



Michelle Stuart Drawn From Nature

Mike Jess



Michelle Stuart Drawn From Nature:

Michelle Stuart Michelle Stuart, Djanogly Art Gallery, Parrish Art Museum, Santa Barbara Museum of Art, 2013 American artist Michelle Stuart 1938 in California is internationally known for a rich and diverse body of work stemming from her lifelong interest in the natural world and the cosmos Working in drawing sculpture photography video installation and site specific earthworks she has pursued a subtle and responsive dialogue with nature distinct from the epic gestures of American Land Art Spanning the period from the late 1960s to the present day this publication encompasses a varied and unconventional range of media while highlighting Stuart's major contribution to the practice of drawing Publisher

description **A Companion to Contemporary Drawing** Kelly Chorpening, Rebecca Fortnum, 2020-11-24 The first university level textbook on the power condition and expanse of contemporary fine art drawing A Companion to Contemporary Drawing explores how 20th and 21st century artists have used drawing to understand and comment on the world Presenting contributions by both theorists and practitioners this unique textbook considers the place space and history of drawing and explores shifts in attitudes towards its practice over the years Twenty seven essays discuss how drawing emerges from the mind of the artist to question and reflect upon what they see feel and experience This book discusses key themes in contemporary drawing practice addresses the working conditions and context of artists and considers a wide range of personal social and political considerations that influence artistic choices Topics include the politics of eroticism in South American drawing anti capitalist drawing from Eastern Europe drawing and conceptual art feminist drawing and exhibitions that have put drawing practices at the centre of contemporary art This textbook Demonstrates ways contemporary issues and concerns are addressed through drawing Reveals how drawing is used to make powerful social and political statements Situates works by contemporary practitioners within the context of their historical moment Explores how contemporary art practices utilize drawing as both process and finished artifact Shows how concepts of observation representation and audience have changed dramatically in the digital era Establishes drawing as a mode of thought Part of the acclaimed Wiley Blackwell Companions to Art History series A Companion to Contemporary Drawing is a valuable text for students of fine art art history and curating and for practitioners working within contemporary fine art practice

Photography, Trace, and Trauma Margaret Iversen, 2017-02-27 Photography is often associated with the psychic effects of trauma the automatic nature of the process wide open camera lens and light sensitive film record chance details unnoticed by the photographer similar to what happens when a traumatic event bypasses consciousness and lodges deeply in the unconscious mind Photography Trace and Trauma takes a groundbreaking look at photographic art and works in other media that explore this important analogy Examining photography and film molds rubbings and more Margaret Iversen considers how these artistic processes can be understood as presenting or simulating a residue trace or index of a traumatic event These approaches which involve close physical contact or the short circuiting of artistic agency are favored by artists who wish to convey the

disorienting effect and elusive character of trauma Informing the work of a number of contemporary artists including Tacita Dean Jasper Johns Mary Kelly Gabriel Orozco and Gerhard Richter the concept of the trace is shown to be vital for any account of the aesthetics of trauma it has left an indelible mark on the history of photography and art as a whole Locating Sol LeWitt David S. Areford, 2021-03-23 A revelatory consideration of the wide ranging practice of one of the most influential American artists of the 20th century A pioneer of minimalism and conceptual art Sol LeWitt 1928 2007 is best known for his monumental wall drawings LeWitt's broad artistic practice however also included sculpture printmaking photography artist's books drawings gouaches and folded and ripped paper works From the familiar to the underappreciated aspects of LeWitt's oeuvre this book examines the ways that his art was multidisciplinary humorous philosophical and even religious Locating Sol LeWitt contains nine new essays that explore the artist's work across media and address topics such as LeWitt's formative friendships with colleagues at the Museum of Modern Art in the early 1960s his photographs of Manhattan's Lower East Side his 1979 collaboration with Lucinda Childs and Philip Glass and its impact on his printmaking and his commissions linked to Jewish history and the Holocaust The essays offer insights into the role of parody experimentation and uncertainty in the artist's practice and investigate issues of site space and movement Together these studies reveal the full scope of LeWitt's creativity and offer a multifaceted reassessment of this singular and influential artist **Garth Evans Sculpture** Garth Evans, Michael Brenson, 2013-03-25 Garth Evans is a sculptor as capable of evoking intimacy and simplicity as he is of dealing with the monumental and the timeless This complete survey of his unique career is long overdue and reveals a wealth of innovative and powerful work much of it previously unseen in print As narratives of British sculpture are reconsidered Evans is emerging as one of the most creative and influential artists to bridge the generation of Antony Caro and Philip King with that of Tony Cragg Richard Deacon Antony Gormley Alison Wilding and Bill Woodrow This investigation into Evans's hugely varied visually eventful and challenging practice explores connections across geographies and timeframes as well as contextualizing major changes and new departures in his work Garth Evans was born in Manchester in 1934 and settled in the USA at the midpoint of his career He has exhibited widely in Europe and America since the early 1960s and his work is represented in major public and private collections in Australia Brazil Portugal USA and UK including the Arts Council Collection Leeds City Art Galleries the British Museum the V&A and Tate Evans has been the recipient of numerous awards as well as holding a number of distinguished teaching positions Since 1988 he has taught at the Studio School in New York City where he is head of sculpture **Michelle Stuart** Michelle Stuart, 1988 In conjunction with the premiere of Michelle Stuart's series of paintings *Silent gardens* the American landscape the Rose Art Museum commissioned from the artist an environmental encaustic relief painting *Ashes in arcadia* created specifically for the exhibition The work reflects Stuart's current emphasis on painting as well as her ongoing inquiry into parallels between humanity and nature Text from inside cover Modern and Contemporary Art at Dartmouth Hood Museum of Art, 2009 Modern and Contemporary Art at

