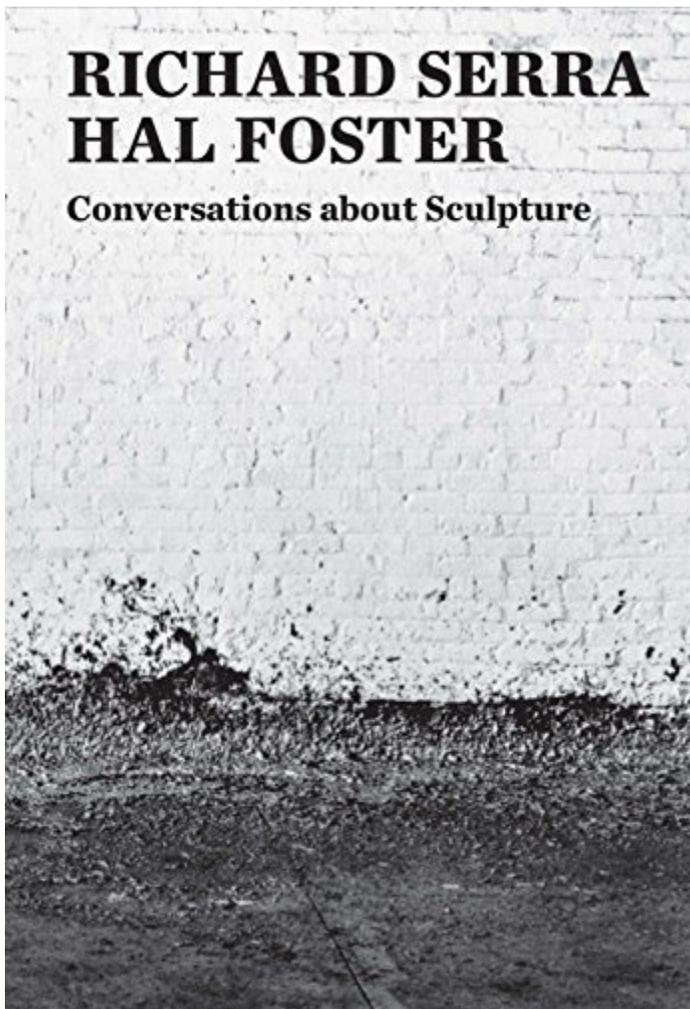


**RICHARD SERRA  
HAL FOSTER**

**Conversations about Sculpture**



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**Conversations about Sculpture**-Richard Serra 2018-11-27 "The rhythm of the body moving through space has been the motivating source of most of my work."—Richard Serra Drawn from talks between celebrated artist Richard Serra and acclaimed art historian Hal Foster held over a fifteen-year period, this volume offers revelations into Serra's prolific six-decade career and the ideas that have informed his working practice. *Conversations about Sculpture* is both an intimate look at Serra's life and work, with candid reflections on personal moments of discovery, and a provocative examination of sculptural form from antiquity to today. Serra and Foster explore such subjects as the artist's work in steel mills as a young man; the impact of music, dance, and architecture on his art; the importance of materiality and site specificity to his aesthetic; the controversies and contradictions his work has faced; and his belief in sculpture as experience. They also discuss sources of inspiration—from Donatello and Brancusi to Japanese gardens and Machu Picchu—revealing a history of sculpture across time and culture through the eyes of one of the medium's most brilliant figures. Introduced with an insightful preface by Foster, this probing dialogue is beautifully illustrated with duotone images that bring to life both Serra's work and his key commitments.

