



AFTERIMAGE: DRAWING THROUGH PROCESS

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Afterimage Drawing Through Process

Cornelia H. Butler



Afterimage Drawing Through Process:

Afterimage Cornelia H. Butler, Museum of Contemporary Art (Los Angeles, Calif.), 1999 The term process art describes a moment of radical a formal experimentation in postwar American sculpture Through the medium of drawing Afterimage revisits process art in terms of the artists who defined the movement and suggests a transitional moment when many of its practitioners anticipated the feminist and postminimalist art of the 1970s Nancy Grossman's use of language for example suggests a kind of material abstraction and Nancy Holt's earth works and related drawings introduced content into a minimalist vocabulary The book also explores the drawing as a residual object in works in which the process of making dictates the form of the drawing Examples include Gordon Matta Clark's stacked cuttings Robert Morris blind time drawings and Sol Lewitt's folded construction drawings Other works such as those by Bruce Nauman and Robert Smithson record a particular approach to body based and process oriented sculpture The book which accompanies an exhibition contains an essay by Cornelia H Butler on the historical ambiguity surrounding process art and one by Pamela M Lee on temporality in work of the late 1960s The artists included in the book are William Anastasi Richard Artschwager Mel Bochner Agnes Denes Nancy Grossman Robert Grosvenor Marcia Hafif Eva Hesse Nancy Holt Barry LeVa Sol Lewitt Lee Lozano Sylvia Plimack Mangold Gordon Matta Clark Robert Morris Bruce Nauman Yvonne Rainer Dorothea Rockburne Alan Saret Joel Shapiro Robert Smithson Michelle Stuart Richard Tuttle and Jack Whitten Copublished with The Museum of Contemporary Art Los Angeles *Afterimage* Cornelia H. Butler, 1999-01-01 *Afterimage - drawing through process : the Museum of Contemporary Art, Los Angeles, [April 11 - August 22, 1999 ; exhibition tour: Museum of Contemporary Art, Los Angeles, Contemporary Arts Museum, Houston, Texas, Henry Art Gallery, Seattle, Washington]* Cornelia H. Butler, 1999 [Drawing Now](#) Laura J. Hoptman, 2002 Published to accompany the exhibition held at the Museum of Modern Art QNS New York 17 October 2002 6 January 2003 *Drawing/Thinking* Marc Treib, 2012-12-06 Bringing together authors from the fields of architecture landscape architecture and art this book addresses the question Why draw by examining the various dynamic relationships between media process thought and environment [A Companion to Contemporary Drawing](#) Kelly Chorpening, Rebecca Fortnum, 2020-11-10 The first university level textbook on the power condition and expanse of contemporary fine art drawing A Companion to Contemporary Drawing explores how 20th and 21st century artists have used drawing to understand and comment on the world Presenting contributions by both theorists and practitioners this unique textbook considers the place space and history of drawing and explores shifts in attitudes towards its practice over the years Twenty seven essays discuss how drawing emerges from the mind of the artist to question and reflect upon what they see feel and experience This book discusses key themes in contemporary drawing practice addresses the working conditions and context of artists and considers a wide range of personal social and political considerations that influence artistic choices Topics include the politics of eroticism in South American drawing anti capitalist drawing from Eastern Europe drawing and

conceptual art feminist drawing and exhibitions that have put drawing practices at the centre of contemporary art This textbook Demonstrates ways contemporary issues and concerns are addressed through drawing Reveals how drawing is used to make powerful social and political statements Situates works by contemporary practitioners within the context of their historical moment Explores how contemporary art practices utilize drawing as both process and finished artifact Shows how concepts of observation representation and audience have changed dramatically in the digital era Establishes drawing as a mode of thought Part of the acclaimed Wiley Blackwell Companions to Art History series A Companion to Contemporary Drawing is a valuable text for students of fine art art history and curating and for practitioners working within contemporary fine art practice

Drawing Investigations Sarah Casey, Gerry Davies, 2020-06-11 Using close visual analysis of drawings artist interviews critical analysis and exegesis Drawing Investigations examines how artists use drawing as an investigative tool to reveal information that would otherwise remain unseen and unnoticed How does drawing add shape to ideas How does the artist accommodate to challenges and restraints of a particular environment To what extent is a drawing complementary and continuous with its subject and where is it disruptive and provocative Casey and Davies address these questions while focusing on artists working collaboratively and the use of drawing in challenging or unexpected environments Drawing Investigations evaluates the emergence of a way of thinking among an otherwise disconnected group of artists by exploring commonalities in the application of analytical drawing to the natural world urban environment social forces and lived experience Examples represent a spectrum of research in international contexts an oceanographic Institute in California the archives of Amsterdam s Rijksmuseum the Antarctic Survey geothermal research in Japan and the Kurdish diaspora in Iraq Issues are situated in the contemporary theory and practice of drawing including relationships to historical precedents By exploring drawing s capacity to capture and describe experience to sharpen visual faculties and to bridge embodied and conceptual knowledge Drawing Investigations offers a fresh critical perspective on contemporary drawing practice

Drawing Difference Marsha Meskimmon, Phil Sawdon, 2016-03-24 Drawing has been growing in recognition and stature within contemporary fine art since the mid 1970s Simultaneously feminist activism has been widespread leading to the increased prominence of women artists scholars critics and curators and the wide acknowledgement of the crucial role played by gender and sexual difference in constituting the subject Drawing Difference argues that these developments did not occur in parallel simply by coincidence Rather the intimate interplay between drawing and feminism is best characterised as allotropic a term originating in chemistry that describes a single pure element which nevertheless assumes varied physical structures denoting the fundamental affinities which underlie apparently differing material forms The book takes as its starting point three works from the 1970s by Annette Messager Dorothea Rockburne and Carolee Schneeman that are used to exemplify critical developments in feminist art history and key moments for drawing as a means of expression Throughout the chapters these works are further explored in relation to the contemporary drawing practices of Marco Maggi Sian Bowen

