

A Sedimentation Of The Mind Earth Projects Monoskop

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.

In this in-depth analysis, Peter Muir argues that Gordon Matta-Clark's Conical Intersect (1975) is emblematic of Henri Lefebvre's understanding of art's function in relation to urban space. By engaging with Lefebvre's theory in conjunction with the perspectives of other writers, such as Michel de Certeau, Jacques Derrida, and George Bataille, the book elicits a story that presents the artwork's significance, origins and legacies. Conical Intersect is a multi-media artwork, which involves the intersections of architecture, sculpture, film, and photography, as well as being a three-dimensional model that reflects aspects of urban, art, and architectural theory, along with a number of cultural and historiographic discourses which are still present and active. This book navigates these many complex narratives by using the central "hole" of Conical Intersect as its focal point: this apparently vacuous circle around which the events, documents, and other historical or theoretical references surrounding Matta-Clark's project, are perpetually in circulation. Thus, Conical Intersect is imagined as an insatiable absence around which discourses continually form, dissipate and resolve. Muir argues that Conical Intersect is much more than an "artistic hole." Due to its location at Plateau Beaubourg in Paris, it is simultaneously an object of art and an instrument of social critique.

From Edison's invention of the phonograph through contemporary field recording and sound installation, artists have become attracted to those domains against which music has always defined itself: noise, silence, and environmental sound. Christoph Cox argues that these developments in the sonic arts are not only aesthetically but also philosophically significant, revealing sound to be a continuous material flow to which human expressions contribute but which precedes and exceeds those expressions. Cox shows how, over the course of the twentieth and twenty-first centuries, philosophers and sonic artists have explored this "sonic flux." Through the philosophical analysis of works by John Cage, Maryanne Amacher, Max Neuhaus, Christian Marclay, and many others, Sonic Flux contributes to the development of a materialist metaphysics and poses a challenge to the prevailing positions in cultural theory, proposing a realist and materialist aesthetics able to account not only for sonic art but for artistic production in general.

Dedicated to an articulation of the earth from broadly ecological perspectives, eco art is a vibrant subset of contemporary art that addresses the widespread public concern with rapid climate change and related environmental issues. In Landscape into Eco Art, Mark Cheetham systematically examines connections and divergences between contemporary eco art, land art of the 1960s and 1970s, and the historical genre of landscape painting. Through eight thematic case studies that illuminate what eco art means in practice, reception, and history, Cheetham places the form in a longer and broader art-historical context. He considers a wide range of media—from painting, sculpture, and photography to artists' films, video, sound work, animation, and installation—and analyzes the work of internationally prominent artists such as Olafur Eliasson, Nancy Holt, Mark Dion, and Robert Smithson. In doing so, Cheetham reveals eco art to be a dynamic extension of a long tradition of landscape depiction in the West that boldly enters into today's debates on climate science, government policy, and our collective and individual responsibility to the planet. An ambitious intervention into eco-criticism and the environmental humanities, this volume provides original ways to understand the issues and practices of eco art in the Anthropocene. Art historians, humanities scholars, and lay readers interested in contemporary art and the environment will find Cheetham's work valuable and invigorating.

Fieldworks offers a historical account of the social, rhetorical, and material attempts to ground art and poetry in the physicality of a site. Arguing that place-oriented inquiries allowed poets and artists to develop new, experimental models of historiography and ethnography, Lytle Shaw draws out the shifting terms of this practice from World War II to the present through a series of illuminating case studies. Beginning with the alternate national genealogies unearthed by William Carlos Williams in Paterson and Charles Olson in Gloucester, Shaw demonstrates how subsequent poets sought to ground such inquiries in concrete social formations—to in effect live the poetics of place: Gary Snyder in his back-to-the-land familial compound, Kitkitdizze; Amiri Baraka in a black nationalist community in Newark; Robert Creeley and the poets of Bolinas, California, in the capacious "now" of their poet-run town. Turning to the work of Robert Smithson—who called one of his essays an "appendix to Paterson," and who in turn has exerted a major influence on poets since the 1970s—Shaw then traces the emergence of site-specific art in relation both to the poetics of place and to the larger linguistic turn in the humanities, considering poets including Clark Coolidge, Bernadette Mayer, and Lisa Robertson. By putting the poetics of place into dialog with site-specificity in art, Shaw demonstrates how poets and artists became experimental explicators not just of concrete locations and their histories, but of the discourses used to interpret sites more broadly. It is this dual sense of fieldwork that organizes Shaw's groundbreaking history of site-specific poetry.

