

Ephemeral Bodies Wax Sculpture And The Human Figure

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Sculpture and the Sculptor's Art
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Sculpture Since 1945
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although the integration of sculpture in gardens is part of a long tradition dating back at least to antiquity the sculptures themselves are often overlooked both in the history of art and in the history of the garden this collection of essays considers the changing relationship between sculpture and gardens over the last three centuries

focusing on four british archetypes the georgian landscape garden the victorian urban park the outdoor spaces of twentieth century modernism and the late twentieth century sculpture park through a series of case studies exploring the contemporaneous audiences of gardens the book uncovers the social political and gendered messages revealed by sculpture s placement and suggests that the garden can itself be read as a sculptural landscape

histories of sculpture within the nordic region are under studied and the region s influence upon and translation of influences from elsewhere in europe remain insufficiently traced this volume brings to light individual histories of sculptural mobility from the early modern period onwards examining the movement of sculptures sculptors practices skills styles and motifs across borders through studios and public architectures within popular and print culture and via texts the essays collected here consider the extent to which the sculptural artwork is changed by its physical movement and its transfigurations in other media how does the meaning and form of these objects performatively respond to the pressure of their relocations and rematerialisations conversely how do sculptures impact their new contexts of display the contributing authors engage with a wide variety of objects and media in their essays each focuses on the contextualisation of sculpture in an original and timely way exploring how mobility acts as a filter offering new perspectives on iconography memorialisation collecting iconoclasm and exhibiting from the stave churches of early norway to the decoration of international style monoliths of the twentieth century from italian quarries to baroque palaces from fountains to figurines from text to performance these wide ranging and fascinating case studies contribute to the rich history of the nordic region s sculptural production

this book examines key sculptural motifs and cinematic sculpture in film history through a series of case studies and through an extensive reference gallery of 150 different films

the henry moore institute is a world recognised centre for the study of sculpture in the heart of leeds an award winning exhibitions venue research centre library and sculpture archive the institute hosts a year round programme of exhibitions conferences lectures research and publications that aim to expand the understanding and scholarship of historical and contemporary sculpture it is a part of the henry moore foundation which was set up by moore in 1977 to encourage appreciation of the visual arts especially sculpture sculpture and the museum is the first in depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period from neo classical to contemporary art practice it considers a rich array of curatorial strategies and settings in order to

examine the many reasons why sculpture has enjoyed a position of such considerable importance and complexity within the institutional framework of the museum and how changes to the museum have altered in turn the ways that we perceive the sculpture within it in particular the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies sculptors discussed include canova rodin henry moore flaxman and contemporary artists such as rebecca horn rachel whiteread mark dion and olafur eliasson with a variety of museums in america canada the uk and europe presented as case studies underlying all of these discussions is a concern to chart the critical importance of the acquisition placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power prestige and the museum's own sense of itself in relation to its audience and its broader institutional aspirations we have become familiar with the notion that sculpture has moved into the expanded field but this field has remained remarkably faithful to defining sculpture on its own terms sculpture can be distinct but it is rarely autonomous for too long studied apart within a monographic or survey format sculpture demands to be reintegrated with the other histories of which it is a part in the interests of representing recent moves in this direction this series will provide a forum for the publication and stimulation of new research examining sculpture's relationship with the world around it with other disciplines and with other material contexts

a new look at the interrelationship of architecture and sculpture during one of the richest periods of american modern design alloys looks at a unique period of synergy and exchange in the postwar united states when sculpture profoundly shaped architecture and vice versa leading architects such as gordon bunshaft and eero saarinen turned to sculptors including harry bertoia alexander calder richard lippold and isamu noguchi to produce site determined large scale sculptures tailored for their buildings highly visible and well traversed threshold spaces the parameters of these spaces atriums lobbies plazas and entryways led to various designs like sculptural walls ceilings and screens that not only embraced new industrial materials and processes but also demonstrated art's ability to merge with lived architectural spaces marin sullivan argues that these sculptural commissions represent an alternate history of midcentury american art rather than singular masterworks by lone geniuses some of the era's most notable spaces philip johnson's four seasons restaurant in mies van der rohe's seagram building max abramovitz's philharmonic hall at lincoln center and pietro belluschi and walter gropius's pan am building would be diminished without the collaborative efforts of architects and artists at the same time the artistic creations within these spaces could not exist anywhere else sullivan shows that the principle of synergy provides an ideal framework to assess this pronounced relationship between sculpture and architecture she also explores the