Dartmouth focuses on post 1945 painting sculpture works on paper photography and new media including interactive and multimedia works The catalogue comprises several extensive entries on areas of strength in the Hood Museum of Art's modern and contemporary collections as well as over one hundred color illustrated entries on individual works many of which have never before been published Featured artists include El Anatsui Romare Bearden Alexander Calder Bob Haozous Juan Munoz Alice Ned Amir Nom Mark Rothko Ed Ruscha Alison Saar Richard Serra and Lorna Simpson Book Jacket

Earth-mapping Edward S. Casey, 2005 Shows how contemporary artists re envision the earth in innovative painterly sculptural and architectural ways *Artbibliographies Modern*, 1994 Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971 *On Line* Cornelia H. Butler, M. Catherine de Zegher, 2010 *On Line Drawing Through the Twentieth Century* explores the radical transformation of drawing that began during the last century as numerous artists critically re examined the traditional concepts of the medium In a revolutionary departure from the institutional definition of drawing and from reliance on paper as the fundamental support material artists instead pushed the line into real space expanding the medium's relationship to gesture and form and connecting it with painting sculpture photography film and dance Published in conjunction with an exhibition at The Museum of Modern Art *On Line* presents a discursive history of mark making through nearly 250 works by 100 artists including Aleksandr Rodchenko Alexander Calder Karel Malich Eva Hesse Anna Maria Maiolino Richard Tuttle Mona Hatoum and Monika Grzymala among many others Essays by the curators illuminate individual practices and examine broader themes such as the exploration of the line by the avant garde and the relationship between drawing and dance **Artspace**, 1989 **Art International**, 1973 **Re-dact**, 1984

New York Magazine, 1982-02-22 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Second Nature** Alice Hoffman, 1998-02-01 A suburban woman discovers her own wild spirit in this suspenseful dark romantic meditation on what it means to be human The New Yorker from the bestselling author of *The Rules of Magic* Robin Moore coping with a divorce and a troubled teen aged son impulsively rescues a strange man from a psychiatric ward a beautiful uncivilized innocent who has been raised in the wilderness and possesses no more sophistication than a child But when she brings him home to her perfectly ordered neighborhood the events that follow cause Robin to

question her wisdom and doubt her own heart and ultimately to change all of her ideas about love and humanity Her richest and wisest as well as her boldest novel to date The New York Times Book Review Rethinking Geographical Explorations in Extreme Environments Marco Armiero,Roberta Biasillo,Stefano Morosini,2022-07-14 Focusing on extreme environments from Umberto Nobile s expedition to the Arctic to the commercialization of Mt Everest this volume examines global environmental margins how they are conceived and how perceptions have changed Mountaintops and Arctic environments are the settings of social encounters political strategies individual enterprises geopolitical tensions decolonial practises and scientific experiments Concentrating on mountaineering and Arctic exploration between 1880 1960 contributors to this volume show how environmental marginalisation has been discursively implemented and materially generated by foreign and local actors It examines to what extent the status and identity of extreme environments has changed during modern times moving them from periphery to the centre and discarding their marginality The first section looks at ways in which societies have framed remoteness through the lens of commercialization colonialism knowledge production and sport while the second examines the reverse transfer focusing on how extreme nature has influenced societies through international network creation political consensus and identity building This collection enriches the historical understanding of exploration by adopting a critical approach and offering multidimensional and multi gaze reconstructions This book is essential reading for students and scholars interested in environmental history geography colonial studies and the environmental humanities

Writing and Seeing Rui Manuel G. de Carvalho Homem,Maria de Fátima Lambert,2006 The essays in this volume are informed by a variety of theoretical assumptions and of critical methodologies but they all share an interest in the intersections of word and image in a variety of media This unifying rationale secures the present collection s central position in the current critical context defined as it predominantly is by ways of reading that are based on a relational nexus The intertextual the intermedial the intersemiotic are indeed foregrounded and combined in these essays conceptually as much as in the critical practices favoured by the various contributions Studies of literature in its relation to pictorial genres enjoy a relative prominence in the volume but the range of media and of approaches considered is broad enough to include photography film video television comic strips animated film public art material culture The backgrounds of contributors are likewise diverse culturally academically linguistically The volume combines contributions by prominent scholars and critics with essays by younger scholars from a variety of backgrounds The resulting plurality of perspective is indeed a source of new insights into the relations between writing and seeing and it contributes to making this collection an exciting new contribution to word and image studies **Land Marks** ,1984 Arts Magazine ,1991 *Annual Bibliography of Modern Art* Museum of Modern Art (New York, N.Y.). Library,1998

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