Untitled Motion Forms Paper Art By Richard Sweeney.jpg

Andy Clark

Paper Sculpture Richard Sweeney,2021-11-28 Paper is readily available and inexpensive in comparison to other sculptural media, and can be manipulated with a set of simple tools. It is a tactile medium, which can be formed into three-dimensional shapes quickly and immediately through folding and cutting. This hands-on element is something I feel is important -- it allows the artist to engage immediately with the material, resulting in something physical and tangible. It is, perhaps, these factors that make it so appealing, not only as a tool to apply in different fields, such as model making for architecture, but as an activity for its own sake. A section of this book is dedicated to a selection of the techniques I use in the creation of my work, and which I demonstrate in my workshops. My aim is to show the basic principles of form-making in paper, which can then be expanded on and explored as the reader wishes. Also included are my sources of inspiration and details of my working practice, which shows the evolution of an initial idea into a final artwork. I hope this book offers an insight into my work, while offering inspiration to those who wish to explore the creative potential of paper.

I Like It. What is it? Anthony Burrill, 2013-12-03 I Like It. What Is It? is a collection of unique posters featuring catchy typographic slogans by designer Anthony Burrill. Simply pull out the detachable prints and display the bright statements on your wall. Artfully designed and printed using special colors, these bespoke artworks will brighten up any room or workspace. Burrill's persuasive and upbeat style of graphic communication will appeal to design lovers from all walks of life. Includes 30 pull-out posters and stickers by Anthony Burrill, with details of the stories behind the designs on the back, and a page of witty stickers including 'This Way Down' and 'Sorry, We're Open!'

The Autobiography of a Garden Andrew Raftery, 2016 The autobiography of a garden is a set of twelve plates by Andrew Raftery. Based on drawings and paintings of the artist working in his garden during the twelve months of the calendar year, the images were engraved on copperplates. From the copper they were printed onto special decals that were then applied to the twelve earthenware plates, 12.5 inches in diameter, designed by the artist to receive the images. Each month is identified on the reverse by an engraved backstamp. The plates were produced at the Rhode Island School of Design between 2012 and 2016 in an edition of 80. They were first exhibited from September through November 2016 at the Ryan Lee Gallery in New York City.--page [1].

All the Whiskey in Heaven Charles Bernstein, 2012 All the Whiskey in Heaven brings together Charles Bernstein's best work from the past thirty years, an astonishing assortment of different types of poems. Yet despite the distinctive differences from poem to poem, Bernstein's characteristic explorations of how language both limits and liberates thought are present throughout. Modulating the comic and the dark structural invention with buoyant soundplay, these challenging works give way to poems of lyric excess and striking emotional range. This is poetry for poetry's sake, as formally radical as it is socially engaged, providing equal measures of aesthetic pleasure, hilarity, and philosophical reflection. Long considered one of America's most inventive and influential contemporary poets, Bernstein reveals himself to be both trickster and charmer.

Photo-poetics Jennifer Blessing, 2015 Emerging photographers working in a contemporary art context This catalogue presents an important new trend in contemporary photography, offering an opportunity to define the concerns of a younger generation of artists and contextualize them within the history of art and culture. Drawing on the legacies of conceptual and commercial photography, these artists pursue a largely studio-based approach to still-life photography that centers on the representation of objects, often printed matter such as books, magazines and record covers. The result is images imbued with poetic and evocative personal significance--a sort of displaced self-portraiture--that resonate with larger cultural and historical meanings. Driven by a deep interest in the medium of photography, these artists investigate the nature, laws and magic of film photography at the moment of its disappearance in our digital age. They attempt to rematerialize the photograph through meticulous printing, using film and other disappearing photo technologies, and by creating photo-sculptures and installations. Artists include Claudia Angelmaier, Erica Baum, Anne Collier, Moyra Davey, Leslie Hewitt, Elad Lassry, Lisa Oppenheim, Erin Shirreff, Kathrin Sonntag and Sara VanDerBeek.

Close Listening Charles Bernstein, 1998-04-30 Close Listening brings together seventeen strikingly original essays, especially written for this volume, on the poetry reading, the sound of poetry, and the visual performance of poetry. While the performance of poetry is as old as poetry itself, critical attention to modern and postmodern poetry performance has been surprisingly slight. This volume, featuring work by critics and poets such as Marjorie Perloff, Susan Stewart, Johanna Drucker, Dennis Tedlock, and Susan Howe, is the first comprehensive introduction to the ways in which twentieth-century poetry has been practiced as a performance art. From the performance styles of individual poets and types of poetry to the relation of sound to meaning, from historical and social approaches to poetry readings to new imaginations of prosody, the entries gathered here investigate a compelling range of topics for anyone interested in poetry. Taken together, these essays encourage new forms of close listenings--not only to the printed text of poems but also to tapes, performances, and other expressions of the sounded and visualized word. The time is right for such a volume: with readings, spoken word events, and the Web gaining an increasing audience for poetry, Close Listening opens a number of new avenues for the critical discussion of the sound and performance of poetry.

