

A Sedimentation Of The Mind Earth Projects Monoskop

Cet ouvrage examine l'amitié et l'échange significatif d'idées entre Eva Hesse et Sol LeWitt à New York pendant les années 1960. Ce livre examine les percées des carrières entrelacées des artistes, offrant une nouvelle compréhension de l'art minimal, post-minimal et conceptuel parmi les bouleversements politiques et sociaux de l'époque.

Jesse Fleming's *Desert* (2010), was shot in California's Joshua Tree National Park, 140 miles east of Los Angeles. The park is over 1200 square miles of high altitude desert with bizarre geological features. Fleming lived remotely in the park for one month working between the uninhabited and habited landscape. He approaches this work as a disciplined observer: setting out to document life in the arid landscape and the intricacies that exist between the Desert's people and landscape. This catalog features a selection of photographs from the project *Desert*, along with images from the ethereal *IT* series (2010), distilling the content of *Desert* to shape, light, color, and atmospheric perspective. The resulting book is a hypnotic, sublime, and cryptic piece. - Anat Ebgi *DESERT* by Jesse Fleming Printed for the occasion of the exhibition *Desert*, at The Company, March 12 - April 23, 2011 introduction by Anat Ebgi interview by Amanda Law photographs, sequencing, and book design by Jesse Fleming "The desert is less nature than a concept, a place that swallows up boundaries. When the artist goes to the desert he enriches his absence and burns off the water on his brain... A consciousness of the desert operates between craving and satiety." --Robert Smithson, excerpted from *A Sedimentation of the Mind: Earth Projects* (1968)

Drawing on extensive interviews with artists and their assistants as well as close readings of artworks, Jones explains that much of the major work of the 1960s was compelling precisely because it was "mainstream" - central to the visual and economic culture of its time.

Metaphorical Materialism: Art in New York in the Late 1960s is a volume of essays on the relationship between materiality and materialism in the work of Carl Andre, Robert Smithson, Richard Serra, Eva Hesse and Lawrence Weiner.

Fieldworks offers a historical account of the social, rhetorical, and material attempts to ground art and poetry in the physicality of a site. Arguing that place-oriented inquiries allowed poets and artists to develop new, experimental models of historiography and ethnography, Lytle Shaw draws out the shifting terms of this practice from World War II to the present through a series of illuminating case studies. Beginning with the alternate national genealogies unearthed by William Carlos Williams in Paterson and Charles Olson in Gloucester, Shaw demonstrates how subsequent poets sought to ground such inquiries in concrete social formations—to in effect live the poetics of place: Gary Snyder in his back-to-the-land familial compound, Kitkitdizze; Amiri Baraka in a black nationalist community in Newark; Robert Creeley and the poets of Bolinas, California, in the capacious “now” of their poet-run town. Turning to the work of Robert Smithson—who called one of his essays an “appendix to Paterson,” and who in turn has exerted a major influence on poets since the 1970s—Shaw then traces the emergence of site-specific art in relation both to the poetics of place and to the larger linguistic turn in the humanities, considering poets including Clark Coolidge, Bernadette Mayer, and Lisa Robertson. By putting the poetics of place into dialog with site-specificity in art, Shaw demonstrates how poets and artists became experimental explicators not just of concrete locations and their histories, but of the discourses used to interpret sites more broadly. It is this dual sense of fieldwork that organizes Shaw’s groundbreaking history of site-specific poetry.

How does movement affect the metropolis?

Since the 1960s, an international group of artists has embraced slide projection as a dynamic alternative to the tradition of

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painting, blending aspects of photography, film, and installation art. Slide Show is the first in-depth examination of how slides evolved into one of the most exciting art forms of our time. Essays by leading scholars and 200 color illustrations provide visual, historical, and critical insight into this unique medium.

Robert Smithson (1938-1973), one of the most important artists of his generation, produced sculpture, drawings, photographs, films, and paintings in addition to the writings collected here.

Grounded in a detailed and compelling account of the philosophy guiding such a project, Ma's book traces a continuity of thought and practice through the very different poetic work of objectivists Louis Zukofsky, George Oppen, Carl Rakosi, and John Cage and language poets Susan Howe, Lyn Hejinian, Bruce Andrews, and Charles Bernstein. His deft individual readings provide an opening into this notoriously difficult work, even as his larger critique reveals a new and clarifying perspective on American modernist and post-modernist avant-garde poetics. Ma shows how we cannot understand these poets according to the usual way of reading but must see how they deliberately use redundancy, unpredictability, and irrationality to undermine the meaning-oriented foundations of American modernism--and to force a new and different kind of reading."--Pub. desc.