afterlives of these postwar commissions in the decades since their construction a fresh consideration of sculpture's relationship to architectural design and functionality following world war ii alloys highlights the affinities between the two fields and the ways their connections remain with us today

by foregrounding the overlaps between sculpture and the decorative this volume of essays offers a model for a more integrated form of art history writing through distinct case studies from a seventeenth century danish altarpiece to contemporary british ceramics it brings to centre stage makers objects concepts and spaces that have been marginalized by the enforcement of boundaries within art and design discourse these essays challenge the classed raced and gendered categories that have structured the histories and languages of art and its making sculpture and the decorative in britain and europe is essential reading for anyone interested in the history and practice of sculpture and the decorative arts and the methodologies of art history

in recent years the anglo italian sphere of artistic exchange in relation to painting has been an increasingly productive area of research here contributors shift the focus onto the two countries equally significant sculpture trade this volume of selected essays by economic and social historians and historians of material culture and art investigates the varied roles and functions of sculpture and the ways in which this particular cultural exchange was manifested issues of business and the markets for sculpture are highlighted both in the context of producers of high art and in the wider market of religious garden and decorative sculpture

the critical history of wax is fraught with gaps and controversies these eight essays explore wax reproductions of the body or body parts throughout history and assess their conceptual ambiguity material impermanence and implications for the history of western art

challenging perceptions of sculpture and the autonomous artist this book begins with a critique of the rodin scholarship to establish how the selective study of his oeuvre in particular has obscured our understanding of french nineteenth century sculpture drawing on new archival sources sculptors and objects this is the first sustained study of how and why french sculptors collaborated with state and private luxury goods manufacturers between 1848 and 1895 by contesting the false separation of art from industry claire jones's study restores the importance of the sculptor manufacturer relationship and of the decorative to the history of sculpture

what can modern art have to do with ancient sculpture surely the excitement of modern art lies in its utter repudiation of classical example elizabeth prettejohn's important and revisionist new book argues otherwise that ancient sculpture and

modern art have been in constant dialogue since johann joachim winckelmann invented the modern discipline of art history it shows how ancient sculptures could inspire artists such as rodin leighton or picasso and how modern artworks could help to interpret sculptors such as pheidias and praxiteles the modernity of ancient sculpture will have strong appeal to students of modern art and the classics alike

this book examines a famous series of sculptures by the german artist franz xaver messerschmidt 1736 1783 known as his character heads these are busts of human heads highly unconventional for their time representing strange often inexplicable facial expressions scholars have struggled to explain these works of art some have said that messerschmidt was insane while others suggested that he tried to illustrate some sort of intellectual system michael yonan argues that these sculptures are simultaneously explorations of art's power and also critiques of the aesthetic limits that would be placed on that power

in the twentieth century public sculpture has changed almost beyond recognition works inspired by classical and renaissance traditions imposing equestrian monuments and triumphal arches have been replaced by works such as claes oldenburg's clothespin and christo's running fence this break from tradition has led to radically different approaches to public sculpture but not without bitter controversy within both the art community and the general public contemporary public sculpture offers the first comprehensive look at this highly diverse and often controversial branch of modern art beginning with the revival of public sculpture in the 1960s with the work of picasso calder moore nevelson and others senie traces the developments that defined a new civic art one which substituted the artist's fame for public content and sparked debates about cost the role of government and the place of public art in a democratic society she shows how the growing irrelevance of traditional memorials resulted in a new approach to the genre defined by maya lin's vietnam veteran's memorial which set out to heal a nation rather than glorify a military event by honoring victims rather than heroes and how dissatisfaction with modern glass box architecture and its surrounding barren urban spaces led architectural firms like skidmore owings merrill to use art to enliven both senie discusses how the earthworks of robert smithson and others inspired public sculpture that brought various landscape elements into urban sites and she explores works by george sugarman and scott burton that combine sculpture and furniture changing the very idea of public art by creating a stage for public life finally she examines the controversies that arise when citizens including the press and politicians confront publicly funded work such as joel shapiro's headless gumby or serra's tilted arc that defies their sense of what public sculpture should be illustrated with over one hundred halftones this overview of contemporary public sculpture provides a clear understanding of why it is there why it looks the way it does and

