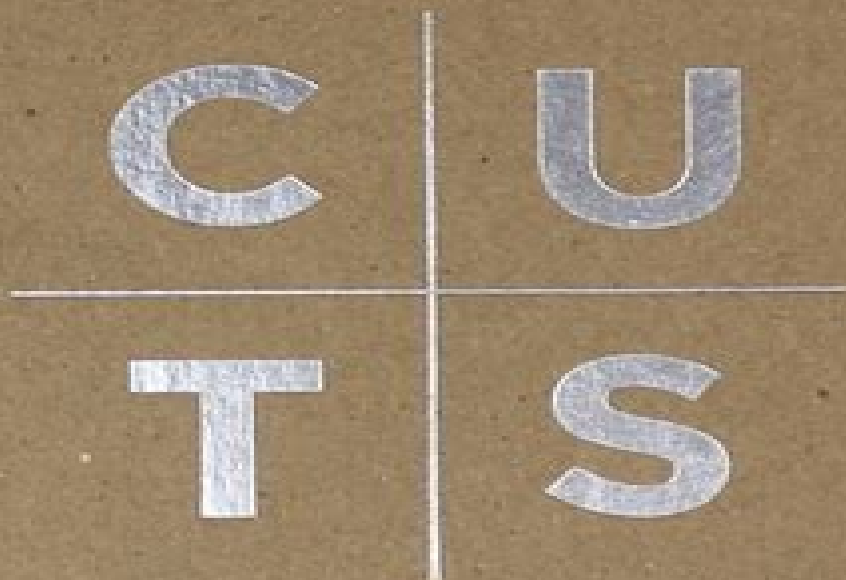




TEXTS 1959-2004

CARL ANDRE

EDITED WITH AN INTRODUCTION BY JAMES MEYER

Cuts Texts 1959 2004

Ai Weiwei



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 Damien 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 Smithson 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 Smithson 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 **Postscript** Andrea Andersson, 2018-01-01 Postscript is the first collection of writings on the subject of conceptual writing by a diverse field of scholars in the realms of art literature media as well as the artists themselves *The Allure of Grammar* Douglas R. Rutledge, 2019-02-28 Of Angie Estes the poet and critic Stephanie Burt has written that she has created some of the most beautiful verbal objects in the world In *The Allure of Grammar* Doug Rutledge gathers insightful responses to the full range of Estes's work from a review of her first chapbook to a reading of a poem appearing in her 2018 book *Parole* that approach these beautiful verbal objects with both intellectual rigor and genuine awe In addition to presenting an overview of critical reactions to Estes's oeuvre reviews by Langdon Hammer Julianne Buchsbaum and Christopher Spaide also provide a helpful context for approaching a poet who claims to distrust narrative Original essays consider the craft of Estes's poetry and offer literary analysis Ahren Warner uses line breaks to explore a postmodern analysis of Estes's work Mark Irwin looks at her poetic structure Lee Upton employs a feminist perspective to explore Estes's use of italics and B K Fischer looks at the way she uses dance as a poetic image Doug Rutledge considers her relationship to Dante and to the literary tradition through her use of ekphrasis An interview with Estes herself in which she speaks of a poem as an arranged place where experience happens adds her perspective to the mix

at turns resonating with and challenging her critics *The Allure of Grammar* will be useful for teachers and students of creative writing interested in the craft of non narrative poetry Readers of contemporary poetry who already admire Estes will find this collection insightful while those not yet familiar with her work will come away from these essays eager to seek out her books

How to Do Things with Affects, 2019-04-09 *How to Do Things with Affects* develops affect as a highly productive concept for both cultural analysis and the reading of aesthetic forms Shifting the focus from individual experiences and the human interiority of personal emotions and feelings toward the agency of cultural objects social arrangements and aesthetic matter the book examines how affects operate and are triggered by aesthetic forms media events and cultural practices Transgressing disciplinary boundaries and emphasizing close reading the collected essays explore manifold affective transmissions and resonances enacted by modernist literary works contemporary visual arts horror and documentary films museum displays and animated pornography with a special focus on how they impact on political events media strategies and social situations Contributors Ernst van Alphen Mieke Bal Maria Boletsi Eugenie Brinkema Pietro Conte Anne Fleig Bernd Herzogenrath Tom Jirsa Matthias L thjohann Susanna Paasonen Christina Riley Jan Slaby Eliza Steinbock Christiane Voss

