

*Robert Morris Blind Time
Drawings 1973 2000*

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 subjectphysical and mental conflictwith 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.

DRAWING: A CONTEMPORARY APPROACH takes you beyond conventional approaches, emphasizing the emotional, intellectual, spiritual, and social significance of art. The authors trace the evolution of today's art from that of the past, showing drawing's meaning and continuity. **DRAWING: A CONTEMPORARY APPROACH** offers a combination of effective pedagogy, good exercises, and high-quality, contemporary drawings as models, focusing on contemporary artists who draw in a multicultural world. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version. Robert Morris, a leading figure in postwar American art, is best known as a pioneer of minimalist sculpture, process art, and

earthworks. Yet Morris has resisted affiliation with any one movement or style. An extraordinarily versatile artist, he has produced dances, performance pieces, prints, paintings, drawings, and installations, working with materials including plywood, felt, dirt, aluminum, steel mesh, fiberglass, and encaustic. Throughout his career, Morris has written influential critical essays, commenting on his own work as well as that of other artists, and exploring through text many of the theoretical concerns addressed in his artwork—about perception, materiality, space, and the process of artmaking. Have I Reasons presents seventeen of Morris’s essays, six of which have never been published before. Written over the past fifteen years, the essays, along with the volume’s many illustrations, provide an invaluable record of the recent thought of a major American artist. The writings are arranged chronologically, beginning with “Indiana Street,” a vivid autobiographical account of the artist’s early years in Kansas City, Missouri. Have I Reasons includes reflections on Morris’s own site-specific installations; transcripts of seminars he conducted in conjunction with exhibitions; and the textual element of The Birthday Boy, the two-screen video-and-sound piece

he installed at the Galleria dell'Accademia in Florence, Italy, on the occasion of the five hundredth anniversary of Michelangelo's David. Essays range from original interpretations of Cézanne's Mont Sainte-Victoire paintings and Jasper Johns' early work to engagements with one of Morris's most significant interlocutors, the philosopher Donald Davidson. Have I Reasons conveys not only Morris's enduring deep interest in philosophy and issues of resemblance and representation but also his more recent turn toward directly addressing contemporary social and political issues such as corporate excess and preemptive belligerence.

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.

with 93 illustrations & diagrams
Robert Morris and Angst
Performance and Temporalisation

***Continuous Project Altered Daily
Afterimage***

***Materials, Practices, and Politics of Shine in
Modern Art and Popular Culture***

Essays, an interview, and a roundtable discussion on the work of one of the most influential American artists of the postwar period. This October Files volume gathers essays, an interview, and a roundtable discussion on the work of Robert Morris, one of the most influential American artists of the postwar period. It includes a little-known text on dance by Morris himself and a never-before-anthologized but influential catalog essay by Annette Michelson. Often associated with minimalism, Morris (b. 1931) also created important works that involved dance, process art, and conceptualism. The texts in this volume focus on Morris's early work and include an examination of a 1971 Tate retrospective by Jon Bird, an interview with the artist by Benjamin Buchloh, a conversation from a 1994 issue of October about resistance to 1960s art, and an essay by this volume's editor, Julia Bryan-Wilson, on the labor involved in installing the massive works in Morris's 1970 solo exhibition at the Whitney. Spanning 1965 to 2009, these writings map the evolution of critical thought on Morris over more than four decades.

This is a collection of writings by and about the work of the 1960s minimalists, illustrated with photographs of paintings, sculptures and performance.

Yes, you seem to have been anything but an iconophile in your enterprise which is piled as high with words on one side as with images on the other. Robert Morris, "Professional Rules" By investigating the prolific oeuvre of Robert Morris via the prism of writing, this collection of essays provides an incisive lens into the work of a central figure in the visual arts since the 1960s, associated in turn with minimalism,

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postminimalism, conceptualism, and land art. Morris has often been labeled a theorist, although his writing mobilizes a wide variety of genres. He has espoused the style of art criticism, the verve of the polemic, as well as the forms of prose fiction and autobiography. But beyond his writerly craft, he has incorporated text into prints, sculptures, performances, installations, weaving a tight net between text and visual practice. This book brings together contributions from art historians, literary scholars, philosophers, filmmakers, and writers to shed light on an important yet overlooked aspect of Morris' work. *Illustration : Robert Morris, Investigations: Could I also Represent Hope in this Way? Hardly. And What about Belief?*, 1990. Graphite on vellum, 18 x 18 inches (45.7 x 45.7 cm). Photo: Courtesy of Robert Morris and Sonnabend Gallery, New York. © 2010 Robert Morris/Artists Rights Society (ARS), New York.

