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# Sculptural Materiality In The Age Of Conceptualis

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*Sculptural Materiality In  
 The Age Of Conceptualis*

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## ARIAS LOPEZ

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[Ancient Greek Portrait Sculpture](#) Getty  
 Publications

How have artists responded to our market-  
 driven, tech-enabled culture of speed?

Viewing Velocities explores a  
 contemporary art scene caught in the  
 gears of 24/7 capitalism. It looks at artists  
 who embrace the high-octane experience  
 economy and others who are closer to the  
 slow movement. Some of the most  
 compelling artworks addressing the  
 cadences of contemporary work and  
 leisure play on distinct, even contradictory  
 conceptions of time. From Danh Vo's relics  
 to Moyra Davey's photographs of dust-  
 covered belongings, from Roman Ondak's

queuing performers and Susan Hiller's  
 outdoor sleepers to Maria Eichhorn's art  
 strike and Ruth Ewan's giant  
 reconstruction of the French revolutionary  
 calendar, artists have drawn out aspects  
 of the present temporal order that are  
 familiar to the point of near-invisibility,  
 while outlining other, more liberating ways  
 of conceiving, organising and experiencing  
 time. Marcus Verhagen builds on the work  
 of theorists Jonathan Crary, Hartmut Rosa  
 and Jacques Ranciere to trace lines of  
 insurgent art that recast struggles over  
 time and history in novel and revealing  
 terms.

**Alloys** Encounter Books

Through the 19th century, as archaeology  
 started to emerge as a systematic  
 discipline, plaster casting became a  
 widely-adopted technique, newly applied  
 by archaeologists to document and

transmit discoveries from their  
 expeditions. The Parthenon sculptures  
 were some of the first to be cast. In the  
 late 18th century and the first years of the  
 19th century, the French artist Fauvel and  
 Lord Elgin's men conducted campaigns on  
 the Athenian Acropolis. Both created casts  
 of parts of the Parthenon sculptures that  
 they did not remove and these were sent  
 back to France and Britain where they  
 were esteemed and displayed alongside  
 other, original sections. Henceforth,  
 casting was established as an essential  
 archaeological tool and grew exponentially  
 over the course of the century. Such casts  
 are now not only fascinating historical  
 objects but may also be considered time  
 capsules, capturing the details of  
 important ancient works when they were  
 first moulded in centuries past. This book  
 examines the role of 19th century casts as

an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works. Investigation of their historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and vandalism.

**ANTHROPOMORPHIC PALEOLITHIC SCULPTURE** Bloomsbury Publishing  
This book is the first of its kind to focus on issues concerning sculpture and reproduction, and to explore the theoretical and practical consequences. *Sculpture Unlimited* Oxbow Books Limited  
The sculpture of the early bronze age Cyclades has been systematically studied since the time of Christos Tsountas at the end of the 19th century. But that study has been hampered by the circumstance that so many of the subsequent finds come from unauthorised excavations, where the archaeological context was irretrievably lost. Largely for that reason there are still many problems surrounding the chronology, the function and the meaning of Early Cycladic sculpture. This lavishly illustrated and comprehensive re-assement sets out to rectify that situation by publishing finds which have been recovered in controlled excavations in recent years, as well as earlier finds for which better documentation can now be provided. Using the material from recent excavation projects, and drawing on the papers presented at a symposium held in Athens in 2014, it is possible now to undertake a fresh overview of the entire body of sculpture from the Cycladic islands which has been found in secure archaeological contexts. Beginning with early examples from Neolithic settlement sites and extending into a consideration of material found in later contexts, the 35 chapters are divided into sections which examine sculpture from settlements, cemeteries and the sanctuary at Kavos, concluding with a discussion of material, techniques and aspects of manufacture.

**Material Identities** Univ of California Press  
Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972:

Yayoi Kusama's Narcissus Garden, Michelangelo Pistoletto's Newspaper Sphere (Sfera di giornali), Robert Smithson's Asphalt Rundown, and Joseph Beuys's Arena. These works all utilized non-traditional materials, collaborative patronage models, and alternative modes of display to create a spatially and temporally dispersed arena of matter and action, with photography serving as a connective, material thread within the sculpture it reflects. While created by major artists of the postwar period, these particular projects have yet to receive substantive art historical analysis, especially from a sculptural perspective. Here, they anchor a transnational narrative in which sculpture emerged as a node, a center of transaction comprising multiple material phenomenon, including objects, images, and actors. When seen as entangled, polymorphous entities, these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three-dimensional phenomena and photographic image, in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere.