In Virtual Memory, Homa King traces the concept of the virtual through the philosophical works of Henri Bergson, Gilles Deleuze, and Giorgio Agamben to offer a new framework for thinking about film, video, and time-based contemporary art. Detaching the virtual from its contemporary associations with digitality, technology, simulation, and speed, King shows that using its original meaning—which denotes a potential on the cusp of becoming—provides the means to reveal the "analog" elements in contemporary digital art. Through a queer reading of the life and work of mathematician Alan Turing, and analyses of artists who use digital technologies such as Christian Marclay, Agnès Varda, and Victor Burgin, King destabilizes the analog/digital binary. By treating the virtual as the expression of powers of potential and change and of historical contingency, King explains how these artists transcend distinctions between disembodiment and materiality, abstraction and tangibility, and the unworldly and the earth-bound. In so doing, she shows how their art speaks to durational and limit-bound experience more than contemporary understandings of

the virtual and digital would suggest.

The last few decades have witnessed an explosion in ideas and theories on art. Art itself has never been so topical, but much recent thinking remains inaccessible and difficult to use. This book assesses the work of those thinkers (including artists) who have had a major impact on making, criticizing and interpreting art since the 1960s. With entries by leading international experts, this book presents a concise, critical appraisal of thinkers and their ideas about art and its place in the wider cultural context. A guide to the key thinkers who shape today's world of art, this book is a vital reference for anyone interested in modern and contemporary art, its history, philosophy and practice. Theodor ADORNO * Roland BARTHES * Georges BATAILLE * Jean BAUDRILLARD * Walter BENJAMIN * JM BERNSTEIN * Pierre BOURDIEU * Nicolas BOURRIAUD * Benjamin BUCHLOH * Daniel BUREN * Judith BUTLER * Noël CARROLL * Stanley CAVELL * TJ CLARK * Arthur C. DANTO * Gilles DELEUZE * Jacques DERRIDA * George DICKIE * Thierry DE DUVE * James ELKINS * Hal FOSTER * Michel FOUCAULT * Michael FRIED * Dan GRAHAM * Clement GREENBERG * Fredric JAMESON * Mike KELLEY * Mary KELLY * Melanie KLEIN * Joseph KOSUTH * Rosalind KRAUSS * Julia KRISTEVA * Barbara KRUGER * Niklas LUHMANN * Jean-François LYOTARD * Maurice MERLEAU-PONTY * WJT MITCHELL * Robert MORRIS * Linda NOCHLIN * Adrian PIPER * Griselda POLLOCK * Robert SMITHSON * Jeff WALL * Albrecht WELLMER * Richard WOLLHEIM

RES 63/64 includes "Source and trace" by Christopher S. Wood; "Timelessness, fluidity, and Apollo's libation" by Milette Gaifman; "A liquid history: Blood and animation in late medieval art" by Beate Fricke; "Guercino's 'wet' drawing" by Nicola Suthor; "The readymade metabolized: Fluxus in life" by David Joselit; and other papers.

Jesse Fleming's *Desert* (2010), was shot in California's Joshua Tree National Park, 140 miles east of Los Angeles. The park is over 1200 square miles of high altitude desert with bizarre geological features. Fleming lived remotely in the park for one month working between the uninhabited and habited landscape. He approaches this work as a disciplined observer: setting out to document life in the arid landscape and the intricacies that exist between the Desert's people and landscape. This catalog features a selection of photographs from the project *Desert*, along with images from the ethereal *IT* series (2010), distilling the content of *Desert* to shape, light, color, and atmospheric perspective. The resulting book is a hypnotic, sublime, and cryptic piece. - Anat Ebgi *DESERT* by Jesse Fleming Printed for the occasion of the exhibition *Desert*, at The Company, March 12 - April 23, 2011 introduction by Anat Ebgi interview by Amanda Law photographs, sequencing, and book design by Jesse Fleming "The desert is less nature than a concept, a place that swallows up boundaries. When the artist goes to the desert he enriches his absence and burns off the water on his brain... A consciousness of the desert operates between craving and satiety." --Robert Smithson, excerpted from *A Sedimentation of the Mind: Earth Projects* (1968)

