

# Robert Morris Blind Time Drawings

## 1973

Robert Morris. Blind Time II. Robert Morris Robert Morris. "Blind-Time". Robert Morris Robert Morris. Blind Time IV Robert Morris Robert Morris Notions of Temporalities in Artistic Practice Moving Imagination Systems We Have Loved A Touch of Doubt Bruce Nauman Art After Words Drawing as Expression Directions The Print Collector's Newsletter Art on Paper Dictionary of American Biography Including Men of the Time Dictionary of American Biography, Including Men of the Time ... Giving Also ... a Key to the Assumed Names of Writers, and a Supplement The Refco Collection Robert Morris Haim Chanin Fine Arts Robert Morris Donald Davidson Anamarija Batista Helena De Preester Eve Meltzer Rachel Aumiller Adi Louri Hayon Eve Meltzer Sandy Brooke Francis Samuel Drake Francis Samuel DRAKE Refco Group

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this catalogue brings together for the first time 81 of robert morris s blind time drawings selected from the six series that make up the corpus of this work to which morris has dedicated more than 30 years the entire range is present from the early drawings of 1973 up to the moral drawings of 2000 with a particular emphasis on the fourth series a group of works inspired by the writings of the philosopher donald davidson visually striking the blind time drawings as the name implies were executed by the artist with his eyes covered consisting of stark black and white contrasts explosions of graphite and obsessive markings that move organically throughout the page the works are anything but haphazard morris followed a strict plan when doing the works and his writing which describes his process is instrumental to

understanding them in addition these works are placed within the context of morris s minimalist and conceptualist masterpieces such as card file 1962 mirrored cubes 1965 and portland mirrors 1977

the reflections on historical and contemporary positions assembled here shed light on concepts of temporalities in the context of artistic practices in the 1960s and 1970s the pursuit for the situational processual and actual stirred up artistic and theoretical fields nowadays contemporary practices expand on these subjects by exploring the notion of anachronism the impermanence of one s own corporeality together with the performative and ephemeral qualities of the sonic amongst other relevant concepts the goal of this publication is to offer a deep dive into situation specific settings and to fundamentally explore how temporality is able to initiate action and structure our perception thereby affecting our bodies our senses how we communicate and how the present moment is shaped

this volume brings together contributions by philosophers art historians and artists who discuss interpret and analyse the moving and gesturing body in the arts broadly inspired by phenomenology and taking into account insights from cognitive science the contribution of the motor body in watching a film attending a dance or theatre performance looking at paintings or drawings and listening to music is explored from a diversity of perspectives this volume is intended for both the specialist and non specialist in the fields of art philosophy and cognitive science and testifies to the burgeoning interest for the moving and gesturing body not only in the creation but also in the perception of works of art imagination is tied to our capacity to silently resonate with the way a work of art has been or is created

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

the series studies and texts in scepticism contains monographs translations and collected essays exploring scepticism in its dual manifestation as a purely philosophical tradition and as a set of sceptical strategies concepts and attitudes in the cultural field especially in religions perhaps most notably in judaism in such cultural contexts scepticism manifests as a critical attitude towards different dimensions and systems of secular or revealed knowledge and towards religious and political authorities it is not merely an intellectual or theoretical worldview but a critical form of life that expresses itself in such diverse phenomena as religion literature and society further book series of the maimonides centre for advanced studies are jewish thought philosophy and religion and the yearbook of the maimonides centre for advances studies

to date scholars explored bruce nauman s oeuvre through various perspectives concepts and premises including linguistics performance power and knowledge sound the political and more amidst this vast and rich field nauman s pieces have been regarded by critics in terms of systematic skepticism tragic skepticism skepticism of the medium and linguistic doubt this book methodically analyzes the notion of performative skepticism and its relevance to various dimensions of bruce nauman s post minimalist artistic practice it is argued that nauman performs the perpetual failure of perception hence demonstrating its doubtful validity to produce certain knowledge without allowing a resolution this kind of skepticism here called performative skepticism exposes the impossibility of epistemological equipment to produce knowledge and the impossibility of attaining certainty in bridging the gap between knowledge and the real

benefiting all visual artists regardless of their level of expertise this instructional guide to drawing covers all aspects of the craft from basic skills and formal elements to introductory figure drawing and the advanced concepts of contemporary drawing showing users how to combine their critical thinking skills with intuition and technical knowledge to create a visual language through drawing covers key drawing techniques the function of drawing and the concepts associated with good drawing offers a brief history of drawing and follows with complete chapters on drawing media the formal elements line value perspective color texture composition space plane shape cross hatching and drapery portrait figure drawing landscape for all visual artists

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