**A History of Greek Sculpture: From the earliest times down to the age of Pheidias** Princeton University Press  
Material Imagination examines the interrelated concepts of matter, materialism, and materiality in postwar European art, from 1946-1972. Provides a unique perspective on European art by prioritizing material dimensions over concept or context, while also paying attention to theoretical and historical concerns Explores artists' methods and materials in order to better understand the social and cultural environments in which their works of art were made  
Demonstrates how materials can be harnessed to affect the critical interpretation of artwork Brings together exceptional illustrations and new research in eight essays by art historians and scholars  
*Viewing Velocities* Cambridge University Press  
Presentness and Trace -- An Artist Turned Inside Out -- Radical Reciprocity: Passive Sculptor/Active Material -- Tempus Arborus (Tree Time).  
*Materiality* Routledge  
The Necessity of Sculpture brings together a selection of articles on sculpture and sculptors from Eric Gibson's nearly four-decade career as an art critic. It covers subjects as diverse as Mesopotamian cylinder seals, war memorials, and the art of the American West; stylistic periods

such as the Hellenistic in Ancient Greece and Kamakura in medieval Japan; Michelangelo, Gian Lorenzo Bernini, Augustus Saint-Gaudens, and other historical figures; modernists like Auguste Rodin, Pablo Picasso, and Alberto Giacometti; and contemporary artists including Richard Serra, Rachel Whiteread, and Jeff Koons. Organized chronologically by artist and period, this collection is as much a synoptic history of sculpture as it is an art chronicle. At the same time, it is an illuminating introduction to the subject for anyone coming to it for the first time.

**Sculpture and Archaeology** John Wiley & Sons  
Digital technologies have profoundly impacted the arts and expanded the field of sculpture since the 1950s. Art history, however, continues to pay little attention to sculptural works that are conceived and 'materialized' using digital technologies. How can we rethink the artistic medium in relation to our technological present and its historical precursors? A number of theoretical approaches discuss the implications of the so-called 'Aesthetics of the Digital', referring, above all, to screen-based phenomena. For the first time, this publication brings together international and trans-historical research perspectives to explore how digital technologies re-configure the understanding of sculpture and the sculptural leading into the (post-)digital age. Up-to-date research on digital technologies' expansion of the concept of sculpture Linking historical sculptural debates with discourse on the new media and (post-)digital culture  
**Casting the Parthenon Sculptures from the Eighteenth Century to the Digital Age** Lulu.com  
n The image of Man in paleolithic sculpture, his fourth book in the series *Shapes in Evolution*, Pietro Gaietto introduces his readers to paleolithic anthropomorphic stone sculpture unlocking a world that is not well known because it has been outshined by **Photography and Sculpture** National Park Service Division of Publications  
Material Identities examines the way that individuals use material objects as tools for projecting aspects of their identities. Considers the way identity is fashioned, launched, used, and admired in the material world. Contributors intervene from the disciplines of art history, anthropology, design and material culture. Considers contrasting media - painting, print, sculpture, dress, coinage, architecture, furniture, luxury items, and interior design. Explores the complexity of identity through the intersection notions of gender, ethnicity, age, sexuality, and

class. Reaffirms the central role of public identities and their impact on social life.

**Walter Pater and the Language of Sculpture** Oxbow Books

Throughout the twentieth century, Isamu Noguchi was a vital figure in modern art. From interlocking wooden sculptures to massive steel monuments to the elegant Akari lamps, Noguchi became a master of what he called the "sculpturing of space." But his constant struggle—as both an artist and a man—was to embrace his conflicted identity as the son of a single American woman and a famous yet reclusive Japanese father. "It's only in art," he insisted, "that it was ever possible for me to find any identity at all." In this remarkable biography of the elusive artist, Hayden Herrera observes this driving force of Noguchi's creativity as intimately tied to his deep appreciation of nature. As a boy in Japan, Noguchi would collect wild azaleas and blue mountain flowers for a little garden in front of his home. As Herrera writes, he also included a rock, "to give a feeling of weight and permanence." It was a sensual appreciation he never abandoned. When looking for stones in remote Japanese quarries for his zen-like Paris garden forty years later, he would spend hours actually listening to the stones, scrambling from one to another until he found one that "spoke to him." Constantly striving to "take the essence of nature and distill it," Noguchi moved from sculpture to furniture, and from playgrounds to sets for his friend the choreographer Martha Graham, and back again working in wood, iron, clay, steel, aluminum, and, of course, stone. Throughout his career, Noguchi traveled constantly, from New York to Paris to India to Japan, forever uprooting himself to reinvigorate what he called the "keen edge of originality." Wherever he went, his needy disposition and boyish charm drew women to him, yet he tended to push them away when things began to feel too settled. Only through his art—now seen as a powerful aesthetic link between the East and the West—did Noguchi ever seem to feel that he belonged. Combining the personal correspondence of and interviews with Noguchi and those closest to him—from artists, patrons, assistants, and lovers—Herrera has created an authoritative biography of one of the twentieth century's most important sculptors. She locates Noguchi in his friendships with such artists as Buckminster Fuller and Arshile Gorky, and in his affairs with women including Frida Kahlo and Anna Matta Clark. With the attention to detail and scholarship that made her biography of Gorky a finalist for

the Pulitzer Prize, Herrera has written a rich meditation on art in a globalized milieu. Listening to Stone is a moving portrait of an artist compulsively driven to reinvent himself as he searched for his own "essence of sculpture."