Art and Objecthood Michael Fried,1998-04-18 Much acclaimed and highly controversial, Michael Fried's art criticism defines the contours of late modernism in the visual arts. This volume contains 27 pieces-uncompromising, exciting, and impassioned writings, aware of their transformative power during a time of intense controversy about the nature of modernism and the aims and essence of advanced painting and sculpture. 16 color plates. 72 halftones.

Remembered Light: Cy Twombly in Lexington Sally Mann,2016-10-04 Through her photographs inside Twombly's studio Sally Mann captures his artistic life without his actual presence.

Closed Contact Jenny Saville, Gagosian Gallery (Los Angeles, Calif.), Glen Luchford,2002 After having observed the operations of reconstructive surgery and aesthetic surgery, acclaimed figurative painter Jenny Saville was eager to express the violence and anesthetized pain of this experience in her own work. She and fashion photographer Glenn Luchford thus began an artistic collaboration that captures the full range of color, tonality, and topography of live flesh, in large photographic tableaux that portray Saville's own body. Distortions confront and coerce the viewer into an examination of his or her own body and the grotesqueries and beauties inherent within; the images likewise recall biological specimens preserved, disembodied, and disfigured. The collusion of the art and fashion worlds has produced many hybrids in recent years, yet none perhaps none as intensely striking as this series.

Managing Cover Crops Profitably (3rd Ed.) Andy Clark,2008-07 Cover crops slow erosion, improve soil, smother weeds, enhance nutrient and moisture availability, help control many pests and bring a host of other benefits to your farm. At the same time, they can reduce costs, increase profits and even create new sources of income. You'll reap dividends on your cover crop investments for years, since their benefits accumulate over the long term. This book will help you find which ones are right for you. Captures farmer and other research results from the past ten years. The authors verified the info. from the 2nd ed., added new results and updated farmer profiles and research data, and added 2 chap. Includes maps and charts, detailed narratives about individual cover crop species, and chap. about aspects of cover cropping.

Jump the Clock Erica Hunt, 2020-10-20 A collection by renowned poet and scholar Erica Hunt, spanning from the 1980s to the present.

LA Graffiti Black Book David Brafman, 2021-04-13 This collection of unique works by 150 Los Angeles graffiti and tattoo artists represents an unprecedented collaboration across the city's diverse artistic landscape. Many graffiti artists carry sketchbooks, called black books, and they ask crew members and others whose work they admire to inscribe their books with lettering or drawings. A few years ago, the Getty Research Institute invited artists, including Angst, Axis, Big Sleeps, Chaz, Cre8, Defer, EyeOne, Fishe, Heaven, Hyde, Look, ManOne, and Prime, to consider the idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were

particularly drawn to a liber amicorum (book of friends), a form of autograph book popular in the seventeenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. Inspired by this meeting of minds across centuries, these artists became both creators and curators, crafting their own pages and inviting others to contribute. Eventually 150 Los Angeles artists decorated 143 individual pages. These were bound together into an exquisite artists' book that became known as the Getty Graffiti Black Book. This publication reproduces each page from the original artists' book and recounts the story of an unprecedented collaboration across the diverse artistic landscape of Los Angeles.

Abstract Bodies David J. Getsy,2015-11-03 Original and theoretically astute, Abstract Bodies is the first book to apply the interdisciplinary field of transgender studies to the discipline of art history. It recasts debates around abstraction and figuration in 1960s art through a discussion of gender's mutability and multiplicity. In that decade, sculpture purged representation and figuration but continued to explore the human as an implicit reference. Even as the statue and the figure were left behind, artists and critics asked how the human, and particularly gender and sexuality, related to abstract sculptural objects that refused the human form. This book examines abstract sculpture in the 1960s that came to propose unconventional and open accounts of bodies, persons, and genders. Drawing on transgender and queer theory, David J. Getsy offers innovative and archivally rich new interpretations of artworks by and critical writing about four major artists—Dan Flavin (1933–1996), Nancy Grossman (b. 1940), John Chamberlain (1927–2011), and David Smith (1906–1965). Abstract Bodies makes a case for abstraction as a resource in reconsidering gender's multiple capacities and offers an ambitious contribution to this burgeoning interdisciplinary field.

Near/Miss Charles Bernstein, 2018-10-25 Praised in recent years as a "calculating, improvisatory, essential poet" by Daisy Fried in the New York Times, and as "the foremost poet-critic of our time" by Craig Dworkin, Charles Bernstein is a leading voice in American poetry. Near/Miss, Bernstein's first poetry collection in five years, is the apotheosis of his late style, thick with off-center rhythms, hilarious riffs, and verbal extravagance. This collection's title highlights poetry's ability to graze reality without killing it, and at the same time implies that the poems themselves are wounded by the grief of loss. The book opens with a rollicking satire of difficult poetry—proudly declaring itself "a totally inaccessible poem"—and moves on to the stuff of contrarian pop culture and political cynicism—full of malaprops, mondegreens, nonsequiturs, translations of translations, sardonically vandalized signs, and a hilarious yet sinister feed of blog comments. At the same time, political protest also rubs up against epic collage, through poems exploring the unexpected intimacies and continuities of "our united fates." These poems engage with works by contemporary painters—including Amy Sillman, Rackstraw Downes, and Etel Adnan—and echo translations of poets ranging from Catullus and Virgil to Goethe, Cruz e Souza, and Kandinsky. Grounded in a politics of multiplicity and dissent, and replete with both sharp edges and subtle intimacies, Near/Miss is full of close encounters of every kind.

