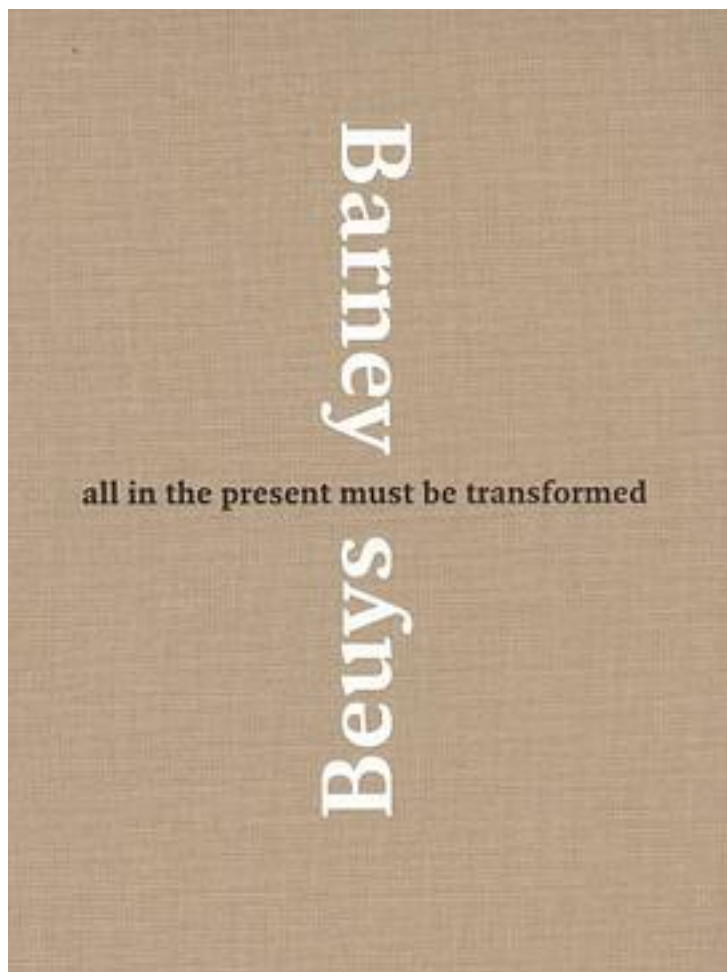


Matthew Barney & Joseph Beuys



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All in the Present Must Be Transformed: Matthew Barney and Joseph Beuys examines key affinities between these two seminal twentieth-century artists, who, though

separated by generation and geography, share many aesthetic and conceptual concerns. Published in conjunction with the exhibition at the Deutsche Guggenheim, Berlin, it focuses on the two artists' metaphoric use of materials, their interest in metamorphosis, their employment of narrative structures and the relationship between action and documentation in their work. The exhibition, whose content is drawn largely from the Guggenheim's substantial permanent collection, pairs a selection of drawings and vitrines by both artists, as well as Barney's multipart sculpture, "Chrysler Imperial" (2002) from Cremaster 3, with Beuys' installation "Terremoto" (1981). The book examines the performative side of both artists' practices, as evidenced by the way each has theatricalized his own sculptural production. In addition, it documents both artists' one-person exhibitions at the Solomon R. Guggenheim Museum in New York and includes an extensive selection of drawings and key comparative works.

作者介绍:

目录:

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标签

艺术

Matthew.Barney

Joseph_Beuys

Beuys

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评论

很早就觉得马修和波伊斯之间有种内在的关联，这本书证实了我之前的看法。马修大量借鉴了波伊斯的材料形式及艺术在社会学人类学的意义。通过同样的拓展达成了不同的艺术范式。

这个对比很有趣

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书评

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