**Conversations on Sculpture**-Glenn Harper 2007 A unique collection of interviews with contemporary sculptors drawn from the 25-year history of *Sculpture* magazine, *Conversations on Sculpture* offers a valuable overview

of three-dimensional art at the end of the twentieth century and the beginning of the twenty-first century. The 43 interviews in *Conversations on Sculpture* capture the wide-ranging possibilities that characterize contemporary sculpture. The book includes an introduction by Robert Hobbs, discussing the sculptors interviewed and also the value of the interview format in exploring contemporary art and artists. There are full-color illustrations throughout. The second book in the "Perspectives on Contemporary Sculpture" series from the newly inaugurated ISC Press, *Conversations on Sculpture* includes interviews with Richard Serra, Maya Lin, Richard Deacon, Wolfgang Laib, James Turrell, Xu Bing, Liza Lou, Mario Merz, Richard Tuttle, Maurizio Cattelan, and other prominent and emerging artists from the U.S., China, the U.K., Italy, Germany, Cuba, Argentina, Nigeria, Portugal, Brazil, Belgium, Poland, the Netherlands, Korea, Spain, and Ghana. The two volumes, *A Sculpture Reader* and *Conversations on Sculpture*, are an invaluable history of contemporary sculpture, installation art, new media, and public art.

**Francisco Zúñiga, Sculptor**-Sheldon Reich 1900 As the artist is more than his art, so this book is more than a collection of pictures. Here is the essence of Mexico's greatest living sculptor, reflected in his own words, in critical commentary, and in strikingly dramatic representations of his work. Part I, "Conversations," distills a series of exclusive interviews with Zúñiga that have never before been published. In frankly discussing his life and art, the sculptor lends fascinating and sometimes controversial insights into his society and cultural milieu. Part II, "Interpretations," offers Sheldon Reich's

stylistic analysis of Zúñiga's work as it has evolved through various media over a forty year period. Highlighting this impressive volume are more than one hundred black-and-white photographs depicting the artist, his models, his studio, and of course his incomparable sculptures. Included are not only rare prints of projects that have been destroyed, but glimpses of unfinished pieces as well. Thus embracing past, present, and future, the book itself will stand as a monument to an artist whose own monuments inspire the admiration of millions.

**What is Art?**-Joseph Beuys 2007-01-01 "An intimate dialogue with Joseph Beuys ... takes us into the deeper motivations and understandings underlying 'social sculpture' and his expanded conception of art." --Shelley Sacks, artist and director of the Social Sculpture Research Unit, Oxford Brookes University "It is arguable that Beuys was the first artist of the twenty-first century. Like Rudolf Steiner, he was passionately concerned with the history of ideas and the points of interface between manifestations of the arts and sciences as well as philosophy, religion, economics, and politics." --Richard Demarco, OBE, professor emeritus, European Cultural Studies, Kingston University, Surrey "Joseph Beuys was one of the most important artists of the twentieth century. He was one of the first German artists to engage with his country's turbulent and destructive recent history. His art embraced processes of political renewal within society, the search for an appropriate spiritual approach in our times, and a belief in the creative potential in each individual." --Sean Rainbird, senior curator, Tate Collection "The revolutionary artistic ideas and artwork of Joseph Beuys are still, decades later, one of the strongest influences on contemporary artists. His work bursts open the enclosed world of visual art to encompass political and social reform, environmentalism, education, economics, spiritual science, and the proposal that art is not properly an activity for 'experts' but for everyone." --David Adams, Ph.D., art history faculty, Sierra College, California. "I know that from him [Rudolf Steiner] a mission was given to me to gradually remove people's alienation and mistrust toward the supersensible through my means. In political thinking--the field I have to be working on daily--it is a matter of realizing the Threefold Social Order as quickly as possible." --Joseph Beuys (letter to Manfred Schrader, October 21, 1971) Joseph Beuys's work continues to influence and inspire artists and thinkers around the world--in areas from organizational learning, direct

democracy, and new forms of money, to new methods of art education and the practice of "ecological art." Volker Harlan--a close colleague of Beuys--whose own work also explores substance and sacrament--talked with Beuys about the deeper motivations and insights behind "social sculpture" and his expanded view of art. These profound reflections, complemented by Harlan's thoughtful essays, give a sense of the interconnected nature of all life forms and provide the basis for a path toward a future that is ecologically sustainable. Features more than forty illustrations.