By the early 1960s, theorists like Lévi-Strauss, Lacan, Foucault, and Barthes had created a world ruled by signifying structures and pictured through the grids of language, information, and systems. Artists soon followed, turning to language and its related forms to devise a new, conceptual approach to art making. Examining the ways in which artists shared the structuralist devotion to systems of many sorts, *Systems We Have Loved* shows that even as structuralism encouraged the advent of conceptual art, it also raised intractable problems that artists were forced to confront. Considering such notable art figures as Mary Kelly, Robert Morris, Robert Smithson, and Rosalind Krauss, Eve Meltzer argues that during this period the visual arts depicted and tested the far-reaching claims about subjectivity espoused by theorists. She offers a new way of framing two of the twentieth century's most transformative movements—one artistic, one expansively theoretical—and she reveals their shared dream—or nightmare—of the world as a system of signs. By endorsing this view, Meltzer proposes, these artists drew attention to the fictions and limitations of this dream, even as they risked getting caught in the very systems they had adopted. The first book to describe art's embrace of the world as an information system, *Systems We Have Loved* breathes new life into the study of conceptual art. Ecology has become one of the most urgent and lively fields in both the humanities and sciences. In a dramatic widening of scope beyond its original concern with the coexistence of living organisms within a natural environment, it is now recognized that there are ecologies of mind, information, sensation, perception, power, participation, media, behavior, belonging, values, the social, the political... a thousand ecologies. This proliferation is not simply a metaphorical extension of the figurative potential of natural ecology: rather, it reflects the thoroughgoing imbrication of natural and technological elements in the constitution of the contemporary environments we inhabit, the rise of a cybernetic natural state, with its corresponding mode of power. Hence this ecology of ecologies initiates and demands that we go beyond the specificity of any particular ecology: a general thinking of ecology which may also constitute an ecological transformation of thought itself is required. In this ambitious and radical new volume of writings, some of the most exciting contemporary thinkers in the field take on the task of revealing and theorizing the extent of the ecologization of existence as the effect of our contemporary sociotechnological condition: together, they bring out the complexity and urgency of the challenge of ecological thought—one we cannot avoid if we want to ask and indeed have a chance of affecting what forms of life, agency, modes of existence, human or otherwise, will participate—and how—in this planet's future.

Impeccably researched and richly detailed, this book addresses the issue of translation between visual arts and landscape design in the 50 more years career of Patricia Johanson, an important artist in the second half of the twentieth-century. Examining the artist's search for an "art of the real" as a member of the post-World War II New York art world, and how such pursuit has led her from painting and sculpture to public garden and environmental art, Xin Wu argues for the significance of the process of art creation, challenging the centrality of art objects. This book is an insightful study to confront a crucial question in the history of art through the work of a contemporary artist. It therefore converses with art historians and critics alike, as well as advanced readers of twentieth-century art. Following Johanson's artistic development, from its formation in the 1960s American art scene to the very present day, across the fields of art, architecture, garden, civil engineering and environmental aesthetics, it investigates the process of creation in a transdisciplinary perspective, and reveals a view of art as a domain of exploration of key issues for the contemporary world. The artist's concept of nature is highlighted, and particular impacts of Chinese aesthetics and thought unveiled. Based on extensive analysis of unpublished private archives, Xin Wu offers us the first ever comprehensive scholarly interpretation of Patricia Johanson's oeuvre, including drawings, paintings, sculptures, installations, garden proposals, and built and unbuilt projects in the United States, Brazil, Kenya, and Korea.

Architecture and urbanism seem to be »weak« disciplines, constantly struggling for a better understanding of their nature and disciplinary borders. The huge amount of metaphors appearing in the discourse of both not only reference to their creative nature but also indicate their weakness and the missing piece strengthening their own understanding: a definition of space for architecture and of city for urbanism. But using metaphors in this field implies a problem - though metaphors achieve to bring opposites together, there remains the question how literal they can actually become in order to relate to these subjects properly. In this volume, several authors from various fields using different approaches discuss this question.

DIVAn overview of the work of Pynchon and its relationship to the counterculture of the 60s, 70s and 80s./div

Robert SmithsonThe Collected WritingsUniv of California Press

This book examines the challenges and possibilities of conducting cultural environmental history research today. Disciplinary commitments certainly influence the questions scholars ask and the ways they seek out answers, but some methodological challenges go beyond the boundaries of any one discipline. The book examines: how to account for the fact that humans are not the only actors in history yet dominate archival records; how to attend to the non-visual senses when traditional sources offer only a two-dimensional, non-sensory version of the

past; how to decolonize research in and beyond the archives; and how effectively to use sources and means of communication made available in the digital age. This book will be a valuable resource for those interested in environmental history and politics, sustainable development and historical geography.

