

**NOT AN OBJECT.  
NOT A MONUMENT.**

**The Complete Large-Scale Sculpture of Tony Smith**

# Tony Smith Not An Object Not A Monument

**Gregor Stemmrich**



### **Tony Smith Not An Object Not A Monument:**

Not an Object, Not a Monument Tony Smith, 2006      Not an Object, Not a Monument Tony Smith, Kiki Smith, 2007 Plates of all Tony Smith's large scale sculptures presented in chronological order and accompanied by texts by the artist      The Return of the Real Hal Foster, 1996-09-25 In *The Return of the Real* Hal Foster discusses the development of art and theory since 1960 and reorders the relation between prewar and postwar avant gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant garde returns to us from the future repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art as text in the 1970s and art as simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real to art and theory grounded in the materiality of actual bodies and social sites. If *The Return of the Real* begins with a new narrative of the historical avant garde, it concludes with an original reading of this contemporary situation and what it portends for future practices of art and theory, culture and politics.

*Performing the Body/Performing the Text* Amelia Jones, Andrew Stephenson Nfa, Andrew Stephenson, 2005-08-12 This book explores the new performativity in art theory and practice, examining ways of rethinking interpretive processes in visual culture. Since the 1960s, visual art practices from body art to minimalism have taken contemporary art outside the museum and gallery by embracing theatricality and performance and exploding the boundaries set by traditional art criticism. The contributors argue that interpretation needs to be recognised as much more dynamic and contingent. Offering its own performance script and embracing both canonical fine artists such as Manet, De Kooning and Jasper Johns and performance artists such as Vito Acconci and Gunter Brus, this book offers radical readings of art works and points confidently towards new models for understanding art.

**Modern Sculpture Reader** Jon Wood, David Hulks, Alex Potts, 2012-08-21 In many anthologies of art, sculpture is given short shrift in relation to other media if it is treated at all. *Modern Sculpture Reader* aims to rectify this situation by presenting a collection of important texts that have defined sculpture's radically changing status and role since the end of the nineteenth century, a time marked by a general reappraisal of the forms and functions of art. From the rigorously theoretical to the experimental and poetic, *Modern Sculpture Reader* offers a lively discourse on the medium by a range of artists, writers, critics and poets: Marcel Duchamp, Louise Bourgeois, Claes Oldenburg, Andr  Breton, Ezra Pound and Clement Greenberg, in a variety of genres: poems, lectures, transcribed interviews, newspaper and magazine articles and artists' statements. These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice. Many of the essays highlight key ongoing concerns such as sculpture's physical properties and conditions of display, both of which have important implications for the viewer's tactile and emotional interaction with sculptural works.      Art Basel Miami Beach, 2006 Art Basel Miami Beach 2006 ISBN 3 7757 1812 5 978 3 7757 1812 7 Paperback 8 5 x 11 75 in 652 pgs 510 color and

16 b w U S 50 00 CDN 60 00 November Art *idea journal: co-constructing body-environment* Julieanna Preston, 2020-12-09

This special guest edited issue extends the current discussions of art inclusive of interior spatial design and architecture as a process of social cognition and to address the gap between descriptions of embodied cognition and the co construction of lived experience Papers and exhibitions presented at the 2019 Bodies of Knowledge Conference have been advanced significantly as research articles and visual essays to focus on interdisciplinary connections across research practices that involve art and theories of cognition These contributions emphasise how spatial art and design research approaches have enabled the articulation of a complex understanding of environments spaces and experiences including the spatial distribution of cultural organizational and conceptual structures and relationships as well as surrounding design features Contributions address the following questions How do art and spatial practices increase the potential for knowledge transfer and celebrate diverse forms of embodied expertise How the examination of cultures of practice Indigenous knowledges and cultural practices offer perspectives on inclusion diversity neurodiversity disability and social justice issues How the art and spatial practices may contribute to research perspectives from contemporary cognitive neuroscience and the philosophy of mind The dynamic between an organism and its surroundings for example How does art and design shift the way knowledge and thinking processes are acquired extended and distributed How do art and design practices demonstrate the ways different forms of acquiring and producing knowledge intersect Fashion Installation Adam Geczy, Vicki

Karaminas, 2019-06-13 Gone are the days when fashion relied on a runway launch with coinciding press promotions to show a couturier s new range Today design houses are thinking beyond traditional methods of display to stimulate interest in their collections such as to the internet fashion film and more recently fashion installations This book offers a critical evaluation of the changing ways in which fashion has been exhibited focusing specifically on the recent turn toward installation whether in the form of static presentations interactive performances or the more conventional curated designer exhibition Connecting viewers and consumers on an immersive level the fashion world has begun to appropriate installation methods traditionally associated with displays of experimental art transcending the runway system and its constraints This book turns to the designers who have pioneered fashion installations such as Aitor Throup Muccia Prada Walter Van Beirendonck and Hussein Chalayan among others and also looks back to the early influential fashion displays by designers such as Worth and Poiret to provide historical context Divided into three parts and covering a variety of installations from Vivienne Westwood s fashioned concept stores to Gareth Pugh s immersive films this ground breaking book positions the designer as the curator and exhibition maker and offers the first focused study of the pertinent concept of fashion installation *Robert Rauschenberg's »Erased de Kooning Drawing« (1953)* Gregor Stemmrich, 2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verst ndnis von Autorschaft herausfordert Drei amerikanische K nstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit

einem gewissen Widerwillen sein Einverständnis gegeben hatte Jasper Johns versah es ähnlich seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche Künstlerinnen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall für Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmerichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks für die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus

Performance: pt. 1. Identity and the self Philip Auslander, 2003 This collection reflects not only the multidisciplinary nature of current thinking about performance but also the complex and contested nature of the concept itself

## Unveiling the Magic of Words: A Review of "**Tony Smith Not An Object Not A Monument**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Tony Smith Not An Object Not A Monument**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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### **Tony Smith Not An Object Not A Monument Introduction**

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