**Writings/Interviews**-Richard Serra 1994-08-15 One of the most important sculptors of this century, Richard Serra has been a spokesman on the nature and status of art in our day. Best known for site-specific works in steel, Serra has much to say about the relation of sculpture to place, whether urban, natural, or architectural, and about the nature of art itself, whether political, decorative, or personal. In interviews with writers including Douglas and Davis Sylvester, he discusses specific installations and offers insights into his approach to the problem each presents. Interviews by Peter Eisenman and Alan Colquhoun elicit Serra's thoughts on the relation of architecture to contemporary sculpture, a primary component in his own work. From essays like "Extended Notes from Sight Point Road" to Serra's extended commentary on the Tilted Arc fiasco, the pieces in this volume comprise a document of one artist's engagement with the practical, philosophical, and political problems of art.

**Dawns + Dusks**-Louise Nevelson 1976 Louise Nevelson discusses her thoughts and experience as a sculptor, her travels, family life, and encounters, and the people who have most affected her life and work

**Conversations on Art and Aesthetics**-Hans Maes 2017-05 What is art? What counts as an aesthetic experience? Does art have to be beautiful? Can one reasonably dispute about taste? What is the relation between aesthetic and moral evaluations? How to interpret a work of art? In *Conversations on Art and Aesthetics*, Hans Maes discusses these and other key questions in aesthetics with ten world-leading philosophers of art. The exchanges are

direct, open, and sharp, and give a clear account of these thinkers' core ideas and intellectual development. They also offer new insights into, and a deeper understanding of, contemporary issues in the philosophy of art.

**Richard Serra?**-Richard Serra 2016-09-01

**Cold Wax Medium**-Rebecca Crowell 2016-12-15 More than just a technical guide, this book provides comprehensive information for those new to cold wax medium, as well as technical expertise and inspiration to those with experience. Featuring nearly 100 artists from around the world, Cold Wax Medium will strengthen your work and studio practice, suggest new directions, and support thoughtful self-critique.

**What Comes After Farce**-Hal Foster 2020-05-05 Surveying the artistic and cultural scene in the era of Trump If farce follows tragedy, what follows farce? Where does the double predicament of a post-truth and post-shame politics leave artists and critics on the Left? How to demystify a hegemonic order that dismisses its own contradictions? How to belittle a political elite that cannot be embarrassed, or to mock party leaders who thrive on the absurd? How to out-dada President Ubu? And, in any event, why add outrage to a media economy that thrives on the same? What Comes After Farce? comments on shifts in art, criticism, and fiction in the face of the current regime of war, surveillance, extreme inequality, and media disruption. A first section focuses on the cultural politics of emergency since 9/11, including the use and abuse of trauma, paranoia, and kitsch. A second group reviews the neoliberal makeover of art institutions during the same period. Finally, a third section surveys transformations in media as reflected in recent art, film, and fiction. Among the phenomena explored here are "machine vision" (images produced by machines for other machines without a human interface), "operational images" (images that do not represent the world so much as intervene in it), and the algorithmic scripting of information so pervasive in our everyday lives.

**Maggi Hambling the Works**-Maggi Hambling 2006 Maggi Hambling, one of today's most celebrated British artists, takes a revealing and often hilarious look at her career to date. In a series of frank conversations with Andrew Lambirth, Hambling surveys her innovative and often controversial output as painter and sculptor. Public recognition came in 1980 when she was chosen as the first Artist in Residence at the National Gallery. Later, through her idiosyncratic appearances on Channel 4's cult television art quiz 'Gallery', chaired by George Melly, Hambling became visible to a wider audience. Prolific and unafraid of confrontation, Hambling has followed the dictates of a demanding muse, rather than pandering to the conventions of the art world. Her work engages profoundly with the condition in images of tough but lyrical figuration highly appropriate for a new century.