what is really at stake in the continuing public art controversy

this book represents a research endeavour in the area of contemporary sculpture describing an unexplored tendency in the development of the relationship between sculpture and the natural elements referred to here as elemental sculpture the studies included in this book reveal the context of locations where this kind of sculpture may be found park urban landscape nature and discuss the impact of these places on the development of sculpture this book examines the tendency towards elemental sculpture as part of a new level of relationship between man and nature in arts and in general it presents in depth research of contemporary sculpture the roots of elemental sculpture and its development in the works of such well known sculptors as barbara hepworth henry moore alexander calder george rickey and susumu shingu among others sculptures created by the author in the area of elemental sculpture during 35 years of his professional career are included and described from theoretical and practical points of view

this is an illustrated study of the reception of classical sculptures in the early modern period vicky coltman contrasts the culture of british 18th century collecting which integrated sculpture into the domestic interior with the focus upon individual specimens by archaeologists like adolf michaelis a century later

vitines and glass cabinets are familiar apparatuses that have in large part defined modern modes of display and visibility both within and beyond the museum they separate objects from their contexts group them with other objects both similar and dissimilar and often serve to reinforce their intrinsic or aesthetic values the vitrine has much in common with the picture frame the plinth and the gallery but it has not yet received the kind of detailed art historical and theoretical discussion that has been brought to these other modes of formal display the twelve contributions to this volume examine some of the points of origin of the vitrine and the various relations it brokers with sculpture first in the wunderkammer and cabinet of curiosities and then in dialog with the development of glazed architecture beginning with paxton s crystal palace 1851 the collection offers close discussions of the role of the vitrine and shop window in the rise of commodity culture and their apposition with constructivist design in the work of frederick kiesler as well as original readings of the use of vitrines in surrealism and fluxus and in work by joseph beuys paul thek claes oldenburg and his collaborators jeff koons mike kelley dan graham vito acconci damien hirst and josephine meckseper among others sculpture and the vitrine also raises key questions about the nature and implications of vitrinous space including its fronts onto desire and the spectacle transparency and legibility and onto ideas and practices associated with the archive collecting preserving and ordering

a reprint of the original book first issued in 1932

since 1945 the modern revolution in sculpture has gathered pace and sculpture has now ceased to be the fixed category it once was in recent decades the modernist idea of sculpture across the uk america and europe has been challenged and issues such as nationality and politics have been brought in to the arena of public discussion in this ground breaking account of the development of post war sculpture andrew causey examines innovative and avant garde works in relation to contemporary events festivals commissions the marketplace and the changing functions of museums he explores the use of everyday objects and the importance of sculptural context discussing figurative and non figurative works anti form minimalism experimental form earth art landscape sculpture installation and performance art the holistic picture of post war sculpture which emerges establishes for the first time the key events and themes round which future debate will centre from the pre publication reviews andrew causey weaves his way adroitly through the labyrinth of post war sculpture no one else has charted the territory so comprehensively s professor stephen bann university of kent at canterbury stimulating and persuasive balances a searching analysis of the impact of institutional change issues of sites and environment and key critical debates with revealing commentaries on individual artists and works of art a discerning guide for anyone interested in contemporary art and culture s elizabeth cowing university of edinburgh a clear guide to the various directions of sculpture and the work of sculptors in the years when modern sculpture has begun to stand in its own right as a major art form s sir anthony caro sculptor

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