

## Sculptural Materiality In The Age Of Conceptualis

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### CLARA BUCKLEY

*Casting the Parthenon Sculptures from the Eighteenth Century to the Digital Age* Routledge  
 Through the 19th century, as archaeology started to emerge as a systematic discipline, plaster casting became a widely-adopted technique, newly applied by archaeologists to document and transmit discoveries from their expeditions. The Parthenon sculptures were some of the first to be cast. In the late 18th century and the first years of the 19th century, the French artist Fauvel and Lord Elgin's men conducted campaigns on the Athenian Acropolis. Both created casts of parts of the Parthenon sculptures that they did not remove and these were sent back to France and Britain where they were esteemed and displayed alongside other, original sections. Henceforth, casting was established as an essential archaeological tool and grew exponentially over the course of the century. Such casts are now not only fascinating historical objects but may also be considered time capsules, capturing the details of important ancient works when they were first moulded in

centuries past. This book examines the role of 19th century casts as an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works. Investigation of their historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and vandalism.

*Personal Styles in Early Cycladic Sculpture* Routledge

*Walter Pater and the Language of Sculpture* is the first monograph to discuss the Victorian critic Walter Pater's attitude to sculpture. It brings together Pater's aesthetic theories with his theories on language and writing, to demonstrate how his ideas of the visual and written language are closely interlinked. Going beyond Pater's views on sculpture as an art form, this study traces the

notion of relief (rilievo) and hybrid form in Pater, and his view of the writer as sculptor, a carver in language. Alongside her treatment of rilievo as a pervasive trope, Lene ?termark-Johansen also employs the idea of rivalry (paragone) more broadly, examining Pater's concern with positioning himself as an art critic in the late Victorian art world. Situating Pater within centuries of European aesthetic theories as never before done, *Walter Pater and the Language of Sculpture* throws new light on the extraordinary complexity and coherence of Pater's writing: The critic is repositioned solidly within Victorian art and literature.

*Material Imagination* Getty Publications

In recent years the intersections between art history and archaeology have become the focus of critical analysis by both disciplines. Contemporary sculpture has played a key role in this dialogue. The essays in this volume, by art historians, archaeologists and artists, take the intersection between sculpture and archaeology as the prelude for analysis, examining the metaphorical and conceptual role of archaeology as subject matter for sculptors, and the significance of sculpture as a three-dimensional medium for exploring historical attitudes to archaeology.

[Passages in Modern Sculpture](#) John Wiley & Sons

Postwar Italian Art History Today brings fresh critical consideration to the parameters and impact of Italian art and visual culture studies of the past several decades. Taking its cue from the thirty-year anniversary of curator Germano Celant's landmark exhibition at PS1 in New York – The Knot – this volume presents innovative case studies and emphasizes new methodologies deployed in the study of postwar Italian art as a means to evaluate the current state of the field. Included are fifteen essays that each examine, from a different viewpoint, the issues, concerns, and questions driving postwar Italian art history. The editors and contributors call for a systematic reconsideration of the artistic origins of postwar Italian art, the terminology that is used to describe the work produced, and key personalities and institutions that promoted and supported the development and marketing of this art in Italy and abroad.

**Alloys** Metropolitan Museum of Art

"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.

**An Historical Sketch of the Art of Sculpture in Wood, from the Earliest Period to the Present Time** University of Wisconsin Pres

Materials may seem to be sculpture's most obvious aspect. Traditionally seen as a means to an end, and frequently studied in terms of technical procedures, their intrinsic meaning often remains unquestioned. Yet materials comprise a field rich in meaning, bringing into play a wide range of issues crucial to our understanding of sculpture. This book places materials at the centre of our approach to sculpture, examining their symbolic and aesthetic language, their abstract and philosophical associations, and the ways in which they reveal the political, economic and social contexts of sculptural practice. Spanning a chronology from antiquity through to the end of the nineteenth century, the essays collected in this book uncover material properties as fundamental to artistic intentionality.