Susan Hauptmann Cornelia Parker Christoph Fink and Toba Khedori Their works are shown to be re iterative sites where mark making differs with each appearance yet retains certain essential features Dividing its analysis into the themes Approaching Tropes and Coinciding the book analyses how both drawing and feminist discourse emphasise dialogue matter and openness It demonstrates how sexual difference subjectivity and drawing are connected at an elemental level and thus how drawing has played a vital role in the articulation of the material and conceptual dynamics of feminism **Picture**

Ecology Alan C. Braddock, Maura Coughlin, T. J. Demos, Rachael Z. DeLue, Mónica Domínguez Torres, Finis Dunaway, Stephen F. Eisenman, Emily Gephart, De-nin D. Lee, Gregory Levine, Anne McClintock, James Nisbet, Andrew Patrizio, Sugata Ray, Greg M. Thomas, 2021-10-26 Seeking a broad reexamination of visual culture through the lenses of ecocriticism environmental justice and animal studies this compendium offers a diverse range of art historical criticism formulated within an ecological context Picture Ecology brings together scholars whose contributions extend chronologically and geographically from 11th century Chinese painting to contemporary photography of California wildfires The book s 17 interdisciplinary essays provide a dynamic cross cultural approach to an increasingly vital area of study emphasizing the environmental dimensions inherent in the content and materials of aesthetic objects Picture Ecology provides valuable new approaches for considering works of art in ways that are timely intellectually stimulating and universally significant Afterimage: Drawing Through Process

Cornelia H. Butler, **Recent Pasts** John C. Welchman, 2005 This first volume presents an assessment of the vital and influential art scene in Southern California since 1990 **Beyond Preconceptions** Milena Kalinovska, 2000 Bold and necessary in both critical approach and geographical range Beyond Preconceptions The Sixties Experiment provides a look at parallel art developments in Eastern and Western Europe and in North and South America in the late 1960s and early 1970s This richly illustrated catalogue and its five revelatory essays show how a small forward thinking group of artists translated similar concepts into a variety of approaches based on their specific cultural context These artists include Joseph Beuys Marcel Broodthaers Lygia Clark Hanne Darboven Victor Grippo Eva Hesse Ilya Kabakov Jiri Kolar Bruce Nauman and Helio Oiticica The new models of artistic practice developed by these artists continue to shape what a younger generation of artists is creating today particularly where institutional critique and concepts of authorship are concerned **Art Year**, 2000

Michael Snow Michael Snow, Arnolfini Gallery, 2001 Michael Snow is renowned as a pioneering filmmaker and conceptual artist with a career spanning four decades He is perhaps best known for Wavelength one of the most influential experimental films ever made This book traces threads running through Snow s practice from the 1960s to the present from his early Walking Woman series to his most recent works His primary concern with perception is evident in the wide range of media he has used throughout his career from film photography and installation to painting and audio work Almost Cover to Cover plays on Snow s acclaimed artist book Cover to Cover a section of which is reproduced here A cult figure for many this book will situate Snow s importance for contemporary art at a time of renewed interest in time based work interdisciplinarity

narrative and film **The Natalie and Irving Forman Collection** Albright-Knox Art Gallery, Karen Lee Spaulding, 2005
The gift of Natalie and Irving Forman of their stellar art collection of monochrome works of art 161 paintings and sculpture and 127 works on paper constitutes a remarkable contribution to the permanent collection of the Albright Knox Art Gallery It is the single largest gift to be donated at one time to the museum and is particularly noteworthy for its relevance and significance to the Gallery's collection of abstract art This volume celebrates that magnificent gift documents the painting and sculpture collection and marks the exhibition that honors the Formans generosity on view at the Albright Knox Art Gallery May 6 July 3 2005 Book jacket **Inside the Studio** Judith Olch Richards, 2004 Excerpts from transcriptions of audio recordings made from Mar 11 1985 to Apr 15 2003 during ICI's annual New York Studio Events in which artists talk about their work to audiences gathered at the artists studios *Traveler's Guide to Art Museum Exhibitions* Fletcher Roberts, 1999 Lists exhibits in the United States Europe and Canada with highlights cost hours addresses and other data
1999 *Traveler's Guide to Art Museum Exhibitions* Susan S. Rappaport, 1998 For every art lover who travels and for travelers who love art the 1999 edition of this essential book offers invaluable information and museum schedules for museums in the United States Canada and Europe as well as Australia and Japan 150 illustrations **New Art Examiner**, 1999 The independent voice of the visual arts Drawing from the Modern Jodi Hauptman, Museum of Modern Art (New York, N.Y.), 2004 While art history has made room for the flurry of movements that emerged in the period following World War II the myriad artistic developments of the last thirty years have yet to be assigned firm historical categories *Drawing from the Modern* 1975 2005 the final installment in a series of inaugural year exhibitions produced by the Department of Drawings attempts to tell a provisional story of the years from 1975 to the present as reflected through MoMA's singular drawings collection While making no claims to comprehensiveness the installation details both the blossoming of different art positions on a broad international scale in this era and the coming of age of drawing as an independent and for many artists primary mode of expression Organized chronologically and in loose clusters of artists working in the same milieu or vein of interest the exhibition features works by more than fifty artists including Bruce Nauman Gerhard Richter Martin Kippenberger Marlene Dumas Gabriel Orozco Kara Walker and Luc Tuymans

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