Almost thirty years ago, W. J. T. Mitchell's *Iconology* helped launch the interdisciplinary study of visual media, now a central feature of the humanities. Along with his subsequent *Picture Theory* and *What Do Pictures Want?*, Mitchell's now-classic work introduced such ideas as the pictorial turn, the image/picture distinction, the metapicture, and the biopicture. These key concepts imply an approach to images as true objects of investigation—an "image science." Continuing with this influential line of thought, *Image Science* gathers Mitchell's most recent essays on media aesthetics, visual culture, and artistic symbolism. The chapters delve into such topics as the physics and biology of images, digital photography and realism, architecture and new media, and the occupation of space in contemporary popular uprisings. The book looks both backward at the emergence of iconology as a field and forward toward what might be possible if image science can indeed approach pictures the same way that empirical sciences approach natural phenomena. Essential

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for those involved with any aspect of visual media, Image Science is a brilliant call for a method of studying images that overcomes the “two-culture split” between the natural and human sciences.

1945-1975

On Haptic Scepticism

Conceptual Art, Affect, and the Antihumanist Turn

Performance Drawing

Lynda Benglis

- Ground-breaking new research offers a contribution to the field of perception in contemporary art - Accompanies an exhibition of the same name at the Bowdoin College Museum of Art (March 1 - June 3 2018) Featuring sculptural, sound-based, and language-based artworks, this fascinating volume explores the experiential, psychological, and metaphorical implications of blindness and invisibility in recent American art. New research addresses the paradox of why and how numerous sighted and unsighted artists, normally considered to be "visual artists" such as William Anastasi, Robert Morris, Joseph Grigely, and Lorna Simpson, have challenged the primacy of vision as a bearer of perceptual authority. Their work explores what resides on the other side of the visual field, prompting audiences to reflect upon the significance of what we cannot see, whether by choice, habit, or physiological limitations, in the world around us. In so doing, they point to ways of knowing beyond what can be observed with the eyes, as well as to the invisible forces (societal, political, cultural) that govern our own frameworks of experience.

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

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foundations in a series of essays.

For decades, aesthetics has been subjected to a variety of critiques, often concerning its treatment of beauty or the autonomy of art. Collectively, these complaints have generated an anti-aesthetic stance prevalent in the contemporary art world. Yet if we examine the motivations for these critiques, Michael Kelly argues, we find theorists and artists hungering for a new kind of aesthetics, one better calibrated to contemporary art and its moral and political demands. Following an analysis of the work of Stanley Cavell, Arthur Danto, Umberto Eco, Susan Sontag, and other philosophers of the 1960s who made aesthetics more responsive to contemporary art, Kelly considers Sontag's aesthetics in greater detail. In *On Photography* (1977), she argues that a photograph of a person who is suffering only aestheticizes the suffering for the viewer's pleasure, yet she insists in *Regarding the Pain of Others* (2003) that such a photograph can have a sustainable moral-political effect precisely because of its aesthetics. Kelly considers this dramatic change to be symptomatic of a cultural shift in our understanding of aesthetics, ethics, and politics. He discusses these issues in connection with Gerhard Richter's and Doris Salcedo's art, chosen because it is often identified with the anti-aesthetic, even though it is clearly aesthetic. Focusing first on Richter's Baader-Meinhof series, Kelly concludes with Salcedo's enactments of suffering caused by social injustice. Throughout *A Hunger for Aesthetics*, he reveals the place of critique in contemporary art, which, if we understand aesthetics as critique, confirms that it is integral to art. Meeting the demand for aesthetics voiced by many who participate in art, Kelly advocates for a critical aesthetics that confirms the power of art.

Drawings by one of the twentieth century's most intellectually challenging artists.

