

# Terminal Iron Works: Sculpture of David Smith

Krauss, Rosalind E.

Note: This is not the actual book cover

# Terminal Iron Works The Sculpture Of David Smith

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## **Terminal Iron Works The Sculpture Of David Smith:**

*Terminal iron works* Rosalind E. Krauss, 1971      **Sculpture of David Smith (the); terminal iron works** R.E. Krauss, 1971      The Terminal Iron Works State University of New York at Albany. Art Gallery, Donald Mochon, American Federation of Arts, 1974      David Smith in Two Dimensions Sarah Hamill, 2015-01-31 How does photography shape the way we see sculpture In David Smith in Two Dimensions Sarah Hamill broaches this question through an in depth consideration of the photography of American sculptor David Smith 1906 1965 Smith was a modernist known for radically shifting the terms of sculpture a medium traditionally defined by casting modeling and carving He was the first to use industrial welding as a sustained technique for large scale sculpture influencing a generation of minimalists to come What is less known about Smith is his use of the camera to document his own sculptures as well as everyday objects spaces and bodies His photographs of his sculptures were published in countless exhibition catalogs journals and newspapers often as anonymous illustrations Far from being neutral images these photographs direct a pictorial encounter with spatial form and structure the public display of his work David Smith in Two Dimensions looks at the sculptor s adoption of unconventional backdrops alternative vantage points and unusual lighting effects and exposures to show how he used photography to dramatize and distance objects This comprehensive and penetrating account also introduces Smith s expansive archive of copy prints slides and negatives many of which are seen here for the first time Hamill proposes a new understanding of Smith s sculpture through photography exploring issues that are in turn vital to discourses of modern sculpture sculptural aesthetics and postwar art In Smith s photography we see an artist moving fluidly between media to define what a sculptural object was and how it would be encountered publicly      *Henry Moore, Sculpting the 20th Century* Dorothy M. Kosinski, Henry Moore, Julian Andrews, Anita Feldman Bennett, Museum of Fine Arts (Dallas, Tex.), Dallas Museum of Art, Gail Davitt, Elizabeth Ann Brown, Fine Arts Museums of San Francisco, David Cohen, National Gallery of Art (U.S.), Steven A. Nash, Harriet F. Senie, Alan G. Wilkinson, 2001-01-01 Henry Moore 1898 1986 is arguably one of the most famous and beloved sculptors of the twentieth century yet in recent decades his work has fallen out of favor in the world of contemporary art criticism This handsome book examines this intriguing contradiction and seeks to reassess Moore s crucial contribution to art of the last century Looking at Moore s early engagements with primitivism his 1930s dialogue with abstraction and surrealism and his postwar interest in large scale public sculpture the authors show how the sculptor helped to define some of the most significant aspects of modernism The authors also contextualize within the polemics of early modernism Moore s emphasis on direct carving instead of modeling and the necessary balance between abstraction and what he called the psychological human element Moore s early sculpture largely unfamiliar to the general public is given particular attention enabling the reader to explore the evolution of thematic and formal elements in his work and his ongoing response to different materials Photographs some by Moore himself of over 120 works including plasters maquettes carvings bronzes and drawings are featured many of which

