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TEXTS 1959-2004

CARL ANDRE

EDITED WITH AN INTRODUCTION BY JAMES MEYER

Cuts Texts 1959 2004

Carl Andre, James Meyer



Cuts Texts 1959 2004:

Cuts Carl Andre, 2021-08-03 Statements dialogue letters epigrams and poems by sculptor Carl Andre a central figure in minimalism Just as Carl Andre's sculptures are cuts of elemental materials his writings are condensed expressions cuts of language that emphasize the part rather than the whole Andre a central figure in minimalism and one of the most influential sculptors of our time does not produce the usual critical essay He has said that he is not a writer of prose and the texts included in *Cuts* the most comprehensive collection of his writings yet published appear in a wide variety of forms that are pithy and poetic rather than prosaic Some texts are statements many of them fifty words or less written for catalog entries and press releases Others are Socratic dialogues interwoven statements or in the form of questionnaires and interviews Still others are letters public and private lengthy missives and postcards Some are epigrams and maxims for example on Damian Hirst I DON'T FEAR HIS SHARK I FEAR HIS FORMALDEHYDE and some are planar poems words and letters arranged and rearranged into different patterns They are organized alphabetically by subject under such entries as Art and Capitalism Childhood Entropy After Smithsonian Matter My Work Other Artists and Poetry and they include Andre's reflections on Michelangelo and Duchamp on Stein and Marx and such contemporaries as Eva Hesse Robert Rauschenberg Robert Morris and Damien Hirst Carl Andre's writing and its materiality its stress on the visual and tactile qualities of language takes its place beside his sculpture and its materiality its revelation of matter as matter rather than matter as symbol Both assert the ethical and political primacy of matter in a culture that prizes the replica the insubstantial and the virtual I am not an idealist as an artist says Andre I try to discover my visions in the conditions of the world It's the conditions which are important *Carl Andre - Cuts. Texts 1959-2004* Carl Andre, James Meyer, 2005 *absence of clutter* Paul Stephens, 2020-03-24 An exploration of minimal writing texts generally shorter than a sentence as complex powerful literary and visual works In the 1960s and 70s minimal and conceptual artists stripped language down to its most basic components the word and the letter Barbara Kruger Jenny Holzer Carl Andre Lawrence Weiner and others built lucrative careers from text based art Meanwhile poets and writers created works of minimal writing visual texts generally shorter than a sentence One poem by Aram Saroyan reads in its entirety eyeeye In absence of clutter Paul Stephens offers the first comprehensive account of minimal writing arguing that it is equal in complexity and power to better known more commercial text based art Minimal writing Stephens writes can be beguilingly simple on the surface but can also offer iterative reading experiences on multiple levels from the fleeting to the ponderous absence of clutter for example the entire text of a poem by Robert Grenier is both expressive and self descriptive Stephens first sets out a theoretical framework for reading and viewing minimal writing and then offers close readings of works of minimal writing by Saroyan Grenier Norman Pritchard Natalie Czech and others He reverse engineers recent works by Jen Bervin Craig Dworkin and Christian Bök that draw on molecular biology and explores print on demand books by Holly Melgard code poetry by Nick Montfort Twitter based work by Allison Parrish and the use of Instagram by Hans Ulrich Obrist

and Saroyan Text it seems is becoming ever more prevalent in visual art meanwhile poems are getting shorter When reading has become scanning a screen and writing tapping out a text absence of clutter invites us to reflect on how we read see and pay attention *Installation art as experience of self, in space and time* Christine Vial Kayser, Sylvie Coëllier, 2021-09-07

Installation art has modified our relationship to art for over fifty years by soliciting the whole body demonstrating its sensitivity to space surroundings and the living beings with which it is constantly interacting This book analyses this modification of perception through phenomenological approaches convoking Husserl Heidegger Merleau Ponty as well as Levinas Depraz and the neuroscientist Varela This theoretical framework is implicit in the various case studies which revisit works that have become classic or emblematic by Carl Andre Bruce Nauman Dan Graham inaugural experiments that remain available only through photographic and written archives by Jean Michel Sanejouand Philippe Parreno as well as the influence of the mode in the realm of music The book also examines the transference of this Western form to Asia revealing how it resonates with ancient Asian representations and practices often associated with the spiritual The distinct chapters underpin the role of space as a metaframe the common ground of the various installations While the nature and agency of space varies from social historical space leisurely or political space inner psychological space to shared empty space these installations reveal the chiasm between the individual body and the outside space The chapters bear testimony of the process in which the physical journey of the spectator's body within a material at times invisible space and its structural components takes place in time as a succession of micro experiences Installation art as experience of self in space and time adds to the existing literature of art history a level of theoretical experiential and transcultural analysis that will make this inquiry relevant to both university students and independent researchers in the academic fields of philosophy psychology aesthetics art theory and history religious and Asian studies