*The Necessity of Sculpture* John Wiley & Sons

This second volume on Early Cycladic (and Cycladicising) sculptures found in the Aegean, examines finds from mainland Greece, along with the rarer items from the north and east Aegean, with the exception of those discovered in the Cyclades (covered in the preceding volume), and of those found in Crete. The significance of these finds is that these are the principal testimonies of the influence of the Early Bronze Age Cycladic cultures in the wider Aegean. This influence is shown both by the export of sculptures produced in the Cyclades (and made of Cycladic marble), and of their imitations, produced elsewhere in the Aegean, usually of local marble. They hold the key, therefore, to the cultural interactions developing at this time, the so-called 'international spirit' manifest particularly during the Aegean Early Bronze II period. This was the time when the foundations of early Aegean civilization were being laid, and the material documented is thus of considerable significance. The volume is divided into sections wherein contributions examine finds and their archaeological, social, and economic contexts from specific regions. It concludes with an overview of the significance and role of these objects in Early Bronze Age societies of the Aegean and eastern Mediterranean region. This will be the first time that this material has been systematically gathered together. Highly illustrated, it follows and builds on the successful preceding volume, *Early Cycladic Sculpture in Context* (Oxbow 2016).

**Transmissions and Translations in Medieval Literary and Material Culture** Routledge

"Materiality has reappeared as a highly contested topic in recent art. Modernist criticism tended to privilege form over matter--considering material as the essentialized basis of medium specificity--and technically based approaches in art history reinforced connoisseurship through the science of artistic materials. But in order to engage critically with the meaning, for example, of hair in David Hammons's installations, milk in the work of Dieter Roth, or latex in the sculptures of Eva Hesse, we need a very different set of methodological tools. This anthology focuses on the moments when materials become willful actors and agents within

artistic processes, entangling their audience in a web of connections. It investigates the role of materiality in art that attempts to expand notions of time, space, process, or participation. And it looks at the ways in which materials obstruct, disrupt, or interfere with social norms, emerging as impure formations and messy, unstable substances. It reexamines the notion of "dematerialization"; addresses materialist critiques of artistic production; surveys relationships between matter and bodies, from the hierarchies of gender to the abject and phobic; explores the vitality of substances; and addresses the concepts of intermateriality and transmateriality emerging in the hybrid zones of digital experimentation." -- Publisher's description.

*Sculpture Through the Ages* BRILL

This collection explores multiple artefactual, visual, textual and conceptual adaptations, developments and exchanges across the medieval world in the context of their contemporary and subsequent re-appropriations.

*Casting the Parthenon Sculptures from the Eighteenth Century to the Digital Age* Routledge

Two works -- Conceptual and material aspects of media art -- Musical roots of performed and performative media -- Zen for film -- Changeability and multimedia art -- Time and conservation -- Heterotemporalities -- The material and the immaterial archive -- Archival implications -- Conclusion: the many archai of conservation and curation  
*Seeing Through Closed Eyelids* Reaktion Books

The first book to devote serious attention to questions of scale in contemporary sculpture, this study considers the phenomenon within the interlinked cultural and socio-historical framework of the legacies of postmodern theory and the growth of global capitalism. In particular, the book traces the impact of postmodern theory on concepts of measurement and exaggeration, and analyses the relationship between this philosophy and the sculptural trend that has developed since the early 1990s. Rachel Wells examines the arresting international trend of sculpture exploring scale, including American precedents from the 1970s and 1980s and work by the 'Young British Artists'. Noting that the emergence of this sculptural trend coincides with the end of the Cold War, Wells suggests a similarity between the quantitative ratio of scale and the growth of global capitalism that has replaced the former status quo of qualitatively opposed systems. This study

also claims the allegorical nature of scale in contemporary sculpture, outlining its potential for critique or complicity in a system dominated by quantitative criteria of value. In a period characterised by uncertainty and incommensurability, Wells demonstrates that scale in contemporary sculpture can suggest the possibility of, and even an unashamed reliance upon, comparison and external difference in the construction of meaning.

Lead in Modern and Contemporary Art  
Routledge

Republics and empires provides transnational perspectives on the significance of Italy to American art and visual culture and the impact of the United States on Italian art and popular culture. Covering the period from the Risorgimento to the Cold War, it reveals the complexity of the visual discourses that bound two relatively new nations together. It also gives substantial attention to literary and critical texts that addressed the evolving cultural relationship between Italy and the United States. While American art history has tended to privilege French, British and German ties, these chapters highlight a rich body of contemporary research by Italian and American scholars that moves beyond a discussion of influence as a one-

way directive towards a deeper understanding of cultural transactions that profoundly affected the artistic expression of both nations.

*Scale in Contemporary Sculpture*  
Bloomsbury Publishing

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.

Early Art of the Northern Far East Walter de Gruyter GmbH & Co KG

This reader, based on a symposium at the Department of Sculpture, Transmedial Space, University of Art and Design, Linz, poses profound questions about contemporary sculpture.