



Charles Ray Sculpture 1997 2014

Nicholas Brown



Charles Ray Sculpture 1997 2014:

Charles Ray Bernhard Bürgi, Douglas W. Druick, Michael Fried, Richard T. Neer, James Rondeau, Anne Middleton Wagner, 2014 How does one make sense of a purported link between mathematics Shakespeare and art The answer lies within the oeuvre of Man Ray 1890 1976 The publication sets out to unravel the Surrealist puzzle Commencing with his photographs of mathematical models he encountered at the Institut Henri Poincaré in Paris in the thirties it charts a path culminating in his Shakespearean Equations 1949 series of oil paintings which were inspired by the photographs and painted in Hollywood over a decade later The arc the images strike from painting back to photography reveals the ease with which Ray moved between various disciplines and forged his own path An inveterate experimenter he pioneered artistic activities in the realms of painting object making film and photography challenging conventional boundaries and blurring established aesthetic categories English edition ISBN 978 7757 3793 7 Exhibition schedule Kunstmuseum Basel 15 6 28 9 2014 The Art Institute of Chicago 17 5 4 10 2015 **Charles Ray: Figure Ground** Kelly Baum, Brinda Kumar, Hal Foster, 2022-01-30 This incisive publication explores the formal conceptual political and technical aspects of the work of contemporary American artist Charles Ray For Charles Ray born 1953 sculpture is a way of thinking that informs his work across a wide range of media from gelatin silver prints to porcelain fiberglass wood and steel Spanning the whole of his fifty year career Charles Ray Figure Ground considers the artist's intriguing often unsettling sculptures from both the twentieth and twenty first centuries in relation to his early photographs and performances It also explores his interest in Mark Twain's 1884 novel Adventures of Huckleberry Finn Kelly Baum addresses patterns and patterning in Ray's art foregrounding his engagement with preexisting traditions classicism among them as well as charged issues around race gender and sexuality Brinda Kumar investigates the modalities of touch that run through Ray's work while a reflection by Ray himself and a conversation between the artist and Hal Foster offer further insights into his multifaceted practice **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 Autonomy Nicholas Brown,2019-02-28 In *Autonomy* Nicholas Brown theorizes the historical and theoretical argument for art's autonomy from its acknowledged character as a commodity Refusing the position that the distinction between art and the commodity has collapsed Brown demonstrates how art can in confronting its material determinations suspend the logic of capital by demanding interpretive attention He applies his readings of Marx Hegel Adorno and Jameson to a range of literature photography music television and sculpture from Cindy Sherman's photography and the novels of Ben Lerner and Jennifer Egan to *The Wire* and the music of the White Stripes He demonstrates that through their attention and commitment to form such artists turn aside the determination posed by the demand of the market thereby defeating the foreclosure of meaning entailed in commodification In so doing he offers a new theory of art that prompts a rethinking of the relationship between art critical theory and capitalism **Why Look at Plants?** ,2018-11-05 Winner of the 2019

Outstanding Academic Titles award in Choice a publishing unit of the Association of College Research Libraries ACRL *Why Look at Plants* proposes a thought provoking and fascinating look into the emerging cultural politics of plant presence in contemporary art Through the original contributions of artists scholars and curators who have creatively engaged with the ultimate otherness of plants in their work this volume maps and problematizes new intra active agential interconnectedness involving human non human biosystems central to artistic and philosophical discourses of the Anthropocene Plant's fixity perceived passivity and resilient silence have relegated the vegetal world to the cultural background of human civilization However the recent emergence of plants in the gallery space constitutes a wake up call to reappraise this relationship at a time of deep ecological and ontological crisis *Why Look at Plants* challenges readers pre established notions through a diverse gathering of insights stories experiences perspectives and arguments encompassing multiple disciplines media and methodologies **Anri Sala** Michael Fried,2023-04-04 Anri Sala is one of the most gifted and accomplished visual artists of his generation Michael Fried first encountered Sala's video film and installation art in 2005 and has been following his work since This collection of essays focuses on what Fried identifies as a few major and recurring themes in Sala's work such as the treatment of absorption and the overarching issues of anti theatricality and presentness Throughout the book which is illustrated with numerous colour stills from Anri Sala's videos Fried pursues a highly personal approach of combining extremely fine grained structural and thematic readings of individual works with philosophical and theoretical reflections often drawing on major thinkers in the Western philosophical tradition including Ludwig Wittgenstein and the eighteenth century philosopher Friedrich Schiller Fried also provides unique insight into his own renowned critical and theoretical work

which has exercised such great influence in art history and criticism for nearly sixty years Employing in these moments a conversational tone speaking directly to the reader in his own voice about his own work he reviews the genesis and development of his theories and critical constructs in light of Anri Sala's videos creating a highly productive back and forth between Sala and the contemporary art world on the one hand and Fried's often more historical studies and concepts on the other For readers of Michael Fried the result is not only a stimulating discussion of Sala and the artistic and theoretical tradition in whose light his work can be viewed but also a vital reflection on Fried's own foundational ideas how they came to be and how they are relevant today *Like Life* Luke Syson, Sheena Wagstaff, Emerson Bowyer, Brinda Kumar, 2018-03-19

Since before the myth of Pygmalion bringing a statue to life through desire artists have used sculpture to explore the physical materiality of the body This groundbreaking volume examines key sculptural works from thirteenth century Europe to the global present revealing new insights into the strategies artists deploy to blur the distinction between art and life Three dimensional renderings of the human figure are presented here in numerous manifestations created by artists ranging from Donatello and Edgar Degas to Kiki Smith and Jeff Koons Featuring works created in media both traditional and unexpected such as glass leather and blood *Like Life* presents sculpture by turns conventional and shocking including effigies dolls mannequins automata waxworks and anatomical models Texts by curators and cultural historians as well as contemporary artists complete this provocative exploration of realistic representations of the human body p p1 margin 0 0px 0 0px 0 0px font 14 0px Verdana **Federal Register**, 2014 SECONDARY: Matthew Barney Matthew Barney, 2025-04-01 In *SECONDARY* world renowned artist and filmmaker Matthew Barney explores the spectacle of violence in American football and culture This is the definitive two volume companion to this important work *SECONDARY* is a five channel video installation performed in Barney's Long Island City studio in 2023 then in London Paris and Los Angeles in 2024 The plot revolves around an accident that occurred during a football game in 1978 when Oakland Raiders Jack Tatum delivered an open field hit on Darryl Stingley a wide receiver for the New England Patriots Stingley was left paralyzed The tragic event remained seared in the minds of American fans including Barney himself a youth league quarterback at the time Through allusion to American sports culture *SECONDARY* explores the complex intersection of violence its representation and its celebration It reimagines the game through a unique movement vocabulary The result is a physical study that focuses on every element of the game from drills and pre game rituals to moments of impact and their slow motion replays Volume 1 explores *SECONDARY* in depth with essays by leading contemporary voices Volume 2 maps the life of Barney's former Long Island City studio where *SECONDARY* premiered to the public Both volumes are housed in a slipcase **Britannica Book of the Year** Franklin Henry Hooper, 2016

The Enigmatic Realm of **Charles Ray Sculpture 1997 2014**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Charles Ray Sculpture 1997 2014** a literary masterpiece penned by way of a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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