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Drawing: A Contemporary Approach

Blind Time Drawings

Blind Time for Drawings with Davidson

MediaArtHistories

Minimal Art

Dialogues with Davidson

The term "process art" describes a moment of radical, a formal experimentation in postwar American sculpture. Through the medium of drawing, Afterimage revisits process art in terms of the artists who defined the movement and suggests a transitional moment when many of its practitioners anticipated the feminist and postminimalist art of the 1970s. Nancy Grossman's use of language, for example, suggests a kind of material abstraction, and Nancy Holt's earth works and related drawings introduced content into a minimalist vocabulary. The book also explores the drawing as a residual object in works in which the process of making dictates the form of the drawing. Examples include Gordon Matta-Clark's stacked cuttings, Robert Morris' "blind time" drawings, and Sol Lewitt's folded construction drawings. Other works, such as those by Bruce Nauman and Robert Smithson, record a particular approach to body-based and process-oriented sculpture. The book, which accompanies an exhibition, contains an essay by Cornelia H. Butler on the historical ambiguity surrounding process art and one by Pamela M. Lee on temporality in work of the late 1960s. The artists included in the book are William Anastasi, Richard Artschwager, Mel Bochner, Agnes Denes, Nancy Grossman, Robert Grosvenor, Marcia Hafif, Eva Hesse, Nancy Holt, Barry LeVa, Sol Lewitt, Lee Lozano, Sylvia Plimack Mangold, Gordon Matta-Clark, Robert Morris, Bruce Nauman, Yvonne Rainer, Dorothea Rockburne, Alan Saret, Joel Shapiro, Robert Smithson, Michelle Stuart,

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Richard Tuttle, and Jack Whitten. Copublished with The Museum of Contemporary Art. Los Angeles.

Robert Morris Blind Time Drawings, 1973-2000 ; [on the Occasion of the Exhibition "Robert Morris", Centro Per L'Arte Contemporanea Luigi Pecci, Prato, February 26 - May 29, 2005]Steidl / Edition 7L

*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.*

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

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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.
Mirror Works : 1961-78

Blind Time Drawings, 1973-2000 ; [on the Occasion of the Exhibition "Robert Morris", Centro Per L'Arte Contemporanea Luigi Pecci, Prato, February 26 - May 29, 2005]

Investigations: The Expanded Field of Writing in the Works of Robert Morris

Thematics in the Art of Robert Morris

The Practice & Science of Drawing

Drawing Now

With extensive reproductions of some of Robert Morris's most important works, this authoritative and yet accessible examination analyzes the trajectory of one of the most influential artists of the second half of the 20th century and his importance within the framework of contemporary art. From the minimalism that brought him to prominence to his experiments with instillation, land, and performance art, every aspect of Morris's career is thoroughly

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explored. Con reproducciones extensivas de algunas de las obras más importantes de Robert Morris, este examen autorizado pero no obstante accesible analiza la trayectoria de uno de los artistas más influyentes de la segunda mitad del siglo XX y su importancia dentro del marco del arte contemporáneo. Desde el minimalismo que lo trajo a la prominencia hasta sus experimentos con la instalación artística y el arte de acción y terrestre, cada aspecto de la carrera de Morris se explora de una manera completa.

Shine allures and awakens desire. As a phenomenon of perception shiny things and materials fascinate and tantalize. They are a formative element of material culture, promising luxury, social distinction and the hope of limitless experience and excess. Since the early twentieth century the mass production, dissemination and popularization of synthetic materials that produce heretofore-unknown effects of shine have increased. At the same time, shine is subjectified as “glamor” and made into a token of performative self-empowerment. The volume illuminates genealogical as well as systematic relationships between material phenomena of shine and cultural-philosophical concepts of appearance, illusion, distraction and glare in bringing together renowned scholars from various disciplines.