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.

On Location follows the movements of several key 1960s artists who began to work directly with the exhibition space, creating temporary installations of challenging the physical fabric of the gallery by transforming its architecture. Others moved beyond the gallery to work on city streets or in the countryside. And others explored the mechanisms of the art world, investigating the publications and reproductions which now frequently replaced the direct experience of individual works. Robert Smithson engaged in different ways with all of these practices and as a result his work plays a pivotal role in this book.

How are we to understand, define, and critically evaluate the function, origin, and types of art and establish criteria for describing a

work as "superior?" While such esthetic questions are unchanging, the answers vary markedly from decade to decade and even year to year, depending upon the prevailing opinion of critics, artists, and the public. *Esthetics Contemporary* has been revised and updated to include fourteen new selections from many of the most respected authorities on literature, dance, the visual arts, theatre, music, cinema, and architecture. Kostelanetz captures the rich diversity of our changing views of art while at the same time discloses its variegated influence on the contemporary art scene. *Esthetics* withers if compelled to remain within the stultifying confines of rigid theories. The experiential dimension of esthetic requires that it change if trends and breakthroughs in the arts are to be appreciated fully. *Esthetics* can ill afford to ignore the fluid reality of creative forces - that intimate and interpenetrating relationship between the esthetic theory of a particular period and the arts that dominate. Featured in this volume are discussions of the future of music, minimalist tendencies in dance, conceptual art, theatre esthetics, de-architecturalization, art as internal technology, the esthetics of the avant-garde, modernism and postmodernism, photography and esthetics, video art, radio drama, affirmation of space-time forces, criticism of imaginative writing, a structural-informational approach to cinema, phenomenal art, and much more. The first edition of *Esthetics Contemporary* distinguished itself as a pioneering volume that gave new meaning and clearer understanding to the often misunderstood world of contemporary art. This revised edition with its many new selections will continue that fine tradition into the next decade and beyond.

RES 63/64 includes "Source and trace" by Christopher S. Wood; "Timelessness, fluidity, and Apollo's libation" by Milette Gaifman; "A liquid history: Blood and animation in late medieval art" by Beate Fricke; "Guercino's 'wet' drawing" by Nicola Suthor; "The readymade metabolized: Fluxus in life" by David Joselit; and other papers.

Shows how contemporary artists re-envision the earth in innovative painterly, sculptural, and architectural ways.

A critically acclaimed practitioner of conceptual and installation art, David Ireland has taken the concept of art itself as one of his subjects. This book accompanies a full-scale retrospective of his work and offers an overview of more than 30 years of his accomplishments.

A comprehensive history of the Earthworks movement provides an in-depth analysis of the forms that initiated Land Art, profiling top contributors and achievements within a context of the social and political climate of the 1960s, and noting the form's relationship to ecological movements. (Fine Arts)

For Thomas Pynchon, the characteristic features of late capitalism—the rise of the military-industrial complex, consumerism, bureaucratization and specialization in the workplace, standardization at all levels of social life, and the growing influence of the mass media—all point to a transformation in the way human beings experience time and duration. Focusing on Pynchon's novels as representative artifacts of the postwar period, Stefan Mattessich analyzes this temporal transformation in relation not only to Pynchon's work but also to its literary, cultural, and theoretical contexts. Mattessich theorizes a new kind of time—subjective displacement—dramatized in the parody, satire, and farce deployed through Pynchon's oeuvre. In particular, he is interested in showing how this sense of time relates to the counterculture of the 1960s and 1970s. Examining this movement as an instance of

flight or escape and exposing the beliefs behind it, Mattessich argues that the counterculture's rejection of the dominant culture ultimately became an act of self-cancellation, a rebellion in which the counterculture found itself defined by the very order it sought to escape. He points to parallels in Pynchon's attempts to dramatize and enact a similar experience of time in the doubling-back, crisscrossing, and erasure of his writing. Mattessich lays out a theory of cultural production centered on the ethical necessity of grasping one's own susceptibility to discursive forms of determination.