are previously unpublished      **Eva Hesse** Mignon Nixon, 2002-11-08 A critical primer on the work of artist Eva Hesse Eva Hesse's distinctive process-based art exerted a powerful influence on minimalist artists of the 1960s and continues to inspire artists today Using industrial materials such as latex and fiberglass she exploited their flexibility to produce works with an unsettling psychic and corporeal resonance Hesse who was born in Germany in 1936 and raised in New York City died of cancer in New York in 1970 Eva Hesse focuses on the body of criticism that has developed since the last major retrospective of Hesse's work at the Yale University Art Gallery in 1992 The book's publication coincides with a major exhibition organized jointly by the San Francisco Museum of Art and the Wiesbaden Museum Eva Hesse contains a 1970 interview by Cindy Nemser a discussion between Mel Bochner and Joan Simon and essays by Briony Fer Rosalind Krauss Mignon Nixon and Anne M Wagner      **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      **David Smith** Michael Brenson, 2022-10-04 The definitive biography of David Smith the trailblazing American sculptor who pioneered Abstract Expressionism in three dimensions An essential account of America's greatest sculptor A magnum opus Marjorie Perloff The Times Literary Supplement David Smith The Art and Life of a Transformational Sculptor is the first comprehensive biography of the visionary artist who revolutionized American sculpture Michael Brenson traces Smith's journey from his Midwestern roots to his groundbreaking early years in Manhattan and his permanent studio in upstate New York where he created iconic works like the Cubis Tanktotems and Zigs Brenson explores Smith's complex personal life marked by deep friendships with fellow artists like Helen Frankenthaler and Robert Motherwell as well as marriages divorces and fallings out He delves into the enormous contradictory vitality that defined both Smith and his work capturing the essence of an artist who entranced critics and admirers wherever he exhibited A master welder painter photographer and writer Smith challenged the stability of identity and position in his art seeking out the unbounded unbalanced and unexpected By age forty he had already earned the accolade of the greatest sculptor this country has produced from influential critic Clement Greenberg With this definitive

biography Brenson confirms Smith's singular place in the history of American art and introduces his transformative vision to a new generation      Artist as Author Christa Noel Robbins, 2021-06-29 With Artist as Author Christa Noel Robbins provides the first extended study of authorship in mid 20th century abstract painting in the US Taking a close look at this influential period of art history Robbins describes how artists and critics used the medium of painting to advance their own claims about the role that they believed authorship should play in dictating the value significance and social impact of the art object Robbins tracks the subject across two definitive periods the New York School as it was consolidated in the 1950s and Post Painterly Abstraction in the 1960s Through many deep dives into key artist archives Robbins brings to the page the minds and voices of painters Arshile Gorky Jack Tworkov Helen Frankenthaler Kenneth Noland Sam Gilliam and Agnes Martin along with those of critics such as Harold Rosenberg and Rosalind Krauss While these are all important characters in the polemical histories of American modernism this is the first time they are placed together in a single study and treated with equal measure as peers participating in the shared late modernist moment      Encyclopedia of Twentieth-Century Photography, 3-Volume Set Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included      After Modern Art David Hopkins, 2018 A beautifully illustrated new edition of this pioneering study of art since 1945 Focussing mainly on the relationship between American and European Art this book offers an up to date introduction to the major artists and movements of recent years      *Monet Hates Me* Tacita Dean, 2021-11-16 Available for a limited time this artist's book by renowned visual artist Tacita Dean explores her chance encounters with objects in the archives of the Getty Research Institute As the Getty Research Institute artist in residence in 2014 15 Tacita Dean was asked to define a subject and identify a path of research What she proposed instead was a project titled The Importance of Objective Chance as a Tool of Research Her idea was to allow chance to be her guide Dean researched randomly picking out boxes from the collections without knowing their contents meandering through objects and images from sources as varied as medieval alchemy books to twentieth century artist letters *Monet Hates Me* features reproductions of fifty artworks she created from Getty's archival holdings along with enlightening texts that expand on her method of research and illustrate her encounters with the archives      *An Uncommon Vision* Des Moines Art Center, Neal David Benezra, Franz Schulze, Louise Rosenfield Noun, Amy N. Worthen, Christopher D. Roy, 1998 This magnificent volume marks the fiftieth anniversary of this museum and art school

housed in buildings designed by world renowned architects Eliel Saarinen I M Pei and Richard Meier Illustrated essays cover the history of the Center and its distinguished architecture Colorplates and commentary present more than 100 masterpieces of 20th century art and tribal arts

