applies a productive interdisciplinary lens of art history performance and animal studies for approaching political economy issues critiquing anthropomorphic worldviews and provoking thoughts around animal and human nature that spark impulses for an innovative performance aesthetics and ethics It combines Marxist analysis with feminist and posthumanist methodology to analyse the relation between societal dressage and bodily animality that humans and animals share Within this original theoretical framework the book develops the concept of dressaged animality as a mode of critique to analyse the social and political function of interdisciplinary forms of contemporary performances Drawing on archival and primary research the book theorises and historicises more than 15 performance practices in which animality is allegorically staged through by humans danced real or filmically mediated animals It focuses on Rose English's pioneering approach to performance making as well as on overlooked performances by other renown and largely unknown American Mike Kelley Kate Foley Robert Morris Bruce Nauman Yvonne Rainer Diana Thater British Mark Wallinger Rose English and European artists Tamara Grcic Judith Hopf

Joseph Beuys Bartabas from the late 1960s until the late 2010s While various types of artistic practice are framed as forms of critique for example protest art interventionist strategies institutional critique the book maps an original performance theory in art which shows that contemporary artistic performances can also take up a critique of societal dressage This study will be of great interest to students and scholars in art history theatre dance and performance studies and ecology as well as to artists and curators working with performance

Bodies of Work John Parish Bowles, 2003

An Anarchitectural Body of Work Friederike Schäfer, 2025-05-19 The artist dancer and educator Suzanne Harris 1940-79 was a protagonist of the downtown New York City artists community in the 1970s With her boundary transgressing practice she played a decisive part in avant garde projects such as the Anarchitecture group 112 Greene Street FOOD and the Natural History of the American Dancer Harris furthermore participated in the Heresies editorial collective Nevertheless her own oeuvre fell into abeyance Friederike Schäfer reconstructs Harris's dispersed postminimalist body of work which broke the mold of art categories art practices art spaces and the common notion of space The author draws on post Marxist feminist theory to trace how Harris transcended both sculpture and dance to create site specific ephemeral installations Second revised edition Recipient of the Terra Foundation for American Art International Publication Grant 2021 Look Inside

Infinite Regress David Joselit, 2001-02-23 In *Infinite Regress* David Joselit considers the plurality of identities and practices within Duchamp's life and art between 1910 and 1941 conducting a synthetic reading of his early and middle career There is not one Marcel Duchamp but several Within his oeuvre Duchamp practiced a variety of modernist idioms and invented an array of contradictory personas artist and art dealer conceptualist and craftsman chess champion and dreamer dandy and recluse In *Infinite Regress* David Joselit considers the plurality of identities and practices within Duchamp's life and art between 1910 and 1941 conducting a synthetic reading of his early and middle career Taking into account underacknowledged works and focusing on the conjunction of the machine and the commodity in Duchamp's art Joselit notes a consistent opposition between the material world and various forms of measurement inscription and quantification Challenging conventional accounts he describes the readymade strategy not merely as a rejection of painting but as a means of producing new models of the modern self

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