**Conversations with Picasso**-Brassaï 2002-12 "Read this book if you want to understand me."—Pablo Picasso Conversations with Picasso offers a remarkable vision of both Picasso and the entire artistic and intellectual milieu of wartime Paris, a vision provided by the gifted photographer and prolific author who spent the early portion of the 1940s photographing Picasso's work. Brassaï carefully and affectionately records each of his meetings and appointments with the great artist, building along the way a work of remarkable depth, intimate perspective, and great importance to anyone who truly wishes to understand Picasso and his world.

**Barbara Hepworth**-Sophie Bowness 2015-06-01 This first collection reveals the remarkably eloquent writings and conversations of sculptor Barbara Hepworth (1903-1975). The compilation finally makes available previously out-of-print and inaccessible writings, and includes a significant number of unpublished texts. A surprisingly large body of work, it spans almost the whole of Hepworth's artistic life. Her gift for language and desire to communicate to a public are evident throughout. Alongside the writings are Hepworth's lectures and speeches, a selection of interviews and conversations with writers and journalists, and radio and television broadcasts. The collection sheds new light on Hepworth's life, her artistic practices, the sources of her inspiration, the breadth of her intellectual interests, and her deep engagement with contemporary politics and society,

from the United Nations to St. Ives. Images include replications of the sculptor's manuscripts and archive photographs from Hepworth's own collection. "

**Henry Moore**-Henry Moore 1981

**Rodin on Art and Artists**-Auguste Rodin 2012-08-07 In an intimate talk with his protégé, the sculptor offers candid, wide-ranging comments on the meaning of art; other famed artists; the relation of sculpture to poetry, painting, and music; more. 76 illustrations.

**Henry Moore-- Writings and Conversations**-Henry Moore 2002 "For both admirers and students of Henry Moore's work, this book will be a blessing. Moore's humanity and intelligence make this compendium a pleasure to dip into as well as scholarly and comprehensive."--Roger Berthoud, author of *The Life of Henry Moore* "Alan Wilkinson has trawled the rich material with exemplary thoroughness. . . . The nature and purpose of Moore's writing is illuminated. The introduction reflects Wilkinson's long friendship with Moore, and the commentary and notes testify to a remarkable knowledge of the artist's work, his circle and his ideas."--Sir Alan Bowness, editor of the *Henry Moore Complete Sculpture Series*

**Richard Serra: Early Work**-Richard Serra 2014-02-28 Published to celebrate the critically acclaimed 2013 exhibition at David Zwirner in New York, a show that *The New York Times* art critic Ken Johnson called "near perfect," *Richard Serra: Early Work* devotes over three hundred pages to a key five-year period of the artist's earliest work. Anchored by exquisite black-and-white plates, from installation views of works in situ to documentary photographs, this "impressively realized" publication offers "a blow-by-blow account of Serra's rapidly expanding art-world presence," as described in a *Bookforum* review. Focusing specifically on work the artist produced during the period between 1966 and 1971, this classic tome documents the significance of his early work, with archival texts and

reviews, alongside new scholarship by American art critic and historian Hal Foster. Produced in close collaboration with the artist, this monograph aims to reconsider the groundbreaking practices and ideas that so firmly situate Serra in the history of twentieth-century art. Its stunning selection of seminal works illuminates the debut of the artist's innovative, process-oriented experiments with nontraditional materials, such as vulcanized rubber, neon, and lead, and introduces the interplay of gravity and material—of "verticality and horizontality," writes Foster—that would remain a fundamental aspect of Serra's production over the subsequent decades. Also featured in the publication are key early examples of the artist's work in steel, as well as stills from some of his most important early films.

**A Sculpture Reader**-Glenn Harper 2006 "A collection of essays on individual artists drawn from *Sculpture* magazine"--T.p. verso.

**Making and Being**-Susan Jahoda 2020-01-23 "Making and Being draws on the lived experience of Susan Jahoda and Caroline Woolard, visual arts educators who have developed a framework for teaching art with the collective BFAMDAPhD that emphasizes contemplation, collaboration, and political economy. The authors share ideas and pedagogical strategies that they have adapted to spaces of learning which reange widely, from self-organized workshops for professional artists to Foundations BFA and MFA thesis classes. This hands-on guide includes activities, worksheets, and assignments and is a critical resource for artists and art educator's today"--Page 4 of cover.

