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Modern Plastic Art: Elements of Reality, Volume and Disintegration. Zurich: H. Girsberger, 1937. E-mail Citation » Expanded and republished in 1955 as Contemporary Sculpture: An Evolution in Volume and Space, Alex Potts cited this book as one of the first to attempt to define modern sculpture. Krauss, Rosalind. Passages in Modern Sculpture ...

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Modern Sculpture - Art History - Oxford Bibliographies

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^ Giedion-Welcker, Carola, ' ' Contemporary Sculpture: An Evolution in Volume and Space, A revised and Enlarged Edition ' ' , Faber and Faber, London, 1961, p.

Modern sculpture - Wikipedia

Simple yet striking the "White Jaguar" sculpture boasts a wonderful high-gloss finish. With an eclectic vision of artistic techniques and boundaries, Italian brand Evolution Art offers a collection of modern oil on canvas paintings and decorative interior pieces, seamlessly blending with any living space to become integral aspects of your home.

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"When 'Modern Plastic Art' by Carola Giedion-Welcker appeared in 1937, it was one of the first publications in English to offer a mature analysis of the revolution in sculpture during the twentieth century. The present edition... has been considerably enlarged and revised and... been brought up-to-date to include the major personalities and younger talents in Europe and America... Dr. Giedion-Welcker relates the disintegration of academic concepts in sculpture since Daumier to the other visual arts and to the turbulent history of our times. Carefully planned, the exciting pictorial exposition serves to illuminate and enhance the vivid yet profound critique, and the selection of the illustrative material reflects the historic soundness and esthetic culture of the author."--From publisher.

This book traces artists' theories of constructive space in the first half of the twentieth century. Drawing on these concepts and recent theories on space, it develops a methodology termed 'Spatial Art History' that conceives of artworks as physical spatio-temporal things, which produce the social, to overcome the reductive understanding of art as a mere mirror or facilitator of society.

Installation art has modified our relationship to art for over fifty years by soliciting the whole body, demonstrating its sensitivity to space, surroundings, and the living beings with which it is constantly interacting. This book analyses this modification of perception through phenomenological approaches convoking Husserl, Heidegger, Merleau-Ponty, as well as Levinas, Depraz, and the neuroscientist Varela. This theoretical framework is implicit in the various case studies which revisit works that have become classic or emblematic by Carl Andre, Bruce Nauman, Dan Graham; inaugural experiments that remain available only through photographic and written archives by Jean-Michel Sanejouand, Philippe Parreno, as well as the influence of the mode in the realm of music. The book also examines the transference of this Western form to Asia, revealing how it resonates with ancient Asian representations and practices—often associated with the spiritual. The distinct chapters underpin the role of space as a metaframe, the common ground of the various installations. While the nature and agency of space varies—from social, historical space, leisurely or political space, inner psychological space, to shared

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empty space—these installations reveal the chiasm between the individual body and the outside space. The chapters bear testimony of the process in which the physical journey of the spectator ' s body within a material—at times invisible—space and its structural components takes place in time, as a succession of micro-experiences. ' Installation art as experience of self, in space and time ' adds to the existing literature of art history a level of theoretical, experiential and transcultural analysis that will make this inquiry relevant to both university students and independent researchers in the academic fields of philosophy, psychology, aesthetics, art theory and history, religious and Asian studies.

This publication presents a comprehensive catalogue of the works by Pablo Picasso in the Metropolitan Museum. Comprising 34 paintings, 59 drawings, 12 sculptures and ceramics, and more than 400 prints, the collection reflects the full breadth of the artist's multi-sided genius as it asserted itself over the course of his long career.

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