

ROBERT MORRIS
BLIND TIME

*ing that would save me, feeling
ust as my air ran out. Time*

Robert Morris Blind Time Drawings 2000

Katia Schneller



Robert Morris Blind Time Drawings 2000:

Robert Morris Robert Morris, Centro per l'arte contemporanea Luigi Pecci, 2005 This catalogue brings together for the first time 81 of Robert Morris's Blind Time Drawings selected from the six series that make up the corpus of this work to which Morris has dedicated more than 30 years The entire range is present from the early drawings of 1973 up to the Moral Drawings of 2000 with a particular emphasis on the fourth series a group of works inspired by the writings of the philosopher Donald Davidson Visually striking the Blind Time Drawings as the name implies were executed by the artist with his eyes covered Consisting of stark black and white contrasts explosions of graphite and obsessive markings that move organically throughout the page the works are anything but haphazard Morris followed a strict plan when doing the works and his writing which describes his process is instrumental to understanding them In addition these works are placed within the context of Morris's Minimalist and Conceptualist masterpieces such as Card File 1962 Mirrored Cubes 1965 and Portland Mirrors 1977 *Robert Morris* Haim Chanin Fine Arts, 2003-07-01

Notions of Temporalities in Artistic Practice Anamarija Batista, 2022-07-04 The reflections on historical and contemporary positions assembled here shed light on concepts of temporalities in the context of artistic practices In the 1960s and 1970s the pursuit for the situational processual and actual stirred up artistic and theoretical fields Nowadays contemporary practices expand on these subjects by exploring the notion of anachronism the impermanence of one's own corporeality together with the performative and ephemeral qualities of the sonic amongst other relevant concepts The goal of this publication is to offer a deep dive into situation specific settings and to fundamentally explore how temporality is able to initiate action and structure our perception thereby affecting our bodies our senses how we communicate and how the present moment is shaped

Performance Drawing Maryclare Foá, Jane Grisewood, Birgitta Hosea, Carali McCall, 2020-09-03 What is performance drawing When does a drawing turn into a performance Is the act of drawing in itself a performative process whether a viewer is present or not Through conversation interviews and essays the authors illuminate these questions and what it might mean to perform and what it might mean to draw in a diverse and expressive contemporary practice since 1945 The term performance drawing first appeared in the subtitle of Catherine de Zegher's Drawing Papers 20 Performance Drawings in particular with reference to Alison Knowles and Elena del Rivero In this book it is used as a trope and a thread of thinking to describe a process dedicated to broadening the field of drawing through resourceful practices and cross disciplinary influence Featuring a wide range of international artists this book presents pioneering practitioners alongside current and emerging artists The combination of experiences and disciplines in the expanded field has established a vibrant art movement that has been progressively burgeoning in the last few years The Introduction contextualises the background and identifies contemporary approaches to performance drawing As a way to embrace the different voices and various lenses in producing this book the authors combine individual perspectives and critical methodology in the five chapters While embedded in ephemerality and

immediacy the themes encompass body and energy time and motion light and space imagined and observed demonstrating how drawing can act as a performative tool The dynamic interaction leads to a collective understanding of the term performance drawing and addresses the key developments and future directions of this applied drawing process **A Touch of Doubt** Rachel Aumiller,2021-02-22 What can we know about ourselves and the world through the sense of touch and what are the epistemic limits of touch Scepticism claims that there is always something that slips through the epistemologist's grasp A Touch of Doubt explores the significance of touch for the history of philosophical scepticism as well as for scepticism as an embodied form of subversive political religious and artistic practice Drawing on the tradition of scepticism within nineteenth and twentieth century continental philosophy and psychoanalysis this volume discusses how the sense of touch uncovers contradictions within our knowledge of ourselves and the world It questions 1 what we can know through touch 2 what we can know about touch itself and 3 how our experience of touching the other and ourselves throws us into a state of doubt This volume is intended for students and scholars who wish to reconsider the experience of touching in intersections of philosophy religion art and social and political practice *Robert Morris* Katia Schneller,2008 Depuis le début des années 1960 l'Américain Robert Morris n'en 1931 a développé une œuvre qui se caractérise avant tout par sa diversité Art minimal art conceptuel land art ou encore performance sculpture peinture dessin critique l'artiste n'a cessé d'explorer de nouveaux territoires au risque d'être parfois perçu comme électrique Ce livre choisit de s'attacher la notion de mémoire si constamment présente dans l'œuvre mémoire physiologique expérimentale d'un climat mémoire affective mélancolique autobiographique de l'autre pour ordonner cette complexité *Have I Reasons* Robert Morris,2008-03-14 Seventeen of Morris's essays written between 1993 and 2005 with 124 illustrations of art mainly by Morris **Systems We Have Loved** Eve Meltzer,2013-07-02 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 Rauschenberg 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 **Bruce Nauman** Adi Louri Hayon,2024-05-06 To date scholars