This is a multidisciplinary study of the rhythms depicted in abstract art, the body's rhythms, and neural oscillations.

The complex and influential career of Robert Smithson is presented in a richly illustrated study that also includes essays by Smithson scholars and photographs of his works, exploring his artistic output in the context of the 1960s and in subsequent decades. Simultaneous. Since antiquity, the sciences have served as a source of images and metaphors for architecture and have had a direct influence on the shaping of built space. In recent years, architects have been looking again at science as a source of inspiration in the production of their designs and constructions. This volume evaluates the interconnections between the sciences and architecture from both historical and contemporary perspectives. Architecture and the Sciences shows how scientific paradigms have migrated to architecture through the appropriation of organic and mechanical models. Conversely, architecture has provided images for scientific and technological discourse. Accordingly, this volume investigates the status of the exchanges between the two domains. Contents include: Alessandra Ponte, Desert Testing; Martin Bressani, Violet-le-Duc's Optic; Georges Teyssot, Norm and Type: Variations on a Theme; Reinhold Martin, Organicism's Other; Catherine Ingraham, Why All These Birds? Birds in the Sky, Birds in the Hand; Antoine Picon, Architecture, Science, Technology and the Virtual Realm; and Felicity Scott, Encounters with the Face of America.

In Hybrid Practices, essays by established and emerging scholars investigate the rich ecology of practices that typified the era of the Cold War. The volume showcases three projects at the forefront of unprecedented collaboration between the arts and new sectors of industrial society in the 1960s and 70s—Experiments in Art and Technology (E.A.T.), the Art and Technology Project at the Los Angeles County Museum of Art (A&T), and the Artist Placement Group (APG) in the UK. The subjects covered include collaborative projects between artists and scientists, commercial ventures and experiments in intermedia, multidisciplinary undertakings, effacing authorship to activate the spectator, suturing gaps between art and government, and remapping the landscape of everyday life in terms of technological mediation. Among the artists discussed in the volume and of interest to a broad public beyond the art world are Bernd and Hilla Becher, John Cage, Hans Haacke, Robert Irwin, John Latham, Fujiko Nakaya, Carolee Schneemann, James Turrell, Yvonne Rainer, Robert Rauschenberg, and Robert Whitman. Prominent engineers and scientists appearing in the book's pages include Elsa Garmire, Billy Klüver, Frank Malina, Stanley Milgram, and Ed Wortz. This valuable collection aims to introduce readers not only to hybrid work in and as depth, but also to work in and as breadth, across disciplinary practices where the real questions of hybridity are determined.

On the arts and postmodernism

In this unprecedented collection, over twenty of the world's most prominent thinkers on the subject including Arthur Danto, Stephen Melville, Wendy Steiner, Alexander Nehamas, and Jay Bernstein ponder the disconnect between these two disciplines. The volume has a radically innovative structure: it begins with introductions, and centres on an animated conversation among ten historians and aestheticians. That conversation was then sent to twenty scholars for commentary and their responses are very diverse: some are informal letters and others full

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essays with footnotes. Some think they have the answer in hand, and others raise yet more questions. The volume ends with two synoptic essays, one by a prominent aesthetician and the other by a literary critic. This stimulating inaugural volume in the Routledge The Art Seminar series presents not one but many answers to the question; Does philosophy have anything to say to art history?

Representing a wide range of critical and theoretical perspectives, this volume examines J.M. Coetzee's novels from *Dusklands* to *Diary of a Bad Year*. The choice of essays reflects three broad goals: aligning the South African dimension of Coetzee's writing with his "late modernist" aesthetic; exploring the relationship between Coetzee's novels and his essays on linguistics; and paying particular attention to his more recent fictional experiments. These objectives are realized in essays focusing on, among other matters, the function of names and etymology in Coetzee's fiction, the vexed relationship between art and politics in apartheid South Africa, the importance of film in Coetzee's literary sensibility, Coetzee's reworkings of Defoe, the paradoxes inherent in confessional narratives, ethics and the controversial politics of reading *Disgrace*, intertextuality and the fictional self-consciousness of *Slow Man*. Through its pronounced emphasis on the novelist's later work, the collection points towards a narrato-political and linguistic reassessment of the Coetzee canon.