What has a use in the future, unforeseeably, is radically useless now. What has an effect now is not necessarily useful if it falls through the gaps. In *For a Pragmatics of the Useless* Erin Manning examines what falls outside the purview of already-known functions and established standards of value, not for want of potential but for carrying an excess of it. The figures are various: the infrathin, the artful, proprioceptive tactility, neurodiversity, black life. It is around the latter two that a central refrain echoes: "All black life is neurodiverse life." This is not an equation, but an "approximation of proximity." Manning shows how neurotypicality and whiteness combine to form a normative baseline for existence. Blackness and neurodiversity "schizz" around the baseline, uselessly, pragmatically, figuring a more-than of life living. Manning, in dialogue with Félix Guattari and drawing on the black radical tradition's accounts of black life and the aesthetics of black sociality, proposes a "schizoanalysis" of the more-than, charting a panoply of techniques for other ways of living and learning.

At a critical point in the development of photography, this book offers an engaging, detailed and far-reaching examination of the key issues that are defining contemporary photographic culture. *Photography Reframed* addresses the impact of radical technological, social and political change across a diverse set of photographic territories: the ontology of photography; the impact of mass photographic practice; the public display of intimate life; the current state of documentary, and the political possibilities of photographic culture. These lively, accessible essays by some of the best writers in photography together go deep into the most up-to-date frameworks for analysing and understanding photographic culture and shedding light on its histories. *Photography Reframed* is a vital road map for anyone interested in what photography has been, what it has become, and where it is going.

From the archaic funerary and sacred stones to the most recent three-dimensional objects, sculpture has been determined by a dualistic tension between the urge for imitation of natural forms (mimesis) and the desire to freely shape autonomous configurations (abstraction). Within such a complex history, the second half of the 20th century has been a particularly intense period. Besides their abstract works, many sculptors developed an extraordinarily rich theoretical discourse. This collection of essays presents some of the most eminent protagonists of this crucial historical moment by focusing on the artists' "own words". In their analysis, the contributors have followed three key-notions – "Sensation", "Idea", and "Language" – that fruitfully collect different artists under a common conceptual arch and show the aesthetic relevance of abstraction in sculpture. This book addresses high-level undergraduate and graduate students, as well as the scholarly community in the fields of aesthetics and art criticism, art history and art theory, visual, cultural and media studies.

From the pencil to the puppet to the drone—the humanities and the social sciences continue to ride a wave of interest in material culture and the world of things. How should we understand the force and figure of that wave as it shapes different disciplines? *Other Things* explores this question by considering a wide assortment of objects—from beach glass to cell phones, sneakers to skyscrapers—that have fascinated a range of writers and artists, including Virginia Woolf, Man Ray, Spike Lee, and Don DeLillo. The book ranges across the literary, visual, and plastic arts to depict the curious lives of things. Beginning with Achilles's Shield, then tracking the object/thing distinction as it appears in the work of Martin Heidegger and Jacques Lacan, Bill Brown ultimately focuses on the thingness disclosed by specific literary and artistic works. Combining history and literature, criticism and theory, *Other Things* provides a new way of understanding the inanimate object world and the place of the human within it, encouraging us to think anew about what we mean by materiality itself.

Representing a wide range of critical and theoretical perspectives, this volume examines J.M. Coetzee's novels from *Dusklands* to *Diary of a Bad Year*. The choice of essays reflects three broad goals: aligning the South African dimension of Coetzee's writing with his "late modernist" aesthetic; exploring the relationship between Coetzee's novels and his essays on linguistics; and paying particular attention to his more recent fictional experiments. These objectives are realized in essays focusing on, among other matters, the function of names and etymology in Coetzee's fiction, the vexed relationship between art and politics in apartheid South Africa, the importance of film in Coetzee's literary sensibility, Coetzee's reworkings of Defoe, the paradoxes inherent in confessional narratives, ethics and the controversial politics of reading *Disgrace*, intertextuality and the fictional self-consciousness of *Slow Man*. Through its pronounced emphasis on the novelist's later work, the collection points towards a narrato-political and linguistic reassessment of the Coetzee canon.

