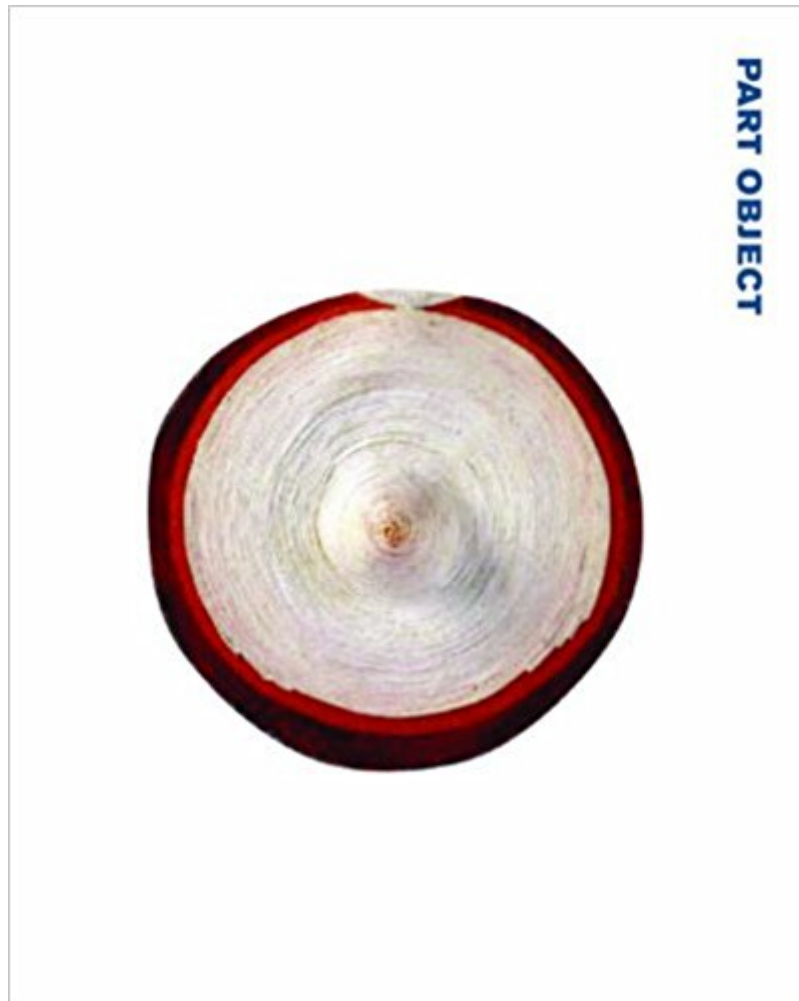




Ebook Directory
the best source of ebook

The book was found

Part Object Part Sculpture



Synopsis

How did you get the concept for Part Object Part Sculpture? I remain fascinated by the tricky nature of Duchamp's readymades—objects transformed into art, but not quite. They always retain their original identity or function. This is why many people refer to Fountain in a casual way as the urinal. • For me this is an acknowledgment that the work is part art, part not—part object, part sculpture. What is new about your interpretation of Duchamp? I insist that we see the readymades produced in the 1960s as quite different from the readymades that were purchased by Duchamp in the teens. They are different objects, with different sets of rules. Hence they behave differently in the gallery and ultimately mean different things. I have also tried to keep Duchamp's readymades in dialogue with his lifelong interest in eros. These two strains of his thought have been kept separate—wrongly, I think—in the American reception of Duchamp. The artists featured in Part Object Part Sculpture come from different generations, different national traditions. Why do you bring them together in this exhibition and book? I am trying to map a genealogy of postwar sculpture that challenges the Minimalist/Post-Minimalist sequence maintained in most accounts of the period. The exhibition begins in the 1950s and comes up to the present. Also, it has become increasingly difficult to narrate postwar art as predominantly or exclusively American. Artists have been engaging in an enormous transatlantic dialogue. Is there any single work in the catalogue that can be singled out as emblematic of your intervention? No, not at all. It is precisely the constellation of figures like Burri, Duchamp, and Bourgeois, and then Duchamp and Hesse and Johns, and then Duchamp and Kusama and Gobeau, and then Duchamp and McElhenny, that makes the exhibition so potentially interesting. How did you and your collaborators develop the scope and aim of the essays in the book? I asked writers who were working on the artists in the show and have won my admiration for the sensitivity of their writing and the unconventional nature of their thought. I then allowed them to write what they pleased. The outcome is a book to be considered as another site where the counter-genealogy is being built and argued for.