From the archaic funerary and sacred stones to the most recent three-dimensional objects, sculpture has been determined by a dualistic tension between the urge for imitation of natural forms (mimesis) and the desire to freely shape autonomous configurations (abstraction). Within such a complex history, the second half of the 20th century has been a particularly intense period. Besides their abstract works, many sculptors developed an extraordinarily rich theoretical discourse. This collection of essays presents some of the most eminent protagonists of this crucial historical moment by focusing on the artists' "own words". In their analysis, the contributors have followed three key-notions – "Sensation", "Idea", and "Language" – that fruitfully collect different artists under a common conceptual arch and show the aesthetic relevance of abstraction in sculpture. This book addresses high-level undergraduate and graduate students, as well as the scholarly community in the fields of aesthetics and art criticism, art history and art theory, visual, cultural and media studies.

The untimely death of Robert Smithson in 1973 at age 34 robbed postwar American art of an unusually creative practitioner and thinker. Smithson's pioneering earthworks and installations of the 1960s and '70s anticipated concerns with environmentalism and site-specific artistic production. Gary Shapiro's insightful study of Smithson's career is the first book to address the full range of the artist's dazzling virtuosity.

By the early 1960s, theorists like Lévi-Strauss, Lacan, Foucault, and Barthes had created a world ruled by signifying structures and pictured through the grids of language, information, and systems. Artists soon followed, turning to language and its related forms to devise a new, conceptual approach to art making. Examining the ways in which artists shared the structuralist devotion to systems of many sorts, *Systems We Have Loved* shows that even as structuralism encouraged the advent of conceptual art, it also raised intractable problems that artists were forced to confront.

Considering such notable art figures as Mary Kelly, Robert Morris, Robert Smithson, and Rosalind Krauss, Eve Meltzer argues that during this period the visual arts depicted and tested the far-reaching claims about subjectivity espoused by theorists. She offers a new way of framing two of the twentieth century's most transformative movements—one artistic, one expansively theoretical—and she reveals their shared dream—or nightmare—of the world as a system of signs. By endorsing this view, Meltzer proposes, these artists drew attention to the fictions and limitations of this dream, even as they risked getting caught in the very systems they had adopted. The first book to describe art's embrace of the world as an information system, *Systems We Have Loved* breathes new life into the study of conceptual art.

During the mid-1960s, sculptors in the USA and Europe simultaneously lost interest in making objects. Instead, under banners such as Anti-Form and Arte Povera, they began to present undifferentiated matter as sculpture: industrial felt, lead, dirt, vegetables, even live animals. Such heaps, arrays and environments seemed to mark the end of modern sculpture. They dominated sculptural debate at the time of their appearance, and they have since proved enormously influential on contemporary art.

In this work, the reader will find the basic concepts and vocabulary of sedimentary geology, along with a presentation of the new ideas that are in current use in petroleum exploration. This abundantly illustrated book will serve as an excellent educational tool and remain a valuable resource and handy reference work in any petroleum geology library. Contents: 1. Basics of dynamic geology. 2. Continental and oceanic basins. 3. Sedimentary driving mechanisms and environments. 4. Time evolution: Sedimentary sequences, stratigraphy. 5. From sediments to sedimentary basin rocks and mountain chains. 6. Petroleum systems. Index

State of Strain. 2. State of Stress. 3. Thermodynamics of Continuous Media. II. Mechanism of Material Strain. 4. Linear Elasticity. General Theory. 5. Plane Theory of Elasticity. 6. Behaviour of a Material Containing Cavities. 7. Thermodynamics of Saturated Porous Media. 8. Infinitesimal Thermoporoelasticity. 9. The Triaxial Test and the Measurement of Thermoporoelastic Properties. 10. Thermoporoelastoplasticity. General Theory and Application. III. Mechanisms of Material Cohesion Loss. 11. Fissuring. 12. Introduction to Damage Theory. 13. Appearance of Shearing Bands in Geomaterials.

Architecture and urbanism seem to be »weak« disciplines, constantly struggling for a better understanding of their nature and disciplinary borders. The huge amount of metaphors appearing in the discourse of both not only reference to their creative nature but also indicate their weakness and the missing piece strengthening their own understanding: a definition of space for architecture and of city for urbanism. But using metaphors in this field implies a problem - though metaphors achieve to bring opposites together, there remains the question how literal they can actually become in order to relate to these subjects properly. In this volume, several authors from various fields using different approaches discuss

this question.

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