



Ann Hamilton Presentpast 19841997

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Ann Hamilton Presentpast 19841997:

Ann Hamilton. Present-past 1984-1997. Ediz. francese e inglese Ann Hamilton, 1998 The notion of the separation between spirit and matter inferiority and exteriority that runs through all of Western philosophy is the starting point for the work of the American artist Ann Hamilton Trained as a sculptor Ann Hamilton has always strived to reconcile body and soul thought and matter the living and the inanimate by creating works that have a great physicality made with everyday objects organic animal vegetable and human materials which create a sort of microcosm of the vast outer world capable of arousing in the viewer emotions recollections and sensations With the introduction by Thierry Raspail and the essays by Jean Pierre Criqui Patricia C Phillips and Thierry Prat the book spans thirteen years of the American artist s career from her first exhibition in New York in 1984 up to her most recent works featuring a selection of the most representative productions from her early video films and photographs to her latest inspiring creations **Ann Hamilton** Joan Simon, Ann Hamilton, 2006 Ann Hamilton An Inventory of Objects ISBN 0 9743648 5 1 978 0 9743648 5 8 Hardcover 7 x 10 5 in 264 pgs 150 color and 80 b w U S 60 00 CDN 72 00 November Art Ann Hamilton Paulette Gagnon, Ann Hamilton, Musée d'art contemporain de Montréal, 1998 Seeing Witness Jane Blocker, 2009 The act of bearing witness can reveal much but what about the figure of the witness itself As contemporary culture is increasingly dominated by surveillance the witness whether artist historian scientist government official or ordinary citizen has become empowered in realms from art to politics In Seeing Witness Jane Blocker challenges the implicit authority of witnessing through the examination of a series of contemporary artworks all of which make the act of witnessing visible open to inspection and critique **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 **After the Revolution** Eleanor Heartney, Helaine Posner, Nancy Princenthal, Sue Scott, 2013-11-04 Why Have There Been No Great Women Artists asked the prominent art historian Linda Nochlin in a provocative 1971 essay Today her insightful critique serves as a benchmark against which the progress of women artists may be measured In this book four prominent critics and curators describe the impact of women artists on contemporary art since the advent of the feminist movement **Making Memory Matter** Lisa Saltzman, 2006-10-02 In an ancient account of painting s origins a woman traces the shadow of her departing lover on the wall in an act that anticipates

future grief and commemoration Lisa Saltzman shows here that nearly two thousand years after this story was first told contemporary artists are returning to similar strategies of remembrance ranging from vaudevillian silhouettes and sepulchral casts to incinerated architectures and ghostly processions Exploring these artists work Saltzman demonstrates that their methods have now eclipsed painting and traditional sculpture as preeminent forms of visual representation She pays particular attention to the groundbreaking art of Krzysztof Wodiczko who is known for his projections of historical subjects Kara Walker who creates powerful silhouetted images of racial violence in American history and Rachel Whiteread whose work centers on making casts of empty interior spaces Each of the artists Saltzman discusses is struggling with the roles that history and memory have come to play in an age when any historical statement is subject to question and doubt In identifying this new and powerful movement she provides a framework for understanding the art of our time

Art in America Frank Jewett Mather, Frederic Fairchild Sherman, 1999

Life, Death, Love, Hate, Pleasure, Pain Elizabeth A. T. Smith, Alison Pearlman, Julie Rodrigues Widholm, Museum of Contemporary Art (Chicago, Ill.), 2002 With its title taken from a signature work by Bruce Nauman Life Death Love Hate Pleasure Pain presents a selection of approximately 190 works from the collection of the Museum of Contemporary Art Chicago A wide ranging insightful survey arranged in roughly chronological order it features work by such artists as Vito Acconci Magdalena Abakanowicz Francis Bacon Matthew Barney Joseph Beuys Christo Iigo Mangano Ovalle Kerry James Marshall Mariko Mori Martin Puryear Richard Serra Yinka Shonibare and H C Westermann In an introductory essay chief curator Elizabeth Smith discusses key trends in art from World War II to the present and provides a brief history of the MCA and its collection Additional accessible short texts by the curatorial staff of the MCA focus on individual works

A Philosophy of Textile Catherine Dormor, 2020-12-10 Textile is at once a language a concept and a material thing Philosophers such as Plato Deleuze and Derrida have notably drawn on weaving processes to illustrate their ideas and artists such as Ann Hamilton Louise Bourgeois and Chiharu Shiota explore matters such as the seam the needle and thread and the flow of viscous materials in their work Yet thinking about textile and making textile are often treated as separate and distinct practices rather than parallel modes This beautifully illustrated book brings together for the first time the language and materiality of textile to develop new models of thinking writing and making Through the work of thinkers such as Roland Barthes Hélène Cixous and Luce Irigaray and international artists like Eva Hesse and Helen Chadwick textile practitioner theorist and writer Catherine Dormor puts forward a new philosophy of textile Exploring the material behaviours and philosophical language of folding shimmering seaming viscosity fraying and caressing Dormor demonstrates how textile practice and theory are intricately woven together

Reading in Four Dimensions Mary Alden Schwartzburg, 2004

Dictionary of Artists: Gémignani - Herring Emmanuel Bénézit, 2006 First English language edition of Emmanuel Bénézit's Dictionnaire critique et documentaire des peintres sculpteurs dessinateurs et graveurs based on the 14 volume French edition published in 1999 It has been revised adapted and updated Preface

Found & Assembled in Alaska

Julie Decker, 2001 **Bibliographic Guide to Art and Architecture** New York Public Library. Art and Architecture Division, 1975 **Atlas of Emotion** Giuliana Bruno, 2018-07-10 An award winning cultural history of how we experience the world through art film and architecture Atlas of Emotion is a highly original endeavor to map the cultural terrain of spatio visual arts In an evocative blend of words and pictures Giuliana Bruno emphasizes the connections between sight and site and motion and emotion In so doing she touches on the art of Gerhard Richter and Louise Bourgeois the filmmaking of Peter Greenaway and Michelangelo Antonioni media archaeology and the origins of the museum and her own journeys to her native Naples Visually luscious and daring in conception Bruno s book opens new vistas and understandings at every turn

Bibliographie D'histoire de L'art ,1998 **Parkett** ,1997 Flash Art ,1998 **The Publishers Weekly** ,1999 Ann Hamilton ,1998

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