**Shaping the World**-Antony Gormley 2020-11-03 Sculpture is the universal art. It has been practised by every culture throughout the world and stretches back into the distant past. The first surviving shaped stones may even predate the advent of language. The drive to form stone, clay, wood and metal into shapes evidently runs deep in our psyche and biology. This links the question 'What is sculpture?' to the question 'What is humanity?' 0 In this wide-ranging book, two complementary voices - one belonging to an

artist who looks to Asian and Buddhist traditions as much as to Western sculptural history, the other to a critic and historian - consider how sculpture has been central to the evolution of our potential for thinking and feeling. Sculpture cannot be seen in isolation as an aesthetic pursuit; it is related to humankind's compelling urge to make its mark on the landscape, build, make pictures, practise religion and develop philosophical thought. 0 Drawing on examples from thousands of years bce to now, and from around the globe, the authors treat sculpture as a transnational art form with its own compelling history. They take into account materials and techniques, and consider overarching themes such as space, light and darkness. Above all, they discuss their view of sculpture as a form of physical thinking capable of altering the way people feel and of inviting them to look at sculpture they encounter and more broadly the world around them in a completely different way.

**Challengers, Competition, and Reelection**-Jonathan S. Krasno 1997-02-01 Why do US Senators have a harder time winning re-election than members of the House of Representatives? This text argues that Senate challengers are more likely to be experienced politicians who wage intense, costly media campaigns than are those who take on House incumbents.

**Richard Serra Sculpture**-Kynaston Mc Shine 2007 "This book offers a detailed presentation of Richard Serra's entire career, from his early experiments with materials like rubber, neon, and lead to the environmentally scaled steel works of recent years, including three monumental new sculptures created for the exhibition that this book accompanies."--BOOK JACKET.

**Conversations with Myself**-Nelson Mandela 2010-10-11 Nelson Mandela is widely considered to be one of the most inspiring and iconic figures of our age. Now, after a lifetime of taking pen to paper to record thoughts and events, hardships and victories, he has bestowed his entire extant personal papers, which offer an unprecedented insight into his remarkable life. A

singular international publishing event, *Conversations with Myself* draws on Mandela's personal archive of never-before-seen materials to offer unique access to the private world of an incomparable world leader. Journals kept on the run during the anti-apartheid struggle of the early 1960s; diaries and draft letters written in Robben Island and other South African prisons during his twenty-seven years of incarceration; notebooks from the postapartheid transition; private recorded conversations; speeches and correspondence written during his presidency—a historic collection of documents archived at the Nelson Mandela Foundation is brought together into a sweeping narrative of great immediacy and stunning power. An intimate journey from Mandela's first stirrings of political consciousness to his galvanizing role on the world stage, *Conversations with Myself* illuminates a heroic life forged on the front lines of the struggle for freedom and justice. While other books have recounted Mandela's life from the vantage of the present, *Conversations with Myself* allows, for the first time, unhindered insight into the human side of the icon.

**Berlin Studio Conversations**-Stephanie Buhmann 2017-07

**Philip Guston**-Philip Guston 2011 "This volume introduces the diverse voices that comprise Guston's linguistic tapestry. Guston never stopped talking for too long. There may have been periods of silence precipitated by existential moments of doubt, but such lapses seem anomalous when measured against the voluminous transcriptions gleaned and edited by Clark Coolidge. Coolidge has done an admirable job arranging and presenting the book's contents, entirely relevant to anyone curious about Guston, and by extension, American Art of the post-World War II period."—Douglas Dreishpoon, chief curator at Knox-Albright Gallery

**Sorted Books**-Nina Katchadourian 2013-02-08 Delighting in the look and feel of books, conceptual artist Nina Katchadourian's playful photographic series proves that books' covers—or more specifically, their spines—can speak volumes. Over the past two decades, Katchadourian has perused libraries across the globe, selecting, stacking, and photographing groupings

of two, three, four, or five books so that their titles can be read as sentences, creating whimsical narratives from the text found there. Thought-provoking, clever, and at times laugh-out-loud funny (one cluster of titles from the Akron Museum of Art's research library consists of: Primitive Art/Just Imagine/Picasso/Raised by Wolves), Sorted Books is an enthralling collection of visual poems full of wry wit and bookish smarts.