**Calder: The Conquest of Space** Jed Perl,2020-04-14 The concluding volume to the first biography of one of the most important influential and beloved twentieth century sculptors and one of the greatest artists in the cultural history of America is a vividly written illuminating account of his triumphant later years The second and final volume of this magnificent biography begins during World War II when Calder known to all as Sandy and his wife Louisa opened their home to a stream of artists and writers in exile from Europe In the postwar decades they divided their time between the United States and France as Calder made his first monumental public sculptures and received blockbuster commissions that included Expo 67 in Montreal and the 1968 Olympics in Mexico City Jed Perl makes clear how Calder s radical sculptural imagination shaped the minimalist and kinetic art movements that emerged in the 1960s And we see as well that through everything their ever expanding friendships with artists and writers of all stripes working to end the war in Vietnam hosting riotous dance parties at their Connecticut home seeing the mobile Calder s essential artistic invention find its way into Webster s dictionary Calder and Louisa remained the risk taking singularly bohemian couple they had been since first meeting at the end of the Roaring Twenties The biography ends with Calder s death in 1976 at the age of seventy eight only weeks after an encyclopedic retrospective of his work opened at the Whitney Museum in New York but leaves us with a new clearer understanding of his legacy both as an artist and a man

**A Dictionary of the Avant-Gardes** ,2013-05-13 A Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture

**Artists' Estates** Magda Salvesen,Diane Cousineau,2005 Artists Estates offers a fascinating journey into the complex and competitive art world through the distinctive lens of those who deal with the paintings prints and sculpture that artists leave behind after their deaths Bringing together interviews conducted by Magda Salvesen the widow of the second generation Abstract Expressionist painter Jon Schueler this unique book provides a window into the goals and desires the conflicts and frustrations and the emotional and financial strains that confront widows companions sons and daughters as the heirs to artists estates The judiciously arranged and edited interviews also address the benefits and liabilities of foundations and trusts through the insights of lawyers gallery dealers and foundation directors Readers will explore well known estates including those of Roy Lichtenstein Mark Rothko Adolph Gottlieb Milton Avery Romare Bearden and David Smith as well as the equally intriguing legacies of lesser known artists whose work came to the fore in the forties and fifties Together the passionate testimonies of families and lovers the measured voices of art professionals and the more than eighty photographs offer an indispensable entre into the private and public worlds of art

**The Books that Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss** Richard Shone,John-Paul Stonard,2013-04-05 An exemplary survey that

reassesses the impact of the most important books to have shaped art history through the twentieth century. Written by some of today's leading art historians and curators, this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history. From mile M le's magisterial study of thirteenth-century French art first published in 1898 to Hans Belting's provocative *Likeness and Presence: A History of the Image before the Era of Art*, the book provides a concise and insightful overview of the history of art told through its most enduring literature. Each of the essays looks at the impact of a single major book of art history, mapping the intellectual development of the writer under review, setting out the premises and argument of the book, considering its position within the broader field of art history, and analyzing its significance in the context of both its initial reception and its afterlife. An introduction by John Paul Stonard explores how art history has been forged by outstanding contributions to scholarship and by the dialogues and ruptures between them.

*What it Means to Write About Art* Jarrett Earnest, 2018-11-27 The most comprehensive portrait of art criticism ever assembled, as told by the leading writers of our time. In the last fifty years, art criticism has flourished as never before. Moving from niche to mainstream, it is now widely taught at universities, practiced in newspapers, magazines, and online, and has become the subject of debate by readers, writers, and artists worldwide. Equal parts oral history and analysis of craft, *What It Means to Write About Art* offers an unprecedented overview of American art writing. These thirty in-depth conversations chart the role of the critic as it has evolved from the 1960s to today, providing an invaluable resource for aspiring artists and writers alike. John Ashbery recalls finding Rimbaud's poetry through his first gay crush at sixteen. Rosalind Krauss remembers stealing the design of *October* from Massimo Vignelli. Paul Chaat Smith details his early days with Jimmy Durham in the American Indian Movement. Dave Hickey talks about writing country songs with Waylon Jennings. Michele Wallace relives her late night and early morning interviews with James Baldwin. Lucy Lippard describes confronting Clement Greenberg at a lecture. Eileen Myles asserts her belief that her negative review incited the Women's Action Coalition. And Fred Moten recounts falling in love with Renoir while at Harvard. Jarrett Earnest's wide-ranging conversations with critics, historians, journalists, novelists, poets, and theorists, each of whom approach the subject from unique positions, illustrate different ways of writing, thinking, and looking at art. Interviews with Hilton Als, John Ashbery, Bill Berkson, Yve Alain Bois, Huey Copeland, Holland Cotter, Douglas Crimp, Darby English, Hal Foster, Michael Fried, Thyrza Nichols Goodeve, Dave Hickey, Siri Hustvedt, Kellie Jones, Chris Kraus, Rosalind Krauss, Lucy Lippard, Fred Moten, Eileen Myles, Molly Nesbit, Jed Perl, Barbara Rose, Jerry Saltz, Peter Schjeldahl, Barry Schwabsky, Paul Chaat Smith, Roberta Smith, Lynne Tillman, Michele Wallace, and John Yau.