American Art in Asia Michelle Lim, Kyunghye Pyun, 2022-05-05 This book challenges existing notions of what is American and or Asian art moving beyond the identity issues that have dominated art world conversations of the 1980s and the 1990s and aligning with new trends and issues in contemporary art today e g the Global South labor environment and gender identity Contributors examine both historical and contemporary instances in art practices and exhibition making under the rubric of American art in Asia The book complicates existing notions of what constitutes American art Asian American and American Asian art As today s production and display of contemporary art takes place across diffused borders under the fluid conditions of a globalized art world since transformed by the COVID 19 pandemic new contexts and art historical narratives are forming that upend traditional Euro American mappings of center margins migratory patterns and community engagement The book will be of interest to scholars working in art history American studies Asian studies and visual culture

Designed Words for a Designed World Jamie Hilder, 2016-06-01 Sometimes image sometimes word and often both or neither concrete poetry emerged out of an era of groundbreaking social and technological developments Television nuclear weapons radio transistors space travel and colour photography all combined to drastically alter the representation of the world in the period following the Second World War While never fully embraced as poetry or as visual art and often criticized for an aesthetic that veers too close to commercial design concrete poetry is an ambitious critical project that strives to break free of national languages and narrow literary traditions Crossing national and disciplinary borders to highlight connections between poems and a variety of other cultural material Jamie Hilder shows how the movement s international character predates and initiates some trends now associated with globalization Hilder places concrete poetry alongside such transformative projects as the modernist city of Bras lia the

development of computers and the rise of conceptual art in order to accentuate its significance as one of the major poetic movements of the twentieth century Heavily illustrated with examples of poems that exhibit the politically engaged complex and varied aspects of the movement *Designed Words for a Designed World* illuminates how a group of poets fascinated by the possibilities of a rapidly transforming cultural geography operated within an emerging global imaginary 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 Adrià 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 **Attack of the Difficult Poems** Charles Bernstein, 2011-04-15 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

Visualizing Feeling Susan Best, 2011-06-30 Is late modern art anti aesthetic What does it mean to label a piece of art affectless These traditional characterizations of 1960s and 1970s art are radically challenged in this subversive art history By

introducing feeling to the analysis of this period Susan Best acknowledges the radical and exploratory nature of art in late modernism The book focuses on four highly influential female artists Eva Hesse Lygia Clark Ana Mendieta and Theresa Hak Kyung Cha and it explores how their art transformed established avant garde protocols by introducing an affective dimension This aspect of their work while often noted has never before been analyzed in detail Visualizing Feeling also addresses a methodological blind spot in art history the interpretation of feeling emotion and affect It demonstrates that the affective dimension alongside other materials and methods of art is part of the artistic means of production and innovation This is the first thorough re appraisal of aesthetic engagement with affect in post 1960s art **Aspects** Edward A. Vazquez, 2018-01-02

Stretching lengths of yarn across interior spaces American artist Fred Sandback 1943 2003 created expansive works that underscore the physical presence of the viewer This book the first major study of Sandback explores the full range of his art which not only disrupts traditional conceptions of material presence but also stages an ethics of interaction between object and observer Drawing on Sandback s substantial archive Edward A Vazquez demonstrates that the artist s work with all its physical slowness and attentiveness to place as well as its relationship to minimal and conceptual art of the 1960s creates a link between viewers and space that is best understood as sculptural even as it almost surpasses physical form At the same time the economy of Sandback s site determined practice draws viewers focus to their connection to space and others sharing it As Vazquez shows Sandback s art aims for nothing less than a total recalibration of the senses as the spectator is caught on neither one side nor the other of an object or space but powerfully within it Barry Le Va Michael Maizels, 2015-10-01

Of the conceptual artists who began their careers in the 1960s and 1970s Bruce Nauman Chris Burden Vito Acconci and Mel Bochner among them Barry Le Va may be the most elusive As this first study of his work reveals his rigorously planned art was instigated to mask its creator s intentions and methods presenting itself as an aftermath of modernism s claim to permanency and civil society s preferred mode of monumentalism For Michael Maizels Le Va s work constitutes a particularly productive subject of inquiry because it clearly articulates the interconnection between the avant garde s distrust of autonomous art objects two decades of social unrest the emergence of information theory and lingering notions of scientific objectivity Barry Le Va The Aesthetic Aftermath explores how Le Va used such materials as shattered glass spent bullets sound recordings scattered flour and meat cleavers embedded in a floor to challenge the interlocking assumptions behind blind faith in lasting beauty just government and perfectible knowledge Taking inspiration from popular crime novels as well as contemporary art theory Le Va charged his viewers to attempt like detectives at a crime scene to decipher an order underlying the apparent chaos Le Va s installations were designed to erode not simply the presumed autonomy of the art object but also the economic and political authority of the art establishment In his concluding chapter Maizels looks at the more fixed work of the past two decades in which Le Va turned to architectural themes and cast concrete to probe the limits of dynamism and the idea of permanence *Photography and Collaboration* Daniel