Book Information

Paperback: 224 pages

Publisher: Penn State University Press; 1 edition (December 19, 2005)

Language: English

ISBN-10: 0271028556

ISBN-13: 978-0271028552

Product Dimensions: 8 x 0.6 x 10 inches

Shipping Weight: 3.7 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 1 customer review

Best Sellers Rank: #1,260,886 in Books (See Top 100 in Books) #94 in Books > Arts & Photography > Sculpture > Technique #696 in Books > Arts & Photography > Sculpture > Appreciation #2828 in Books > Arts & Photography > Collections, Catalogs & Exhibitions

Customer Reviews

A few months ago I was sent a remarkable catalogue for what must have been a remarkable exhibition. Part Object Part Sculpture was conceived by Helen Molesworth, the curator of the exhibition, and held at the Wexner Center for the Arts, among the most innovative venues for advanced art. That must mean that Penn State Press is among the most innovative of publishing houses, for I noticed its imprint. As a critic, I see a lot of catalogues and rely on them of necessity as well. They are mainly graceless volumes, gracelessly written. This, by contrast, was as clever as the show, with classy illustrations and smart essays. If it embodies the spirit of Penn State Press, it speaks for the latter's entire list: edgy and authoritative, living where intellect itself lives. Arthur C. Danto, Columbia University A real contribution to scholarship on the art of the late 1960s and '70s. Lynn Zelevansky, ARTnews

How did you get the concept for Part Object Part Sculpture? I remain fascinated by the tricky nature of Duchamp's readymades; objects transformed into art, but not quite. They always retain their original identity or function. This is why many people refer to Fountain in a casual way as "the urinal." For me this is an acknowledgment that the work is part art, part not; part object, part sculpture. What is new about your interpretation of Duchamp? I insist that we see the readymades produced in the 1960s as quite different from the readymades that were purchased by Duchamp in the teens. They are different objects, with different sets of rules. Hence they behave differently in the gallery and ultimately mean different things. I have also tried to keep Duchamp's readymades in dialogue with his lifelong interest in eros. These two strains of his thought have been kept separate; wrongly, I think; in the American reception of Duchamp. The artists featured in Part Object Part Sculpture come from different generations, different national traditions. Why do you bring them together in this exhibition and book? I am trying to map a genealogy of postwar sculpture that challenges the Minimalist/Post-Minimalist sequence maintained in most accounts of the period. The exhibition begins in the 1950s and comes up to the present. Also, it has become increasingly difficult to narrate postwar art as predominantly or

exclusively American. Artists have been engaging in an enormous transatlantic dialogue. Is there any single work in the catalogue that can be singled out as emblematic of your intervention? No, not at all. It is precisely the constellation of figures like Burri, Duchamp, and Bourgeois, and then Duchamp and Hesse and Johns, and then Duchamp and Kusama and Guber, and then Duchamp and McElheney, that makes the exhibition so potentially interesting. How did you and your collaborators develop the scope and aim of the essays in the book? I asked writers who were working on the artists in the show and have won my admiration for the sensitivity of their writing and the unconventional nature of their thought. I then allowed them to write what they pleased. The outcome is a book to be considered as another site where the counter-genealogy is being built and argued for.

This book was recommended to me by my sculpture instructor and she was right on. The pages are a double fold so there is no bleed-through, vellum overlays for text... beautifully done. Each artist is written about by a different author in college level (at least) language. Content is thoughtful, sometimes surprising and very informative and it deals with objects sometimes not thought of as sculpture such as many of Eva Hesse's wall pieces. It's a book worth reading more than once or twice.

[Download to continue reading...](#)

A Sculpture Reader: Contemporary Sculpture Since 1980 (Perspectives in Contemporary Sculpture)
Part Object Part Sculpture Object Lessons for a Year: 52 Talks for the Children's Sermon Time
(Object Lesson Series) The Sculpture of Charles Wheeler (British Sculptors and Sculpture)
Conversations on Sculpture (Perspectives in Contemporary Sculpture) TAKING THE FALL - The
Complete Series: Part One, Part, Two, Part Three & Part Four The Ince Blundell Collection of
Classical Sculpture: Volume 1, The Portraits Part 1, The Female Portraits (Corpus Signorum Imperii
Romani. Great Britain, V. 3, Fasc. 2, 9.) Music for Three, Vol. 1: SET of 3 Parts Baroque, Classical
& Romantic Favorites - (includes Part 1 in C, Part 2 Viola, Part 3 Cello or Bassoon) Architecture
Words 2: Anti-Object Shipping Container (Object Lessons) Object 15: Works by Kilian Eng Gordon
Matta-Clark: Experience Becomes the Object Colossal Statue of Ramesses II (British Museum
Object in Focus) Manet and the Object of Painting Woman as Sex Object. Studies in Erotic Art
1730-1970 Unidentified Suburban Object Six Years: The Dematerialization of the Art Object from
1966 to 1972 The Object and Manner of Our Lord's Return The Object-Oriented Thought Process
(4th Edition) (Developer's Library) The Object Stares Back: On the Nature of Seeing

Contact Us

DMCA

Privacy

FAQ & Help