### **New York Studio Conversations**-Stephanie Buhmann 2016

**Conversations with Diego Rivera**-Alfredo Cardona Peña 2018-07-09 A year of weekly interviews (1949-1950) with artist Diego Rivera by poet Alfredo Cardona-Peña disclose Rivera's iconoclastic views of life and the art world of that time. These intimate Sunday dialogues with what is surely the most influential Mexican artist of the twentieth century show us the free-flowing mind of a man who was a legend in his own time; an artist who escaped being lynched on more than one occasion, a painter so controversial that his public murals inspired movements, or, like the work commissioned by John D. Rockefeller, were ordered torn down. Here in his San Angelín studio, we hear Rivera's feelings about the elitist aspect of paintings in museums, his motivations to create public art for the people, and his memorable, unedited expositions on the art, culture, and politics of Mexico. The book has seven chapters that loosely follow the range of the author's questions and Rivera's answers. They begin with childlike, yet vast questions on the nature of art, run through Rivera's early memories and aesthetics, his views on popular art, his profound understanding of Mexican art and artists, the economics of art, random expositions on history or dreaming, and elegant analysis of art criticisms and critics. The work is all the more remarkable to have been captured between Rivera's inhumanly long working stints of six hours or even days without stop. In his rich introduction, author Cardona-Peña describes the difficulty of gaining entrance to Rivera's inner sanctum, how government functionaries and academics often waited hours to be seen, and his delicious victory. At eight p. m. the night of August 12, a slow, heavy-set, parsimonious Diego came in to where I was, speaking his Guanajuato version of English and kissing women's hands. I was able to explain my idea to him and he was immediately interested. He invited me into his studio, and while taking off

his jacket, said, "Ask me..." And I asked one, two, twenty... I don't know how many questions 'til the small hours of the night, with him answering from memory, with an incredible accuracy, without pausing, without worrying much about what he might be saying, all of it spilling out in an unconscious and magical manner. A series of Alfredo Cardona-Peña's weekly interviews with Rivera were published in 1949 and 1950 in the Mexican newspaper, El Nacional, for which Alfredo was a journalist. His book of compiled interviews with introduction and preface, *El Monstruo en su Laberinto*, was published in Spanish in 1965. Finally, this extraordinary and rare exchange has been translated for the first time into English by Alfredo's half-brother Alvaro Cardona Hine, also a poet. According to the translator's wife, Barbara Cardona-Hine, bringing the work into English was a labor of love for Alvaro, the fulfillment of a promise made to his brother in 1971 that he did not get to until the year before his own death in 2016.

**Louise Nevelson**-Germano Celant 2012 The first complete monograph dedicated to one of the most important American artists of the twentieth century. Louise Nevelson (1899-1988) was born in Kiev, Russia and immigrated to Rockland, Maine at the age of six. Following her marriage in 1920, Nevelson moved to New York City. It was during the mid-Fifties that she produced her first series of black wood landscape sculptures. Shortly thereafter, three New York City museums acquired her work: the Whitney Museum of American Art, the Brooklyn Museum and The Museum of Modern Art. In 1967, the Whitney Museum organized Nevelson's first retrospective, and her work has been the subject of over 135 solo exhibitions.