Robert Morris is best known for his significant contributions to minimalist sculpture and antiformal art, as well as for a number of widely influential theoretical writings on art. Illustrated throughout, this collection of his seminal essays from the 1960s to the 1980s addresses wide-ranging intellectual and

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philosophical problems of sculpture, raising issues of materiality, size and shape, anti-illusionism, and perceptual conditions. The essays: - Notes on Sculpture (Parts 1-4). - Anti Form. - Some Notes on the Phenomenology of Making: The Search for the Motivated. - The Art of Existence. - Three Extra-Visual Artists: Works in Process. - Some Splashes in the Ebb Tide. - Aligned with Nazca. - The Present Terms of Space. - Notes on Art as/and Land Reclamation. - American Quartet. - Three Folds in the Fabric and Four Autobiographical Asides as Allegories (or Interruptions). - Robert Morris Replies to Roger Denson (Or Is That a Mouse in My Paragon?)
An OCTOBER book

Much acclaimed and highly controversial, Michael Fried's art criticism defines the contours of late modernism in the visual arts. This volume contains 27 pieces--uncompromising, exciting, and impassioned writings, aware of their transformative power during a time of intense controversy about the nature of modernism and the aims and essence of advanced painting and sculpture. 16 color plates. 72 halftones.

**Acting, Interpreting, Understanding
Passes Through
Essays and Reviews
A Hunger for Aesthetics
Eight Propositions**

The Paradox of Vision in Contemporary Art

A novel that is "part-journal, part-meditation on aesthetics, part-dreamscape, *Passes Through* investigates experience, identity, beauty, and sexuality, while complicating such distinctions as writing versus revision and imagination versus observation. It is a narrative of and about language, a

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narrative of and about narrative"--P. [4] of cover.

This volume focuses on notions of temporality in artistic practice. It gathers texts by ten cultural scientists who, by reflecting on the work of an artist or another art- or architecture-related protagonist, examine the subject of temporality, its reference systems, its framework, and its consequential phenomena. The contributors pose questions about the specific characteristics and influences of temporalities. The various approaches brought together in the volume enable the reader to delve into particular cases in order to contextualize the question of how temporality initiates action and structures of perception, weaves itself into these structures, and thereby shapes our presence, affecting our bodies, our senses, and our communication.

Performance and Temporalisation features a collection of scholars and artists writing about the coming forth of time as human experience. Whether drawing, designing, watching performance, being baptised, playing cricket, dancing, eating, walking or looking at caves, each explores the making of time through their art, scholarship and everyday lives.

Depuis le début des années 1960, l'Américain Robert Morris (né 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, écriture : l'artiste n'a cessé d'explorer de nouveaux territoires, au risque d'être parfois perçu comme " éclectique ". Ce livre choisit de s'attacher à la notion de mémoire, si constamment présente dans l'œuvre - mémoire physiologique, expérimentale d'un côté ; mémoire affective, mélancolique, autobiographique de l'autre - pour ordonner cette complexité.

Beyond Process

Second Sight

Disciplinary Departures

A Touch of Doubt

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Iconology, Visual Culture, and Media Aesthetics
Notions of Temporalities in Artistic Practice

In four decades of abstract art practice, Lynda Benglis has not merely challenged the status quo. She has tied it in knots, melted it down and poured it across the floor, cast it in glass, clay and bronze. Daring and sometimes outrageous, her intense and provocative practice has produced some of the most iconic pieces of art from the late twentieth century. Richmond gives serious critical attention to work often dismissed as trivial and rootless, recovering the themes that link the different phases of the artist's quest to capture the 'frozen gesture'. Whether challenging popular tastes and definitions of art with her 1970s abstract knotwork or mocking puritanical aesthetics of gender with her colourful latex pourings and their allusions to corporeal topographies, Benglis never failed to provoke. Her sculptures commemorate and celebrate the processes of creation themselves, combining architectonic abstraction and feminized sensuality in a haunting, visceral theme of the strangeness of the body that runs through all her experiments in glass, video, metals, ceramics, gold leaf, paper and plastics. Lynda Benglis: Beyond Process examines in depth the work and critical neglect of an artist who, perhaps more than any of her contemporaries, changed the face of American art in the 1960s and 1970s, and continues to

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Drawings 1973 2000

fetishise, provoke and demand your attention.

Essay by Laura Hoptman.