Clarkson pays sustained attention to the dynamic interaction between Coetzee's fiction and his critical writing, exploring the Nobel prize-winner's participation in, and contribution to, contemporary literary-philosophical debates. The book engages with the most recent literary and philosophical responses to Coetzee's work.

Since antiquity, the sciences have served as a source of images and metaphors for architecture and have had a direct influence on the shaping of built space. In recent years, architects have been looking again at science as a source of inspiration in the production of their designs and constructions. This volume evaluates the interconnections between the sciences and architecture from both historical and contemporary perspectives. *Architecture and the Sciences* shows how scientific paradigms have migrated to architecture through the appropriation of organic and mechanical models.

Conversely, architecture has provided images for scientific and technological discourse. Accordingly, this volume investigates the status of the exchanges between the two domains. Contents include: Alessandra Ponte, *Desert Testing*; Martin Bressani, *Violet-le-Duc's Optic*; Georges Teyssot, *Norm and Type: Variations on a Theme*; Reinhold Martin, *Organicism's Other*; Catherine Ingraham, *Why All These Birds? Birds in the Sky, Birds in the Hand*; Antoine Picon,

Architecture, Science, Technology and the Virtual Realm; and Felicity Scott, Encounters with the Face of America.

How does movement affect the metropolis?

Robert Smithson (1938-1973), one of the most important artists of his generation, produced sculpture, drawings, photographs, films, and paintings in addition to the writings collected here.

A critically acclaimed practitioner of conceptual and installation art, David Ireland has taken the concept of art itself as one of his subjects. This book accompanies a full-scale retrospective of his work and offers an overview of more than 30 years of his accomplishments.

Contemporary art is often preoccupied with time, or acts in which the past is recovered. Through specific case studies of artists who strategically work with historical moments, this book examines how art from the last two decades has sought to mobilize these particular histories, and to what effect, against the backdrop of Modernism. Drawing on the art theory of Rosalind Krauss and the philosophies of Paul Ricoeur, Gerhard Richter, and Pierre Nora, *Retroactivity and Contemporary Art* interprets those works that foreground some aspect of retroactivity – whether re-enacting, commemorating, or re-imagining – as key artistic strategies. This book is striking philosophical reflection on time within art and art within time, and an indispensable read for those attempting to understand the artistic significance of history, materiality, and memory.

The work of mid-twentieth century art theorist Anton Ehrenzweig is explored in this original and timely study. An analysis of the dynamic and invigorating intellectual influences, institutional framework and legacy of his work, *Between Art Practice and Psychoanalysis* reveals the context within which Ehrenzweig worked, how that influenced him and those artists with whom he worked closely. Beth Williamson looks to the writing of Melanie Klein, Marion Milner, Adrian Stokes and others to elaborate Ehrenzweig's theory of art, a theory that extends beyond the visual arts to music. In this first full-length study on his work, including an inventory of his library, previously unexamined archival material and unseen artworks sit at the heart of a book that examines Ehrenzweig's working relationships with important British artists such as Bridget Riley, Eduardo Paolozzi and other members of the Independent Group in London in the 1950s and 1960s. In Ehrenzweig's second book *The Hidden Order of Art* (1967) his thinking on Jackson Pollock is important too. It was this book that inspired American artists Robert Smithson and Robert Morris when they deployed his concept of 'differentiation'. Here Williamson offers new readings of process art c. 1970 showing how Ehrenzweig's aesthetic retains relevance beyond the immediate post-war era.

The untimely death of Robert Smithson in 1973 at age 34 robbed postwar American art of an unusually creative practitioner and thinker. Smithson's pioneering earthworks and installations of the 1960s and '70s anticipated concerns with environmentalism and site-specific artistic production. Gary Shapiro's insightful study of Smithson's career is the first book to address the full range of the artist's dazzling virtuosity. This is a multidisciplinary study of the rhythms depicted in abstract art, the body's rhythms, and neural oscillations.