**Abstract Bodies**-David J. Getsy 2015-11-03 Original and theoretically astute, *Abstract Bodies* is the first book to apply the interdisciplinary field of transgender studies to the discipline of art history. It recasts debates around abstraction and figuration in 1960s art through a discussion of gender's mutability and multiplicity. In that decade, sculpture purged representation and figuration but continued to explore the human as an implicit reference. Even as the statue and the figure were left behind, artists and critics asked how the human, and particularly gender and sexuality, related to abstract sculptural objects that refused the human

form. This book examines abstract sculpture in the 1960s that came to propose unconventional and open accounts of bodies, persons, and genders. Drawing on transgender and queer theory, David J. Getsy offers innovative and archivally rich new interpretations of artworks by and critical writing about four major artists—Dan Flavin (1933–1996), Nancy Grossman (b. 1940), John Chamberlain (1927–2011), and David Smith (1906–1965). *Abstract Bodies* makes a case for abstraction as a resource in reconsidering gender's multiple capacities and offers an ambitious contribution to this burgeoning interdisciplinary field.

**Conversations from the Print Studio**-Craig Zammiello 2012 Over his thirty years as a master printer, Craig Zammiello has established himself as a foremost specialist of intaglio printmaking in the United States. Through lively discussions between Zammiello, Elisabeth Hodermarsky, and ten contemporary artists—Mel Bochner, Carroll Dunham, Ellen Gallagher, Jane Hammond, Suzanne McClelland, Chris Ofili, Elizabeth Peyton, Matthew Ritchie, Kiki Smith, and Terry Winters—*Conversations from the Print Studio* offers an intimate look at the relationship between printer and artist, as well as insight into the technical challenges of intaglio printmaking. The conversations follow ten unique projects from inception to completion, tracing each artist's initial vision, the artist's and printer's creative strategies, and reactions to the final product. By documenting the dual perspectives of artist and printer, the book reveals recent innovations in the field of printmaking as well as the collaborative nature of art-making itself. The result is a rare behind-the-scenes excursion into the workings of the contemporary print studio.

**Savage Conversations**-LeAnne Howe 2019-02-05 May 1875: Mary Todd Lincoln is addicted to opiates and tried in a Chicago court on charges of insanity. Entered into evidence is Ms. Lincoln's claim that every night a Savage Indian enters her bedroom and slashes her face and scalp. She is swiftly committed to Bellevue Place Sanitarium. Her hauntings may be a reminder that in 1862, President Lincoln ordered the hanging of thirty-eight Dakotas in the largest mass execution in United States history. No one has ever linked the two events—until now. *Savage Conversations* is a daring account of a former first lady and the ghosts that tormented her for the

contradictions and crimes on which this nation is founded.

**Coaching Beyond Words**-Anna Sheather 2019-03-13 In *Coaching Beyond Words: Using Art to Deepen and Enrich Our Conversations*, Anna Sheather presents a practical guide for those seeking to incorporate art in their own coaching practice. Complete with case studies and art created by clients, Anna explores how coaching with art connects clients to a deeper level of personal awareness and understanding, which in turn leads to meaningful shifts in personal growth, development and fulfilment. Anna offers the coach an exciting and transformative way to work with their clients by bridging the gap between art and coaching. She covers how to introduce creative approaches, how to support creativity and how to work with the art produced, opening enriching coaching conversations with clients. Anna combines her personal experiences with research that underpins her practice, exploring the benefits of the interdisciplinary nature of art therapy and neuroscience by looking at the field of hemispherical lateralisation to help understand why coaching with art works so effectively. The book also provides a comprehensive guide of how to prepare an art-based coaching session, including contracting, an overview of types of exercises, key principles and approaches to facilitating the image making process, overcoming barriers with coachees and guidance on managing oneself in the process, including managing boundaries. *Coaching Beyond Words* is the first book to provide an in-depth look at the importance and practicality in interweaving coaching and art, and it forms a complete guide to context, theory and practice. *Coaching Beyond Words* will appeal to coaches in practice as well as any art therapist seeking to expand their practice into coaching. Additionally, it would be of interest to creative professionals looking to incorporate coaching theory.

**Richard Serra, Drawing**- 2011

**Art**-Auguste Rodin 2021-01-08 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice,

reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1984.

