

Robert Smithson: Learning from New Jersey and Elsewhere, 2004, 384 pages, Ann Reynolds, 0262681552, 9780262681551, MIT Press, 2004

Robert Smithson (1938-1973) produced his best-known work during the 1960s and early 1970s, a period in which the boundaries of the art world and the objectives of art-making were questioned perhaps more consistently and thoroughly than any time before or since. In *Robert Smithson*, Ann Reynolds elucidates the complexity of Smithson's work and thought by placing them in their historical context, a context greatly enhanced by the vast archival materials that Smithson's widow, Nancy Holt, donated to the Archives of American Art in 1987. The archive provides Reynolds with the remnants of Smithson's working life -- magazines, postcards from other artists, notebooks, and perhaps most important, his library -- from which she reconstructs the physical and conceptual world that Smithson inhabited. Reynolds explores the relation of Smithson's art-making, thinking about art-making, writing, and interaction with other artists to the articulated ideology and discreet assumptions that determined the parameters of artistic practice of the time. A central focus of Reynolds's analysis is Smithson's fascination with the blind spots at the center of established ways of seeing and thinking about culture. For Smithson, New Jersey was such a blind spot, and he returned there again and again -- alone and with fellow artists -- to make art that, through its location alone, undermined assumptions about what and, more important, where, art should be. For those who guarded the integrity of the established art world, New Jersey was "elsewhere"; but for Smithson, "elsewheres" were the defining, if often forgotten, locations on the map of contemporary culture.

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Meanings of Abstract Art Between Nature and Theory, Paul Crowther, Isabel Wfjnsche, 2012, Art, 300 pages. Traditional art is based on conventions of resemblance between the work and that which it is a representation "of". Abstract art, in contrast, either adopts alternative modes.

Six Years The Dematerialization of the Art Object from 1966 to 1972, Lucy R. Lippard, 1973, Art, 272 pages. "Many artists, curators, and cultural critics will be interested in the republication of this anthology since the movement it gives contour to has had a tremendous influence on.

Parallel Tracks The Railroad and Silent Cinema, Lynne Kirby, 1997, Performing Arts, 338 pages. From its earliest days, the cinema has enjoyed a special kinship with the railroad, a mutual attraction based on similar ways of handling speed, visual perception, and the.

Political Emotions, Janet Staiger, Ann Cvetkovich, Ann Reynolds, Jun 15, 2010, Language Arts & Disciplines, 272 pages. *Political Emotions* explores the contributions that the study of discourses, rhetoric, and framing of emotion make to understanding the public sphere, civil society and the.

Robert Smithson Spiral jetty : true fictions, false realities, George Thomas Baker, Lynne Cooke, Sep 5, 2005, Art, 208 pages. "Thirty years after his untimely death, Robert Smithson (1938-1973) remains one of the most influential artists of his generation. His complex ideas took root in many forms.

From Minimalism to Magazines: Toward a Meta-medium Practice in Mel Bochner and Robert Smithson's "The Domain of the Great Bear", Jeffrey Parker Thompson, 2006, , 283 pages. During the summer of 1966, Mel Bochner and Robert Smithson produced a work titled "The Domain of the

Great Bear" that was published in Art voices magazine in the fall issue.

Robert Smithson--sculpture , Robert Carleton Hobbs, 1981, Art, 261 pages. Discusses the theories and works of sculptor and earth artist, Robert Smithson.

Wittgenstein's Ladder Poetic Language and the Strangeness of the Ordinary, Marjorie Perloff, Oct 1, 1996, Literary Criticism, 285 pages. A poetry critic explores the connections between the philosophy of Ludwig Wittgenstein, a philosophy based on the significance of ordinary language, and modern poetry.

Art Discourse - Discourse in Art , Jessica Prinz, 1991, Philosophy, 226 pages. Many scholars and the art world, generally, recognize that post modernism is characterized by an explosion of language into the field of the visual arts. For the rest of us.

The Object of Performance The American Avant-Garde Since 1970, Henry M. Sayre, 1989, Art, 308 pages. Looks at the development of American avant-garde art, including performance art, environmental art, conceptual art, video, and photo-realism.

Toward a Phenomenology of the Self Marcel Duchamp's Etant Donn s, Mason Klein, 1994, Art, 714 pages. .

The One to One Toolkit Tips and Strategies for Advisers, Coaches and Mentors, Julie Cooper, Ann Reynolds, 2010, Employees, 204 pages. .

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