Palmer, 2020-09-14 *Photography and Collaboration* offers a fresh perspective on existing debates in art photography and on the act of photography in general. Unlike conventional accounts that celebrate individual photographers and their personal visions, this book investigates the idea that authorship in photography is often more complex and multiple than we imagine, involving not only various forms of partnership between photographers but also an astonishing array of relationships with photographed subjects and viewers. Thematic chapters explore the increasing prevalence of collaborative approaches to photography among a broad range of international artists from conceptual practices in the 1960s to the most recent digital manifestations. Positioning contemporary work in a broader historical and theoretical context, the book reveals that collaboration is an overlooked but essential dimension of the medium's development and potential. *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. **Ai Weiwei's Blog** Ai Weiwei, 2011-03-18 Manifestos and immodest proposals from China's most famous artist and activist, culled from his popular blog shut down by Chinese authorities in 2009. In 2006, even though he could barely type, China's most famous artist started blogging. For more than three years, Ai Weiwei turned out a steady stream of scathing social commentary, criticism of government policy, thoughts on art and architecture, and autobiographical writings. He wrote about the Sichuan earthquake and posted a list of the schoolchildren who died because of the government's豆腐工程 (tofu engineering). He reminisced about Andy Warhol and the East Village art scene, described the irony of being investigated for fraud by the Ministry of Public Security, made a modest proposal for tax collection. Then, on June 1, 2009, Chinese authorities shut down the blog. This book offers a collection of Ai's notorious online writings translated into English, the most complete public

documentation of the original Chinese blog available in any language The New York Times called Ai a figure of Warholian celebrity He is a leading figure on the international art scene a regular in museums and biennials but in China he is a manifold and controversial presence artist architect curator social critic justice seeker He was a consultant on the design of the famous Bird's Nest stadium but called for an Olympic boycott he received a Chinese Contemporary Art lifetime achievement award in 2008 but was beaten by the police in connection with his citizen investigation of earthquake casualties in 2009 Ai Weiwei's Blog documents Ai's passion his genius his hubris his righteous anger and his vision for China *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 *Feelings Are Facts* Yvonne Rainer, 2013-09-20 Memoir by the avant garde dancer choreographer and filmmaker recounting her childhood years sexual misadventures and artistic explorations If you're interested in Plato you're reading the wrong book If you're interested in difficult childhoods sexual misadventures aesthetics cultural history and the reasons that a club sandwich and other meals including breakfast have remained in the memory of the present writer keep reading from *Feelings Are Facts* In this memoir dancer choreographer and filmmaker Yvonne Rainer traces her personal and artistic coming of age *Feelings Are Facts* the title comes from a dictum by Rainer's one time psychotherapist uses diary entries letters program notes excerpts from film scripts snapshots and film frame enlargements to present a vivid portrait of an extraordinary artist and woman in postwar America Rainer tells of a California childhood in which she was farmed out by her parents to foster families and orphanages of sexual and intellectual initiations in San Francisco and Berkeley and of artistic discoveries and accomplishments in the New York City dance world Rainer studied

with Martha Graham and Merce Cunningham in the late 1950s and early 1960s cofounded the Judson Dance Theater in 1962 hobnobbed with New York artists including Robert Rauschenberg Robert Morris her lover and partner for several years and Yoko Ono and became involved with feminist and antiwar causes in the 1970s and 1980s Rainer writes about how she constructed her dances including The Mind Is a Muscle and its famous section Trio A as well as the recent After Many a Summer Dies the Swan and about turning from dance to film and back to dance And she writes about meeting her longtime partner Martha Gever and discovering the pleasures of domestic life 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 Aesthetic Theory, Abstract Art, and Lawrence Carroll David Carrier,2018-09-06 Boldly developing the central traditions of American modernist abstraction Lawrence Carroll s paintings engage with a fundamental issue of aesthetic theory the nature of the medium of painting in highly original frequently extraordinarily successful ways Aesthetic Theory Abstract Art and Lawrence Carroll explains how he understands the medium of painting shows what his art says about the identity of painting as an art discusses the place of his paintings in the development of abstraction and finally offers an interpretation of his art The first monograph devoted to him this philosophical commentary employs the resources of analytic aesthetics Art historians trace the development of art explaining how what came earlier yields to what comes later Taking for granted that the artifacts they describe are artworks art historians place them within the history of art Philosophical art writers define art explain why it has a history and identify its meaning Pursuing that goal Aesthetic Theory Abstract Art and Lawrence Carroll roams freely across art history focused at some points on the story of old master painting and sometimes on the history of modernism but looking also to contemporary art in order to provide the fullest possible philosophical perspective on Carroll s work **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

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

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Cuts Texts 1959 2004**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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