[Material Bernini](#) Bloomsbury Publishing

Material Imagination examines the interrelated concepts of matter, materialism, and materiality in postwar European art, from 1946-1972. Provides a unique perspective on European art by prioritizing material dimensions over concept or context, while also paying attention to theoretical and historical concerns Explores artists' methods and materials in order to better understand the social and cultural environments in which their works of art were made Demonstrates how materials can be harnessed to affect the critical interpretation of artwork Brings together exceptional illustrations and new research in eight essays by art historians and scholars

**Like Life** Skyhorse Publishing Inc.

The first book to devote serious attention to questions of scale in contemporary sculpture, this study considers the phenomenon within the interlinked cultural and socio-historical framework of the legacies of postmodern theory and the growth of global capitalism. In particular, the book traces the impact of postmodern theory on concepts of measurement and exaggeration, and analyses the relationship between this philosophy and the sculptural trend that has developed since the early 1990s. Rachel Wells examines the arresting international trend of sculpture exploring scale, including American precedents from the 1970s and 1980s and work by the 'Young British Artists'. Noting that the emergence of this sculptural trend coincides with the end of the Cold War, Wells suggests a similarity between the quantitative ratio of scale and the growth of global capitalism that has replaced the former status quo of qualitatively opposed systems. This study also claims the allegorical nature of scale in contemporary sculpture, outlining its potential for critique or complicity in a system dominated by quantitative criteria of value. In a period

characterised by uncertainty and incommensurability, Wells demonstrates that scale in contemporary sculpture can suggest the possibility of, and even an unashamed reliance upon, comparison and external difference in the construction of meaning.

[Sculpture](#) Springer

Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972: Yayoi Kusama's Narcissus Garden, Michelangelo Pistoletto's Newspaper Sphere (Sfera di giornali), Robert Smithson's Asphalt Rundown, and Joseph Beuys's Arena. These works all utilized non-traditional materials, collaborative patronage models, and alternative modes of display to create a spatially and temporally dispersed arena of matter and action, with photography serving as a connective, material thread within the sculpture it reflects. While created by major artists of the postwar period, these particular projects have yet to receive substantive art historical analysis, especially from a sculptural perspective. Here, they anchor a transnational narrative in which sculpture emerged as a node, a center of transaction comprising multiple material phenomenon, including objects, images, and actors. When seen as entangled, polymorphous entities, these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three-dimensional phenomena and photographic image, in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere.

**Sculpture Unlimited** Whitechapel: Documents of Cont

Ever since the mid-nineteenth century, when the new medium of photography was pressed into service to illustrate sculpture, photographs of sculptural objects have directed viewers as to what, in the course of ambling around a sculpture, was the single perfect moment to stop and look. What is the photograph's place in writing the history of sculpture? How has it changed according to culture, generation, criti-cal conviction, and changes in media? Photography and Sculpture: The Art Object in Reproduction studies aspects of these questions from the perspectives of sixteen leading art historians. Their essays consider iconic photographs, archival collections, new and forgotten technologies, and conceptual challenges in photographing three-dimensional forms that have directed changing historical and stylistic attitudes about how we see, write about, and narrate histories of sculpture. Chapters on such varied topics as picturing Conceptual art, manipulating sacred images in India to be non-photographs, and framing Roman art with an iPad illustrate the latent visual and narrative powers and ever-expanding potential of these images of sculpture.