David Smith David Smith, 2018-02-22 This comprehensive sourcebook is destined to become a lasting and definitive resource on the art and aesthetic philosophy of the American artist David Smith, 1906-1965. A pioneer of twentieth-century modernism, Smith was renowned for the expansive formal and conceptual ambitions of his broadly diverse and inventive welded steel abstractions. His groundbreaking achievements drew freely on cubism, surrealism, and constructivism, profoundly

influencing later movements such as minimalism and environmental art By radically challenging older conventions of monolithic figuration and refuting arbitrary distinctions between painters and sculptors Smith asserted sculpture's equal role in advancing modern art A compilation of Smith's poems sketchbook notes essays lectures letters to the editor reviews and interviews these previously unpublished texts underscore the varied ways in which his writing functioned as a means to examine and articulate his private identity and to promote the social ideals that made him a key participant in contemporary discourses surrounding modernism art and politics and sculptural aesthetics All the documents in David Smith collected writings lectures and interviews have been newly corrected against the original manuscripts typescripts and audiotapes Each text in this collection is annotated with historical and contextual information that reflects Smith's own process of continually reviewing and revising his writings in response to his evolving aspirations as a visual artist Provided by publisher

*Dance and American Art* Sharyn R. Udall, 2012-06-19 From ballet to burlesque from the frontier jig to the jitterbug Americans have always loved watching dance whether in grand ballrooms on Mississippi riverboats or in the streets *Dance and American Art* is an innovative look at the elusive evocative nature of dance and the American visual artists who captured it through their paintings sculpture photography and prints from the early nineteenth century through the mid twentieth century The scores of artists discussed include many icons of American art Winslow Homer George Caleb Bingham Mary Cassatt James McNeill Whistler Alexander Calder Joseph Cornell Edward Steichen David Smith and others As a subject for visual artists dance has given new meaning to America's perennial myths cherished identities and most powerful dreams Their portrayals of dance and dancers from the anonymous to the famous Anna Pavlova Isadora Duncan Loie Fuller Josephine Baker Martha Graham have testified to the enduring importance of spatial organization physical pattern and rhythmic motion in creating aesthetic form Through extensive research sparkling prose and beautiful color reproductions art historian Sharyn R Udall draws attention to the ways that artists' portrayals of dance have defined the visual character of the modern world and have embodied culturally specific ideas about order and meaning about the human body and about the diverse fusions that comprise American culture



## Whispering the Secrets of Language: An Mental Journey through **Terminal Iron Works The Sculpture Of David Smith**

In a digitally-driven earth where screens reign great and instant conversation drowns out the subtleties of language, the profound techniques and mental nuances concealed within words usually go unheard. However, situated within the pages of **Terminal Iron Works The Sculpture Of David Smith** a captivating literary value pulsing with fresh feelings, lies a fantastic quest waiting to be undertaken. Published by a skilled wordsmith, that charming opus attracts viewers on an introspective journey, lightly unraveling the veiled truths and profound affect resonating within the material of each and every word. Within the emotional depths of this emotional review, we will embark upon a heartfelt exploration of the book is core subjects, dissect their interesting publishing fashion, and yield to the effective resonance it evokes heavy within the recesses of readers hearts.

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