In this unprecedented collection, over twenty of the world's most prominent thinkers on the subject including Arthur Danto, Stephen Melville, Wendy Steiner, Alexander Nehamas, and Jay Bernstein ponder the disconnect between these two disciplines. The volume has a radically innovative structure: it begins with introductions, and centres on an animated conversation among ten historians and aestheticians. That conversation was then sent to twenty scholars for commentary and their responses are very diverse: some are informal letters and others full essays with footnotes. Some think they have the answer in hand, and others raise yet more questions. The volume ends with two synoptic essays, one by a prominent aesthetician and the other by a literary critic. This stimulating inaugural volume in the Routledge *The Art Seminar* series presents not one but many answers to the question; Does philosophy have anything to say to art history?

On Location follows the movements of several key 1960s artists who began to work directly with the exhibition space, creating temporary installations of challenging the physical fabric of the gallery by transforming its architecture. Others moved beyond the gallery to work on city streets or in the countryside. And others explored the mechanisms of the art world, investigating the publications and reproductions which now frequently replaced the direct experience of individual works. Robert Smithson engaged in different ways with all of these practices and as a result his work plays a pivotal role in this book.

A comprehensive history of the Earthworks movement provides an in-depth analysis of the forms that initiated Land Art, profiling top contributors and achievements within a context of the social and political climate of the 1960s, and noting the form's relationship to ecological movements. (Fine Arts)

In *Hybrid Practices*, essays by established and emerging scholars investigate the rich ecology of practices that typified the era of the Cold War. The volume showcases three projects at the forefront of unprecedented collaboration between the arts and new sectors of industrial society in the 1960s and 70s—*Experiments in Art and Technology* (E.A.T.), the *Art and Technology Project* at the Los Angeles County Museum of Art (A&T), and the *Artist Placement Group* (APG) in the UK. The subjects covered include collaborative projects between artists and scientists, commercial ventures and experiments in intermedia, multidisciplinary undertakings, effacing authorship to activate the spectator, suturing gaps between art and government, and remapping the landscape of everyday life in terms of technological mediation. Among the artists discussed in the volume and of interest to a broad public beyond the art world are Bernd and Hilla Becher, John Cage, Hans Haacke, Robert Irwin, John Latham, Fujiko Nakaya, Carolee Schneemann, James Turrell, Yvonne Rainer, Robert Rauschenberg, and Robert Whitman. Prominent engineers and scientists appearing in the book's pages include Elsa Garmire, Billy Klüver, Frank Malina, Stanley Milgram, and Ed Worts. This valuable collection aims to introduce readers not only to hybrid work in and as depth, but also to work in and as breadth, across disciplinary practices where the real questions of hybridity are determined.

Cet ouvrage examine l'amitié et l'échange significatif d'idées entre Eva Hesse et Sol LeWitt à New York pendant les années 1960. Ce livre examine les percées des carrières entrelacées des artistes, offrant une nouvelle compréhension de l'art minimal, post-minimal et conceptuel parmi les bouleversements politiques et sociaux de l'époque.

Phenomenology, Materiality, Cybernetics, Palimpsest, Cyborgs, Landscape Urbanism, Typology, Semiotics, Deconstruction - the minefield of theoretical ideas that students must navigate today can be utterly confusing, and how do these theories translate to the design studio? *Landscape Theory in Design* introduces theoretical ideas to students without the use of jargon or an assumption of extensive knowledge in other fields, and in doing so, links these ideas to the processes of design. In five thematic chapters Susan Herrington explains: the theoretic groundings of the theory of philosophy, why it matters to design, an example of the theory in a work of landscape architecture from the twentieth and twenty-first centuries, debates surrounding the theory (particularly as they elaborate modern and postmodern thought) and primary readings that can be read as companions to her text. An extensive glossary of theoretical terms also adds a vital contribution to students' comprehension of theories relevant to the design of landscapes and gardens. Covering the design of over 40 landscape architects, architects, and designers in 111 distinct projects from 20 different countries,

Landscape Theory in Design is essential reading for any student of the landscape.

Metaphorical Materialism: Art in New York in the Late 1960s is a volume of essays on the relationship between materiality and materialism in the work of Carl Andre, Robert Smithson, Richard Serra, Eva Hesse and Lawrence Weiner. During the mid-1960s, sculptors in the USA and Europe simultaneously lost interest in making objects. Instead, under banners such as Anti-Form and Arte Povera, they began to present undifferentiated matter as sculpture: industrial felt, lead, dirt, vegetables, even live animals. Such heaps, arrays and environments seemed to mark the end of modern sculpture. They dominated sculptural debate at the time of their appearance, and they have since proved enormously influential on contemporary art.

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