Fail Better Hal Foster, 2025-02-25 From the distinguished art critic and historian vital essays on key artists and critics revealing how they redefined art and criticism over the last six decades Serious art anticipates the future as much as it reflects the present Hal Foster remarked in a 2015 interview By the same token serious art history is driven by the present as much as it is informed by the past In *Fail Better* Foster an art critic and historian whose influential work spans disciplines and decades brings this peripatetic perspective to contemporary art art criticism art history and his own work over the past 50 years In these 40 texts Foster reviews artists from Richard Hamilton and Jasper Johns to Gerhard Richter and Ed Ruscha considers contemporaries from Louise Lawler and Cindy Sherman to Jeremy Deller and Adam Pendleton and traces the development of criticism since the early 1960s with essays on such influential figures as Susan Sontag and Rosalind Krauss and institutions like *Artforum* magazine and the Whitney Museum Independent Study Program Taking his title from Beckett try again fail again fail better Foster notes that etymologically an essay is always an attempt more or less failed Critics fail artworks because there can never be a definitive reading art fails its historical moment because it cannot resolve the contradictions that prompt it But in these failures Foster finds historical

consciousness and with it the promise of future work future illumination In his reckonings he turns his own long history of criticism to account and succeeds in conveying shifting concepts of art and criticism the work of key artists and critics and the relationships between criticism theory history and politics over the last six decades [The Symbolist Roots of Modern Art](#) Michelle Facos,2017-07-05 With the words A new manifestation of art was expected necessary inevitable Jean Mor announced the advent of the Symbolist movement in 1886 When Symbolist artists began experimenting in order to invent new visual languages appropriate for representing modern life in all its complexity they set the stage for innovation in twentieth century art Rejecting what they perceived as the superficial descriptive quality of Impressionism Naturalism and Realism Symbolist artists delved beneath the surface to express feelings ideas scientific processes and universal truths By privileging intangible concepts over perceived realities and by asserting their creative autonomy Symbolist artists broke with the past and paved the way for the heterogeneity and penchant for risk taking that characterizes modern art The essays collected here which consider artists from France to Russia and Finland to Greece argue persuasively that Symbolist approaches to content form and subject helped to shape twentieth century Modernism Well known figures such as Kandinsky Khnopff Matisse and Munch are considered alongside lesser known artists such as Fini Gyzis Koen and Vrubel in order to demonstrate that Symbolist art did not constitute an isolated moment of wild experimentation but rather an inspirational point of departure for twentieth century developments [Attack of the Difficult Poems](#) Charles Bernstein,2011-04-30 Charles Bernstein is our postmodern jester of American poesy equal part surveyor of democratic vistas and scholar of avant garde sensibilities In a career spanning thirty five years and forty books he has challenged and provoked us with writing that is decidedly unafraid of the tensions between ordinary and poetic language and between everyday life and its adversaries Attack of the Difficult Poems his latest collection of essays gathers some of his most memorably irreverent work while addressing seriously and comprehensively the state of contemporary humanities the teaching of unconventional forms fresh approaches to translation the history of language media and the connections between poetry and visual art Applying an array of essayistic styles Attack of the Difficult Poems ardently engages with the promise of its title Bernstein introduces his key theme of the difficulty of poems and defends often in comedic ways not just difficult poetry but poetry itself Bernstein never loses his ingenious ability to argue or his consummate attention to detail Along the way he offers a wide ranging critique of literature s place in the academy taking on the vexed role of innovation and approaching it from the perspective of both teacher and practitioner From blues artists to Tin Pan Alley song lyricists to Second Wave modernist poets The Attack of the Difficult Poems sounds both a battle cry and a lament for the task of the language maker and the fate of invention

Anglo-American Exchange in Postwar Sculpture, 1945-1975 Rebecca Peabody,2011-12-31 Anglo American Exchange in Postwar Sculpture 1945 1975 redresses an important art historical oversight Histories of American and British sculpture are usually told separately with artists and their work divided by nationality yet such boundaries obscure a vibrant

exchange of ideas individuals and aesthetic influences In reality the postwar art world saw dynamic interactions between British and American sculptors critics curators teachers and institutions Using works of art as points of departure this book explores the international movement of people objects and ideas demonstrating the importance of Anglo American exchange to the history of postwar sculpture

The Graphic Designer's Electronic-Media Manual Jason Tselentis,2012-05 This comprehensive resource for graphic designers will help you merge traditional print design skills with new technology to create imaginative informative and useful online experiences for clients and ultimately the end users The Graphic Designer s Electronic Media Manual focuses on reigning in the specific skills and tools necessary for creating design projects for the web and beyond You ll also find a rich collection of sound design examples for the web from studios around the world Unlike other books on web and electronic media this book is not a technical manual but a visual resource packed with real world examples of design for the web