[Making and Moving Sculpture in Early Modern Italy](#) Manchester University Press

"Not long ago the respectable Tate Gallery in London came under heavy public attack for purchasing a sculpture by the young American Carl Andre, because it seemed to be no more than a double layer of old bricks. Critics defended the work, but the public continued to believe that it was a "put-on" and failed to accept it as art. In doing so, they were enacting a familiar drama of modern art, whereby something that is difficult to grasp is thought of as fraudulent. For this public, Rodin's sculpture would constitute a standard of clarity and accessibility, while the other works of artists such as Andre, Robert Smithson, and Michael Heizer are rejected as meaningless. But it can be argued that Rodin's work itself defined by the same attitudes toward the body and its movement that were proposed a century later by these young artists. In this brilliant study of modern sculpture from Rodin to the present, Rosalind Krauss examines major works in the light of different approaches to general sculptural issues in order to illuminate the connections between them. By focusing clearly on such different examples as Brancusi's Bird in Space, Picasso's Construction in Metal Wire, David Smith's Tanktotem I, and Robert Morris's Columns, the author allows us to observe and understand the logical progression from the figurative works of the nineteenth century to the range of abstract styles of the 1970s. The book is illustrated with many fine photographs of the works discussed, several made especially for this book. Since one of the most difficult problems involved in a sensible and clear analysis of sculpture is the photographing of works themselves, this book is a valuable contribution to the literature on visual grounds as well as on critical and historical levels." -- Publisher's description

[Republics and empires](#) Peter Lang Pub Incorporated

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material thread within the sculpture it reflects. While created by major artists of the postwar period, these particular projects have yet to receive substantive art historical analysis, especially from a sculptural perspective. Here, they anchor a transnational narrative in which sculpture emerged as a node, a center of transaction comprising multiple material phenomenon, including objects, images, and actors. When seen as entangled, polymorphous entities, these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three-dimensional phenomena and photographic image, in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere.

[Conversations about Sculpture](#) Routledge

Digital technologies have profoundly impacted the arts and expanded the field of sculpture since the 1950s. Art history, however, continues to pay little attention to sculptural works that are conceived and 'materialized' using digital technologies. How can we rethink the artistic medium in relation to our technological present and its historical precursors? A number of theoretical approaches discuss the implications of the so-called 'Aesthetics of the Digital', referring, above all, to screen-based phenomena. For the first time, this publication brings together international and trans-historical research perspectives to explore how digital technologies re-configure the understanding of sculpture and the sculptural leading into the (post-)digital age. Up-to-date research on digital technologies' expansion of the concept of sculpture Linking historical sculptural debates with discourse on the new media and (post-)digital culture

[Conversations about Sculpture](#) Princeton University Press

Through the 19th century, as archaeology started to emerge as a systematic discipline, plaster casting became a widely-adopted technique, newly applied by archaeologists to document and transmit discoveries from their expeditions. The Parthenon sculptures were some of the first to be cast. In the late 18th century and the first years of the 19th century, the French artist Fauvel and Lord Elgin's men conducted campaigns on the Athenian Acropolis. Both created casts of parts of the Parthenon sculptures that they did not remove and these were sent back to France and Britain where they were esteemed and displayed alongside other, original sections. Henceforth, casting was established as an essential archaeological tool and grew exponentially over the course of the century. Such casts are now not only fascinating historical objects but may also be considered time capsules, capturing the details of important ancient works when they were first moulded in centuries past. This book examines the role of 19th century casts as an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works. Investigation of their historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and vandalism.

[The Sculptural in the \(Post-\)Digital Age](#) Walter de Gruyter GmbH & Co KG

Annotation "Personal Styles in Early Cycladic Sculpture represents the culmination of thirty-five years of study. Pat Getz-Gentle offers here much new material and many fresh insights into a tradition, rooted in the Neolithic period, that spanned most of the third millennium B.C. She begins with a review of this tradition, placing particular emphasis on the stages leading to the reclining figure with folded arms that is the unique and quintessential icon of the early Bronze Age culture at the center of the Aegean. She then focuses on the styles of fifteen sculptors, several of whom are identified and discussed for the first time in this volume. By introducing little-known pieces attributable to these sculptors, she illuminates various phases of their artistic development."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved.

