



Robert Morris Blind Time Drawings 1973 2000

**Robert Morris, Kenneth Surin, Nena
Tsouti-Schillinger**



Robert Morris Blind Time Drawings 1973 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

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 *Systems We Have Loved* Eve Meltzer,2013-07-02 By the early 1960s theorists like L vi 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 **Have I Reasons** Robert Morris,2008-03-14 A compilation of seminal works by Robert Morris influential artist and critic a key figure in Minimalist sculpture Process Art and Earthworks *Bruce Nauman* Adi Louria 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* Katia Schneller, 2008 Depuis le début des années 1960 l'Américain Robert Morris 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 clectique Ce livre choisit de s'attacher la notion de mémoire si constamment présente dans l'œuvre mémoire physiologique expérimentale d'un contexte mémoire affective mélancolique autobiographique de l'autre pour ordonner cette complexité **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 *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 prácticamente por la mayoría de los movimientos y tendencias del arte desde finales de los años cincuenta hasta la actualidad Ha pintado a la manera expresionista ha realizado obras neodadaístas y conceptuales estructuras primarias y formas escultóricas minimalistas trabajos de arte procesual intervenciones en el arte de la tierra acciones de reivindicación social crítica institucional al museo y la galería danza performance video o dibujo Aunque ha sido su vinculación con el minimal art y la escultura de los años sesenta la que le ha garantizado un lugar en el canon del arte contemporáneo la riqueza de su producción artística abarca otro gran número de preocupaciones y temáticas entre las que se encuentran la experiencia del cuerpo el movimiento el proceso el tiempo real la reivindicación de la condición social del artista como trabajador la relación entre visión y ceguera entre texto e imagen la memoria la muerte la catástrofe o la melancolía Cuestiones en todos los casos atravesadas por una crítica audaz e inteligente tanto al modernismo y su concepción del arte como un aparte de la vida como a la modernidad entera en tanto que sistema opresor disciplinario y deshumanizador

Robert Morris Samuel Dorsky Museum of Art, 2001-11-18 Drawings by one of the twentieth century's most intellectually challenging artists **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 **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 *Art Now Gallery Guide*, 2003

Entwurf und Entgrenzung Toni Hildebrandt, 2017-09-04 Der Begriff des Kontradispositivs wird in der vorliegenden Studie zur Beschreibung zeichnerischer Verfahren und Diskurse im Zeitraum von 1955 bis 1975 gebraucht Als Kontradispositive lässt sich eine dekonstruktive Zeichenpraxis beschreiben die an den Pa **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'avversità 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 avversità 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'avversità 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* Robert Morris, Kenneth Surin, Nena Tsouti-Schillinger, 2003 *Randgänge der Zeichnung* Werner Busch, Oliver Jehle, Carolin Meister, 2007 Das Medium der Zeichnung war in der Moderne zahlreichen Krisen ausgesetzt Die jüngsten Möglichkeiten Graphiken aus den Rechenleistungen eines Computers zu generieren markieren nur die vorläufig letzte Station einer Reihe technischer wie sthetischer Entwicklungen welche die Fundamente der Zeichnung erschüttert haben Ausgehend von Krisis und Neuerfindung der Zeichnung in der Moderne diskutieren Vertreter aus Kunstgeschichte sthetik Literaturwissenschaft und Wissenschaftsgeschichte die sthetischen Potenziale der Linie zwischen künstlerischer Expression und wissenschaftlichen Experiment Zur Debatte steht das metaphysische Erbe der disegno Lehre welche die Zeichnung seit der frühen Neuzeit als diejenige Schaltstelle bedachte die das Denken mit dem Handwerk kurzschließt und den Transfer von Ideen in Sichtbarkeit reguliert Sind graphische Verfahren bis in die Gegenwart Visualisierungen intellektueller Konzeption Am Horizont dieser Frage steht der Versuch die Zeichnung als privilegiertes Medium einer genuin sthetischen Erkenntnis zu profilieren *Robert Morris* Donald Davidson, 1992

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