Public Knowledge Michael Asher,2019-10-15 Writings by the conceptual artist Michael Asher including notes proposals exhibition statements and letters to curators and critics most published here for the first time The California conceptual artist Michael Asher 1943 2012 was known for rigorous site specificity and pioneering institutional critique His decades of teaching at CalArts influenced generations of artists Much of Asher s artistic practice was devoted to creating works that had no lasting material presence and often responded to the material social or ideological context of a situation Because most of Asher s artworks have ceased to exist his writings about them have special significance Public Knowledge collects writings by Asher about his work including preliminary notes and ideas project proposals exhibition statements and letters to curators and critics most of which have never been previously published Asher gave few interviews didn t write art criticism and rarely published extensive accounts of his own work Yet writing was central to his artistic practice serving as a tool for working out ideas negotiating institutional parameters and describing thought processes In these texts he considers writing and documentation discusses artistic practice offers notes for gallery and museum talks presents artist statements for exhibition goers describes individual works and their situational context and reflects on teaching and art education Among other things Asher provides his definition of site specificity addresses the function of art in public space and analyzes the intersection of teaching art and institutional models of education Readers will see an artist at work formulating ethical and political strategies for making art in a situational world

David Smith in Two Dimensions Sarah Hamill,2015-01-31 How does photography shape the way we see sculpture In David Smith in Two Dimensions Sarah Hamill broaches this question through an in depth consideration of the photography of American sculptor David Smith 1906 1965 Smith was a modernist known for radically shifting the terms of sculpture a medium traditionally defined by casting modeling and carving He was the first to use industrial welding as a sustained technique for large scale sculpture influencing a generation of minimalists to come What is less known about Smith is his use of the camera to document his own sculptures as well as everyday objects spaces and bodies His photographs of his sculptures were published

in countless exhibition catalogs journals and newspapers often as anonymous illustrations Far from being neutral images these photographs direct a pictorial encounter with spatial form and structure the public display of his work David Smith in *Two Dimensions* looks at the sculptor's adoption of unconventional backdrops alternative vantage points and unusual lighting effects and exposures to show how he used photography to dramatize and distance objects This comprehensive and penetrating account also introduces Smith's expansive archive of copy prints slides and negatives many of which are seen here for the first time Hamill proposes a new understanding of Smith's sculpture through photography exploring issues that are in turn vital to discourses of modern sculpture sculptural aesthetics and postwar art In Smith's photography we see an artist moving fluidly between media to define what a sculptural object was and how it would be encountered publicly *The Oxford Dictionary of American Art and Artists* Ann Lee Morgan, 2007 In this dictionary of American art 945 alphabetically arranged entries cover painters sculptors graphic artists photographers printmakers and contemporary hybrid artists along with important aspects of the cultural infrastructure

Words to Be Looked At Liz Kotz, 2010-02-26 A critical study of the use of language and the proliferation of text in 1960s art and experimental music with close examinations of works by Vito Acconci Carl Andre John Cage Douglas Huebler Andy Warhol Lawrence Weiner La Monte Young and others Language has been a primary element in visual art since the 1960s in the form of printed texts painted signs words on the wall recorded speech and more In *Words to Be Looked At* Liz Kotz traces this practice to its beginnings examining works of visual art poetry and experimental music created in and around New York City from 1958 to 1968 In many of these works language has been reduced to an object nearly emptied of meaning Robert Smithson described a 1967 exhibition at the Dwan Gallery as consisting of *Language to be Looked at and or Things to be Read* Kotz considers the paradox of artists living in a time of social upheaval who use words but chose not to make statements with them Kotz traces the proliferation of text in 1960s art to the use of words in musical notation and short performance scores She makes two works the bookends of her study the text score for John Cage's legendary 1952 work *4 33* written instructions directing a performer to remain silent during three arbitrarily determined time brackets and Andy Warhol's notorious *a a novel twenty four hours of endless talk* taped and transcribed published by Grove Press in 1968 Examining works by artists and poets including Vito Acconci Carl Andre George Brecht Douglas Huebler Joseph Kosuth Jackson Mac Low and Lawrence Weiner Kotz argues that the turn to language in 1960s art was a reaction to the development of new recording and transmission media words took on a new materiality and urgency in the face of magnetic sound videotape and other emerging electronic technologies *Words to Be Looked At* is generously illustrated with images of many important and influential but little known works

[Sculpture and Archaeology](#) Andrew Jones, 2017-07-05 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