**Richard Serra's Tilted Arc**-Clara Weyergraf-Serra 1988-01-01

**Carl Andre**-Yasmil Raymond 2014 A major retrospective catalogue on the career of minimalist sculptor and poet Carl Andre (b. 1935) redefined the parameters of abstract sculpture in the 1960s and 1970s. He was a highly influential voice in the American minimalist movement, recognized for his ordered linear and grid formats. In the early 1960s, Andre's creative focus shifted to writing poetry when he took a job as a freight brakeman and conductor for the Pennsylvania Railroad. His poems echoed and extended the themes in his sculptural work, and his experience with the railroad significantly influenced his choice of materials in later years. In this stunning catalogue, which accompanies the first retrospective of Andre's work since 1970, the artist's legacy is examined in eleven essays by international scholars. The book presents a broad range of sculpture made over the past fifty years, including Andre's emblematic floor and corner pieces, highlighting his radical use of standardized units of industrial material such as timber planks, concrete blocks, and metal plates. A vast selection of Andre's previously unpublished concrete poems, together with letters, postcards, ephemera, and documentation of important installations, further complements our understanding of an essential figure in the history of contemporary art.

**Figures of Speech**-Falke Pisano 2010 Falke Pisano's work is based on an obsession with modernist sculpture and language structures. Her works take the form of lecture-performances or video conferences in which the artist explores topics such as abstraction, the practice of theory, and linguistics. In this book, she further demonstrates her ability to reconcile form and knowledge, both visual and textual. 'Largely based in a performative practice of writing - of formulating and reformulating of ideas - the works (on which this publication is based) that exist under the

umbrella title 'Figures of Speech' involve a circulation and exchange of language, ideas, and forms; a transfer from one work to another often involving a change of status, a reflection within a different context, or a further elaboration on an idea. Several formulations come back in different works; formulations of ideas for works become works; descriptions of works are used in preceding or following works, and there is an exchange between descriptive or explanatory texts about the work and the work itself.' (Falke Pisano) The publication is part of the series of artists' projects edited by Christoph Keller. English text.

**Writings, Conversations, Scripts**-Ane Hjort Guttu 2018-09-18 *Writings, Conversations, Scripts* is the first survey of text works by Ane Hjort Guttu. Written between 2003 and 2018, the texts range from public statements, poetic short prose, and film scripts to reflections on the role of the artist and essays on art for children. With a special focus on the significance of "image-text constellations," this anthology, edited by Rike Frank and designed by HIT, suggests connections between artistic writing and curatorial publishing. The publication was conceived in connection with the solo exhibition "Films" by Ane Hjort Guttu at Tromsø Kunstforening in 2018, co-curated by Rike Frank and Leif Magne Tangen, and was generously supported by Oslo National Academy of the Arts, Norsk Kulturråd, Office for Contemporary Art Norway, and Fritt Ord. Copublished with Torpedo Press, Kunsthøgskolen, Oslo

**Picasso and Rivera**-Michael Govan 2016-12-04 Examining the artistic development of Pablo Picasso and Diego Rivera, two towering figures in the world of modern art, this generously illustrated book tells an intriguing story of ambition, competition, and how the ancient world inspired their most important work. *Picasso and Rivera: Conversations Across Time* explores the artistic dialogue between Pablo Picasso and Diego Rivera that spanned most of their careers. The book showcases nearly 150 iconic paintings, sculptures, and prints by both artists, along with objects from their native ancient Mediterranean and Pre-Columbian worlds. It gives an overview of their early training in national academies; important archaeological discoveries that occurred during their formative years; and their friendly and adversarial relationship in Montparnasse. A series of

essays accompanies the exquisitely reproduced works, allowing readers to understand how the work of each artist was informed by artworks from the past. Picasso drew upon Classical art to shape the foundations of 20th-century art, creating images that were at once deeply personal and universal. Meanwhile, Rivera traded the abstractions of European modernism for figuration and references to Mexico's Pre-Columbian civilization, focusing on public murals that emphasized his love of Mexico

and his hopes for its future. Offering valuable insight into the trajectory of each artist, this book draws connections between two powerful figures who transformed modern art."