Leading scholars take a wider view of new media, placing it in the context of art history and acknowledging the necessity of an interdisciplinary approach in new media art studies and practice. Digital art has become a major contemporary art form, but it has yet to achieve acceptance from mainstream cultural institutions; it is rarely collected, and seldom included in the study of art history or other academic disciplines. In MediaArtHistories, leading scholars seek to change this. They take a wider view of media art, placing it against the backdrop of art history. Their essays demonstrate that today's media art cannot be understood by technological details alone; it cannot be understood without its history, and it must be understood in proximity to other disciplines—film, cultural and media studies, computer science, philosophy, and sciences dealing with images. Contributors trace the evolution of digital art, from thirteenth-century Islamic mechanical devices and eighteenth-century phantasmagoria, magic lanterns, and other multimedia illusions, to Marcel Duchamp's inventions and 1960s kinetic and op art. They reexamine and redefine key media art theory terms—machine, media, exhibition—and consider the blurred dividing lines between art products and consumer products and between art images

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and science images. Finally, MediaArtHistories offers an approach for an interdisciplinary, expanded image science, which needs the "trained eye" of art history. Contributors Rudlof Arnheim, Andreas Broeckmann, Ron Burnett, Edmond Couchot, Sean Cubitt, Dieter Daniels, Felice Frankel, Oliver Grau, Erkki Huhtamo, Douglas Kahn, Ryszard W. Kluszczyński, Machiko Kusahara, Timothy Lenoir, Lev Manovich, W.J.T. Mitchell, Gunalan Nadarajan, Christiane Paul, Louise Poissant, Edward A. Shanken, Barbara Maria Stafford, and Peter Weibel

Essay by Gary Garrels.

Blind Time Drawings : September 12-November 1, 2003

Have I Reasons

New Practices since 1945

Image Science

A Critical Anthology

Drawing from the Modern

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

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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).

Seventeen of Morris's essays written between 1993 and 2005, with 124 illustrations of art mainly by Morris.

Leading scholars discuss Donald Davidson's work in relation to a wide range of contemporary philosophical issues and approaches. The work of the philosopher Donald Davidson (1917–2003) is not only wide ranging in its influence and vision, but also in the breadth of issues that it encompasses. Davidson's work includes seminal contributions to philosophy of language and mind, to philosophy of action, and to epistemology and metaphysics. In *Dialogues with Davidson*, leading scholars engage with Davidson's work as it connects not only with aspects of current analytic thinking but also with a wider set of perspectives, including those of hermeneutics, phenomenology, the history of philosophy, feminist epistemology, and contemporary social theory. They link Davidson's work to other thinkers, including Collingwood, Kant, Derrida, Heidegger, and Gadamer. The essays demonstrate the continuing significance of Davidson's philosophy, not only in terms of the philosophical relevance of the ideas he advanced, but also in the further connections and insights those ideas engender.

This dissertation investigates thematic unities within Robert Morris's seemingly disparate body of work. It demonstrates the thematic similarities, structural continuities and formal associations used throughout his art despite the great diversity of the media employed. It departs at times from a strictly chronological approach because its primary purpose is to explore how one work begets another or one style morphs into the next. The research involved extensive archival work studying unpublished correspondence and texts, contracts, drawings and emails, along with traditional sources like books, interviews, lectures and Morris's own published

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criticism and texts. The author also examined many original artworks or reproductions of unavailable ones. Chapter One discusses the definition and problem of style, establishment of artistic influences, and Morris's reluctance to accept traditional boundaries. Chapter Two addresses the choreography and its task-oriented vocabulary, and Morris's minimalist sculptures, examining his ideas on process and the phenomenology of perception. Chapter Three is devoted to Morris's concept of space and exploration of the horizontal as a spatial vector. It studies his interest in structural continuity throughout his lead, mirror and felt works, and touches on both the physical space of the sculptures, and the virtual space of the mirrors, as well as the fleeting evanescent space of the steam. His elaborations on "how to make a mark" are considered, too, from the Blind Time drawings, riding on horseback and body-part imprints, to language and the natural world. Chapter Four turns to Morris's philosophical investigations, his studies of language and imagery--some apocalyptic--and his increasing concern with destructive contemporary attitudes. Chapter Five takes up the works of the last two decades, his interest in memory and his growing cultural pessimism. Finally, analyzing one of the most recent works, the Conclusion makes clear that through its recurrent timeliness, Morris's art achieves a certain sublimity which aims towards a suspension of time--a timelessness.

sur les traces de Mnémosyne

Writing Art History

Enacting the Demands of Art

Robert Morris

Art and Objecthood

Drawing Through Process