Stubborn Poetries Peter Quartermain, 2013-06-25 Stubborn Poetries is a study of poets whose work, because of its difficulty, apparent obduracy, or simple resistance to conventional explication, remains more-or-less firmly outside the canon. The focus of the essays in Stubborn Poetries by Peter Quartermain is on nonmainstream poets--often unknown, unstudied, and neglected writers whose work bucks preconceived notions of what constitutes the avant-garde. "Canonical Strategies and the Question of Authority: T.S. Eliot and Williams" opens the collection and sounds a central theme: Quartermain argues that Williams, especially in his early work, soughtnoncanonical status, in contrast to Eliot, who rapidly identified his work with a literary and critical establishment. As is well known, Eliot attracted early critical and academic attention; Williams did not. Williams's insistence that the personal and individual constituted his sole authority is echoed again and again in the work of the writers examined in the subsequent essays. In considering the question "What makes the poems the way they are?"most of the essays offer close readings (etymological, social, linguistic, and even political) of linguistically innovative twentieth-century poets. Linguistic innovation, as Marjorie Perloff and many other critics have shown, shows no reverence for national boundaries; two of the poets discussed are British (Basil Bunting and Richard Caddel) and two Canadian (Robin Blaser and Steve McCaffery). The last four essays in the book consider more general topics: the shape and nature of the book, the nature of poetic fact, the performance of the poem (is it possible to read a poem aloud well?), and--closing the book-an excursus (via the Greek myth of Io and the typography of Geofroy Tory) on the alphabet.

Code Poems Hannah Weiner, 1982

Richard Prince Richard Prince, Robert M. Rubin, 2020 A visually stunning compilation of Richard Prince's 40-year-long project of examining the cowboy as an American symbol. In the mid-1970s, Richard Prince was an aspiring painter working in Time Inc.'s tear sheet department clipping texts for magazine writers. After he removed the articles, he was left with advertisements: glossy pictures of commodities, models, and other objects of desire. He began to re-photograph the advertisements, cropping and enlarging them, and selling the artworks as his own. Prince paid particular attention to the motif of the cowboy, often depicted in advertisements for Marlboro cigarettes. He had an explosive effect on the art world, provoking lawsuits and setting auction records for contemporary photography. More recently, he has revisited copies of TIME from the 1980s and 90s using contemporary technology to produce a new series of work, extending his preoccupation with the cowboy in the era of Instagram to demonstrate that the stakes around originality, appropriation, and truth in advertising are as high as ever. This book showcases how Prince has mined the mythological American West within the artwork he produced during the last four decades. Each chapter contains a brief introduction, followed by artwork by Prince, and concludes with a section of related ephemera, relics, and fragments that aid in contextualizing Prince's work. Once again challenging the conventional limits of photography, Prince is reigniting the debate he sparked forty years ago through the lens of cowboys and the West.

Jia Aili Jia Aili, Fabien Fryns, 2017 The work of the Chinese artist Jia Aili (*1979 in Liaoning) possesses an unparalleled intensity. Whether reflecting on China's inauguration of the atomic bomb or the first satellites in 1970, the theme of Aili's oil paintings is the dramatic transformation of Chinese society over the past 50 years. The works simultaneously also convey a feeling of wonderment and fascination for the achievements and new possibilities that technological progress offers. It is a feeling Aili has particularly developed in his apocalyptic-seeming desert landscapes, which only allow space for isolated masked figures, usually astronauts. The monograph documents Aili's exhibitions over the past 10 years and shows the young Chinese artist's disparate sources of inspiration with the aid of discussions of individual works.

The New Black Vanguard: Photography Between Art and Fashion (Signed Edition) Antwaun Sargent, 2019-10-29 In a richly illustrated essay, curator and critic Antwaun Sargent addresses a radical transformation taking place in fashion, art, and the visual vocabulary around beauty and the body. In The New Black Vanguard, fifteen artist portfolios and a series of conversations feature the brightest contemporary fashion photographers. Their images and stories chart the history of inclusion (and exclusion) in the creation of the Black fashion image, while simultaneously proposing a brilliantly reenvisioned future.

Interviews with Francis Bacon, 1962-1979 David Sylvester, Francis Bacon, 1980-01-01 This book with its subsequent revised and augmented editions--has been considered a classic of its kind, and that reputation has become worldwide. As a discussion of problems of making art today it has been widely influential not only among artist but among writers and musicians. It has also been seen as the most revealing portrait that exists of one of the most singular artistic personalities of our times.

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