Crisis Style Michael Dango, 2021-11-16 In this expansive and provocative new work Michael Dango theorizes how aesthetic style manages crisis and why taking crisis seriously means taking aesthetics seriously Detoxing filtering bingeing and ghosting these are four actions that have come to define how people deal with the stress of living in a world that seems in permanent crisis As Dango argues they can also be used to describe contemporary art and literature Employing what he calls promiscuous archives Dango traverses media and re shuffles literary and art historical genealogies to make his case The book discusses social media filters alongside the minimalism of Donald Judd and La Monte Young and the television shows The West Wing and True Detective It reflects on the modernist cuisine of Ferran Adri and the fashion design of Issey Miyake And it dissects writing by Barbara Browning William S Burroughs Raymond Carver Mark Danielewski Jennifer Egan Tao Lin David Mitchell Joyce Carol Oates Mary Robison and Zadie Smith Unpacking how the styles of these works detox filter binge or ghost their worlds Crisis Style is at once a taxonomy of contemporary cultural production and a theorization of action in a world always in need of repair Ultimately Dango presents a compelling argument for why we need aesthetic theory to understand what we re doing in our world today

Liquidation World Alexi Kukuljevic, 2017-09-15 An examination of the disoriented subject of modernity a dissolute figure who makes an object of its absence from Baudelaire to Broodthaers In Liquidation World Alexi Kukuljevic examines a distinctive form of subjectivity animating the avant garde that of the darkly humorous and utterly disoriented subject of modernity a dissolute figure that makes an art of its own vacancy an object of its absence Shorn of the truly rotten illusion that the world is a fulfilling and meaningful place these subjects identify themselves by a paradoxical disidentification through the objects that take their places They have mastered the art of living absently of making something with nothing Traversing their own morbid obsessions they substitute the nonsensical for sense the ridiculous for the meaningful Kukuljevic analyzes a series of artistic practices that illuminate this subjectivity ranging from Marcel Duchamp s Three Standard Stoppages to Charles Baudelaire s melancholia He considers the paradox of Duchamp s apparatus in the Stoppages and the strange comedy of Marcel Broodthaers s relation to the readymade the comic subject in Jacques Vach and the ridiculous subject in Alfred Jarry the nihilist in Paul Val ry s Monsieur Teste Oswald Wiener s interpretation of the dandy and Charles Baudelaire as a happy melancholic Along the way he also touches on the work of Thomas Bernhard Andy Kaufman Buster Keaton and others Finally he offers an extended analysis of Danny s escape from his demented father in Stanley Kubrick s The Shining Each of these subjects is in Freud s terms sick sick in the specific sense that they assume the absence of meaning and the liquidation of value in the world They concern themselves with art without assuming its value or meaning Utterly debased fundamentally disoriented they take the void as their medium

Antinomies of Art and Culture Okwui Enwezor, Nancy Condee, Terry Smith, 2009-01-16 Collection of essays by art

historians and cultural theorists on what it means for art to be contemporary in the wake of postmodernism **Modern Sculpture** Douglas Dreishpoon,2022-10-25 Artists of any ilk can be extremely opinionated when it comes to what they do how they do it and what it might mean Sculptors are no exception Modern Sculpture Artists in Their Own Words presents a selection of manifestos documents statements articles and interviews from more than ninety subjects including an ample selection of contemporary sculptors With this book editor Douglas Dreishpoon defers to sculptors whose varied points of view illuminate the medium s perpetual transformation from object to action concept to phenomenon over the course of two centuries Each chapter progresses in chronological sequence to highlight the dominant stylistic philosophical and thematic threads that unite each kindred group The result is a distinctive artist centric history and survey of sculpture that showcases the expansive dimensions and malleability of the medium On the Camera Arts and Consecutive Matters Hollis Frampton,2015-01-30 The collected writings of artist and filmmaker Hollis Frampton including all the essays from the long unavailable Circles of Confusion along with rare additional material As Hollis Frampton s photographs and celebrated experimental films were testing the boundaries of the camera arts in the 1960s and 1970s his provocative and highly literate writings were attempting to establish an intellectually resonant form of discourse for these critically underexplored fields It was a time when artists working in diverse disciplines were beginning to pick up cameras and produce films and videotapes well before these practices were understood or embraced by institutions of contemporary art This collection of Frampton s writings presents his critical essays many written for Artforum and October along with additional material including lectures correspondence interviews and production notes and scripts It replaces and supersedes the long unavailable Circles of Confusion published in 1983 Frampton ranged widely over the visual arts in his writing and the texts in this collection display his unique approaches to photography film and video as well as the plastic and literary arts They include critically acclaimed essays on Edward Weston and Eadweard Muybridge as well as appraisals of contemporary photographers the influential essay For a Metahistory of Film along with scripts textual material and scores for his films writings on video that constitute a prehistory of the digital arts a dialogue with Carl Andre his friend and former Phillips Andover classmate from the early 1960s and two inventive almost unclassifiable pieces that are reminiscent of Borges Joyce and Beckett **U.S. Census of Agriculture: Counties. 54 pts** United States. Bureau of the Census,1960

Reviewing **Cuts Texts 1959 2004**: Unlocking the Spellbinding Force of Linguistics

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