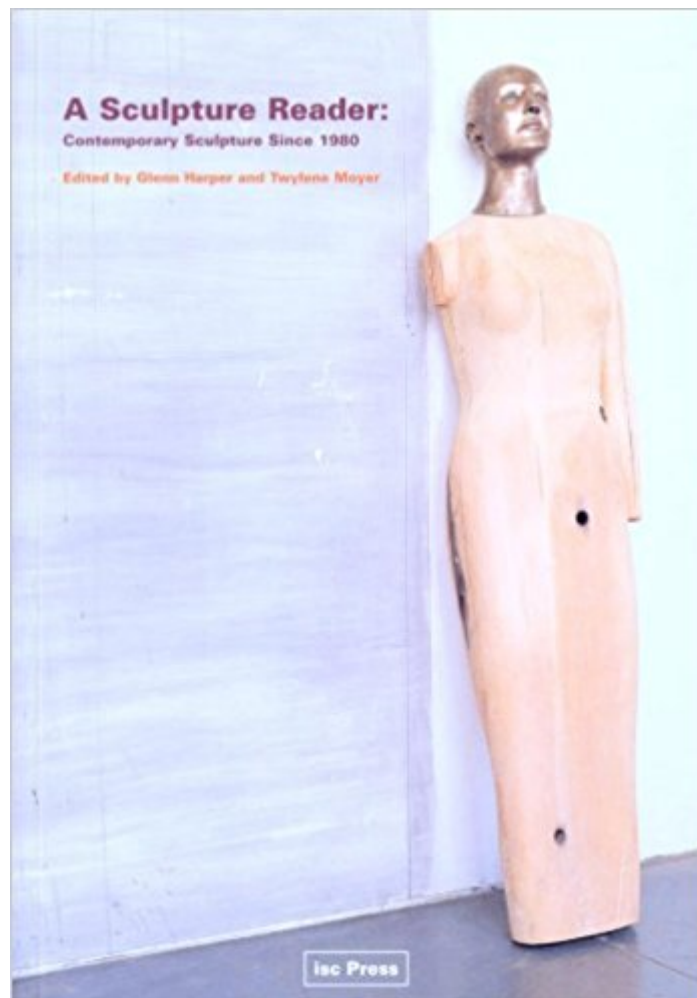




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A Sculpture Reader: Contemporary Sculpture Since 1980 (Perspectives In Contemporary Sculpture)



Synopsis

A unique anthology of articles on contemporary sculptors drawn from the 25-year history of Sculpture magazine, *A Sculpture Reader* offers a valuable overview of three dimensional art since 1980. Focusing on individual artists rather than themes or movements, the 42 essays in *A Sculpture Reader* capture the wide-ranging possibilities that characterize contemporary sculpture.

Book Information

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Customer Reviews

"*A Sculpture Reader*" provides a fascinating overview of the development of sculpture since 1980, revealing key issues and artistic concerns that have carried through from the late 1960s to the present. This rich anthology of essays by a diverse set of authors presents a progressive view of critical thinking and the multivalent approaches to contemporary sculpture reflected in the works of Ann Hamilton, Olafur Eliasson, Jorge Pardo, Atelier von Lieshout, Karin Sander, and many other artists from around the world.--Olga Visa, Hirshhorn Museum and Sculpture Garden

"*A Sculpture Reader* is likely to be the definitive survey of contemporary sculpture. Virtually every sculptor of consequence is discussed in depth. The essays are clear and to the point. Highly recommended."—Donald Kuspit, SUNY at Stony Brook
"*A Sculpture Reader* provides a fascinating overview of the development of sculpture since 1980, revealing key issues and artistic concerns that have carried through from the late 1960s to the present. This rich anthology of essays by a diverse set of authors presents a progressive view of critical thinking and the multivalent approaches to

contemporary sculpture reflected in the works of Ann Hamilton, Olafur Eliasson, Jorge Pardo, Atelier von Lieshout, Karin Sander, and many other artists from around the world." •Olga Visa, Hirshhorn Museum and Sculpture Garden

An interesting book; covers a wide range of sculpture; articles well written, with no more than the usual amount of artspeak. It would have been good to have(A) the dates when the articles were written and a citation to where (presumably in "Sculpture"?)they originally appeared in print.(B) a brief note giving a bit of information about the author of the article(C) an index (though I realize that preparing this would add significantly to the editorial costs finally, I found the typography (the use of a sans-serif font and the extreme leading) made for less-than-comfortable reading.

Great book, the essays are clear and discuss a diverse range of artists. The book emphasizes the flow of the sculptures development throughout the 80s until today.

Contrary to the relentless propaganda proffered in these essays, it seems to me that nearly all the sculpture, herein represented, is disconnected from life, from history, from the modes of inquiry and resolution that are the intellectual substance of civilization. The expositions are misleading in that there is no association between the explicators' claims and the "artifacts." The artifact, in this milieu, has been reduced to little more than an armature upon which to drape the apologist's presumptions. The verbal constructs supercede the reality of the artifact, rendering all such constructs baseless. Criticism, in this context, has degenerated into hyperbolic acclaim. Since this stuff has gained the support of wealthy individuals who are willing to pay dearly for the flattery of A-list purveyors, it has a presence. As documentary, this book does a fine job of presenting the horizons and character of this era. In the interest of balance, a book to read concurrently would be Don Thompson's THE TWELVE MILLION DOLLAR STUFFED SHARK: The Curious Economics of Contemporary Art, in which he examines the business practices of the Contemporary Art World's enablers and their role in its enfranchisement.

Was very inspired by some of the photos of cool sculptures in this book. Sadly when i tried to read the text it made me cry. Its my opinion, but this kind of post-meaning waffle is the death of art, and a big reason why nobody normal can take it seriously: because these kinds of pundits take themselves and their waffle very seriously indeed. So as a library loan i recommend it.

This collection is a work of astonishing intellectual insight and viscerally affecting beauty. The authors authoritatively, even brazenly, examine the way contemporary artists reconceptualized perceptual reality through sculpture. It is the contemporary sculptors who shattered the idea that sculpture must in some way represent the human body - an idea that persisted for millenia - and reimagined it as a mechanism to explore dearly-held cultural and social conventions. The works of contemporary sculptors as reflected within this book have accomplished no less than the dislimning of the traditional boundary separating art and sculpture. Thus they have been freed to deploy unexpected visual tools to implicate the viewer in a dismantling of the insidious constructs that shape our consensual experience. Plainly put, you will view the world differently after reading this book. In short, this is a **MUST READ** both for intrepid explorers of the nature of perceptual reality and lovers of art. For all others, it is **HIGHLY RECOMMENDED**. For those who tenaciously cling to tradition - those conventional, orthodox, ideologically conservative readers, well, come on, take a walk on the wild side (it'll be our little secret).

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