explored Bruce Nauman's oeuvre through various perspectives concepts and premises including linguistics performance power and knowledge sound the political and more Amidst this vast and rich field Nauman's pieces have been regarded by critics in terms of systematic skepticism tragic skepticism skepticism of the medium and linguistic doubt This book methodically analyzes the notion of performative skepticism and its relevance to various dimensions of Bruce Nauman's post minimalist artistic practice It is argued that Nauman performs the perpetual failure of perception hence demonstrating its doubtful validity to produce certain knowledge without allowing a resolution This kind of skepticism here called performative skepticism exposes the impossibility of epistemological equipment to produce knowledge and the impossibility of attaining certainty in bridging the gap between knowledge and the real

Robert Morris Samuel Dorsky Museum of Art, 2001-11-18 Drawings by one of the twentieth century's most intellectually challenging artists

Robert Morris Miguel Á. Hernández-Navarro, 2016-06-30 Robert Morris Kansas City 1931 es uno de los artistas clave para entender el desarrollo y la evolución del arte durante la segunda mitad del siglo XX Su obra ha transitado prcticamente por la mayor a de los movimientos y tendencias del arte desde finales de los a os cincuenta hasta la actualidad Ha pintado a la manera expresionista ha realizado obras neodada stas y conceptuales estructuras primarias y formas escult ricas minimalistas trabajos de arte procesual intervenciones en el arte de la tierra acciones de reivindicaci n social cr tica institucional al museo y la galer a danza performance v deo o dibujo Aunque ha sido su vinculaci n con el minimal art y la escultura de los a os sesenta la que le ha garantizado un lugar en el canon del arte contempor neo la riqueza de su producci n art stica abarca otro gran n mero de preocupaciones y tem ticas entre las que se encuentran la experiencia del cuerpo el movimiento el proceso el tiempo real la reivindicaci n de la condici n social del artista como trabajador la relaci n entre visi n y ceguera entre texto e imagen la memoria la muerte la cat strofe o la melancol a Cuestiones en todos los casos atravesadas por una cr tica audaz e inteligente tanto al modernismo y su concepci n del arte como un aparte de la vida como a la modernidad entera en tanto que sistema opresor disciplinario y deshumanizador

Writing Art History Margaret Iversen, Stephen Melville, 2010-12 Since art history is having a major identity crisis as it struggles to adapt to contemporary global and mass media culture this book intervenes in the struggle by laying bare the troublesome assumptions and presumptions at the field's foundations in a series of essays

Robert Morris Robert Morris, Kenneth Surin, Nena Tsouti-Schillinger, 2003 *Moving Imagination* Helena De Preester, 2013-05-29 This volume brings together contributions by philosophers art historians and artists who discuss interpret and analyse the moving and gesturing body in the arts Broadly inspired by phenomenology and taking into account insights from cognitive science the contribution of the motor body in watching a film attending a dance or theatre performance looking at paintings or drawings and listening to music is explored from a diversity of perspectives This volume is intended for both the specialist and non specialist in the fields of art philosophy and cognitive science and testifies to the burgeoning interest for the moving and gesturing body not only in the creation but also in the perception of works of art