**Walter Pater and the Language of Sculpture** University of Toronto Press

Essays and photos describe how sculpture has functioned in society over time. A sampling from Part I includes: The statue and its political implication ; Neoclassical violence ; The big commissions ; Honoring prominent men and women ; Portraiture ; Cemeteries become museums ; Sculpture ministering to architecture ; Rodin. A sampling from Part II includes: Shock of primitive arts ; Matisse as sculptor ; The beginnings of Cubism ; Object art and appreciation ; Dada assemblages ; Welding and forging ; Picasso at Boisgeloup ; Psychodrama of Giacometti ; Moore, a shining example ; The utopia of the machine ; Pop sculpture ; Earthworks and Land Art ; Arte Povera. *Sculpture Unlimited* Bloomsbury Publishing

A new look at the interrelationship of architecture and sculpture during one of the richest periods of American modern design. *Alloys* looks at a unique period of synergy and exchange in the postwar United States, when sculpture profoundly shaped architecture, and vice versa. Leading architects such as Gordon Bunshaft and Eero Saarinen turned to sculptors including Harry Bertoia, Alexander Calder, Richard Lippold, and Isamu Noguchi to produce site-determined, large-scale sculptures tailored for their buildings' highly visible and well-traversed threshold spaces. The parameters of these spaces—atriums, lobbies, plazas, and entryways—led to various designs like sculptural walls, ceilings, and screens that not only embraced new industrial materials and processes, but also demonstrated art's ability to merge with lived architectural spaces. Marin Sullivan argues that these sculptural commissions represent an alternate history of midcentury American art. Rather than singular masterworks by lone geniuses, some of the era's most notable spaces—Philip Johnson's Four Seasons Restaurant in Mies van der Rohe's Seagram Building, Max Abramovitz's Philharmonic Hall at Lincoln Center, and Pietro Belluschi and Walter Gropius's Pan Am Building—would be diminished without the collaborative efforts of architects and artists. At the same time, the artistic creations within these spaces could not exist anywhere else. Sullivan shows

that the principle of synergy provides an ideal framework to assess this pronounced relationship between sculpture and architecture. She also explores the afterlives of these postwar commissions in the decades since their construction. A fresh consideration of sculpture's relationship to architectural design and functionality following World War II, *Alloys* highlights the affinities between the two fields and the ways their connections remain with us today.

*Sculptural Materiality in the Age of Conceptualism* Routledge

Bringing together established and emerging specialists in seventeenth-century Italian sculpture, *Material Bernini* is the first sustained examination of the conspicuous materiality of Bernini's work in sculpture, architecture, and paint. The various essays demonstrate that material Bernini has always been tied (whether theologically, geologically, politically, or in terms of art theory) to his immaterial twin. Here immaterial Bernini and the historiography that sustains him is finally confronted by material Bernini. Central to the volume are Bernini's works in clay, a fragmentary record of a large body of preparatory works by a sculptor who denied any direct relation between sketches of any kind and final works. Read together, the essays call into question why those works in which Bernini's bodily relation to the material of his art is most evident, his clay studies, have

been configured as a point of unmediated access to the artist's mind, to his immaterial ideas. This insight reveals a set of values and assumptions that have profoundly shaped Bernini studies from their inception, and opens up new and compelling avenues of inquiry within a field that has long remained remarkably self-enclosed.

*Found Sculpture and Photography from Surrealism to Contemporary Art* Routledge

This reader, based on a symposium at the Department of Sculpture, Transmedial Space, University of Art and Design, Linz, poses profound questions about contemporary sculpture.

*Materiality* Bloomsbury Publishing USA

*Material Identities* examines the way that individuals use material objects as tools for projecting aspects of their identities. Considers the way identity is fashioned, launched, used, and admired in the material world. Contributors intervene from the disciplines of art history, anthropology, design and material culture. Considers contrasting media - painting, print, sculpture, dress, coinage, architecture, furniture, luxury items, and interior design. Explores the complexity of identity through the intersection notions of gender, ethnicity, age, sexuality, and class. Reaffirms the central role of public identities and their impact on social life.