Imagination is tied to our capacity to silently resonate with the way a work of art has been or is created **A Hunger for Aesthetics** Michael Kelly, 2012 This title examines the motivations for the critiques that have been applied to the idea of aesthetics and argues that theorists and artists now hunger for a new kind of aesthetics one better calibrated to contemporary art and its moral and political demands The book shows how for decades aesthetic critiques have often concerned art's treatment of beauty or the autonomy of art Collectively these critiques have generated an anti aesthetic stance that is now prevalent in the contemporary art world *Art on Paper*, 2003 *All About Process* Kim Grant, 2017-02-28 In recent years many prominent and successful artists have claimed that their primary concern is not the artwork they produce but the artistic process itself In this volume Kim Grant analyzes this idea and traces its historical roots showing how changing concepts of artistic process have played a dominant role in the development of modern and contemporary art This astute account of the ways in which process has been understood and addressed examines canonical artists such as Monet C zanne Matisse and De Kooning as well as philosophers and art theorists such as Henri Focillon R G Collingwood and John Dewey Placing process art within a larger historical context Grant looks at the changing relations of the artist's labor to traditional craftsmanship and industrial production the status of art as a commodity the increasing importance of the body and materiality in art making and the nature and significance of the artist's role in modern society In doing so she shows how process is an intrinsic part of aesthetic theory that connects to important contemporary debates about work craft and labor Comprehensive and insightful this synthetic study of process in modern and contemporary art reveals how artists' explicit engagement with the concept fits into a broader narrative of the significance of art in the industrial and postindustrial world *Elogio dell'avversità* Sergio Vitale, 2021-05-27T00:00:00+02:00 Affrancata da un significato soltanto negativo avversit il nome di quanto di volta in volta ci sta dinanzi e viene in contro la notizia di una differenza un animadversio un osservazione critica dell'anima affinché si presti attenzione a quanto accade Ma si rende necessario contrastare un errore sempre attuale il quale ha già causato innumerevoli catastrofi e che consiste nel trasformare l'avversit dell'Altro in avversario il nemico da abbattere e annientare Ribellandoci all'illusione che la realtà digitale contribuisce a rafforzare di poter ripristinare l'ingannevole condizione edenica dove tutto si scopre docilmente alla mano dalle cose alle persone il compito che ci attende di affermare il valore del coefficiente di avversit che ci circonda e spingerci sino a suscitare di proposito come avviene nel pensiero e nell'arte cose da rendere più profondi il nostro agire e la nostra conoscenza tempo di accettare l'avversit come la condizione storica normale senza la quale non sapremmo mai nulla dell'Altro e di noi stessi e coglierla come occasione etica fondamentale base indispensabile di qualsiasi mondo che verrà

Robert Morris and Angst Nena Tsouti-Schillinger, 2001 Both as an artist and as a theorist Robert Morris b 1931 has challenged prevailing ideas about art and culture He is best known as the father of Minimal Art His contributions to virtually every postwar movement since Abstract Expressionism are significant However he has remained independent of any

particular affiliation Morris has produced art ranging from choreographed dances performances audio and video recordings depicting the processes of his artmaking itself to sculptures installations paintings prints and site specific outdoor projects in Europe and America while regularly adding to a body of influential critical writings His enduring interest in the process of artmaking materiality and perception has channeled his investigations into a multiplicity of media types and art forms which is indeed remarkable Robert Morris and Angst examines the thematic and artistic consistency found throughout Morris s art despite its visual diversity Within the context of a representative number of his works Nena Tsouti Schillinger breaking new ground investigates Morris s angst and the underlying related idea of dualism Throughout Morris s twists and turns his works share a common core he keeps transforming his lifelong subject physical and mental conflict with a remarkable physical immediacy Whether revered or reviled idolized or misunderstood Morris has transformed the face of modern art and the philosophy behind it 47 color illustrations 53 black and white illustrations index bibliography **Robert Morris** Donald Davidson, 1992

Adopting the Track of Expression: An Psychological Symphony within **Robert Morris Blind Time Drawings 2000**

In a world used by displays and the ceaseless chatter of fast transmission, the melodic elegance and emotional symphony produced by the prepared word frequently diminish into the backdrop, eclipsed by the relentless sound and disruptions that permeate our lives. Nevertheless, nestled within the pages of **Robert Morris Blind Time Drawings 2000** an enchanting literary value filled with raw thoughts, lies an immersive symphony waiting to be embraced. Crafted by a masterful musician of language, this fascinating masterpiece conducts visitors on a mental journey, skillfully unraveling the hidden melodies and profound affect resonating within each cautiously crafted phrase. Within the depths with this emotional analysis, we will investigate the book is key harmonies, analyze their enthralling publishing model, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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