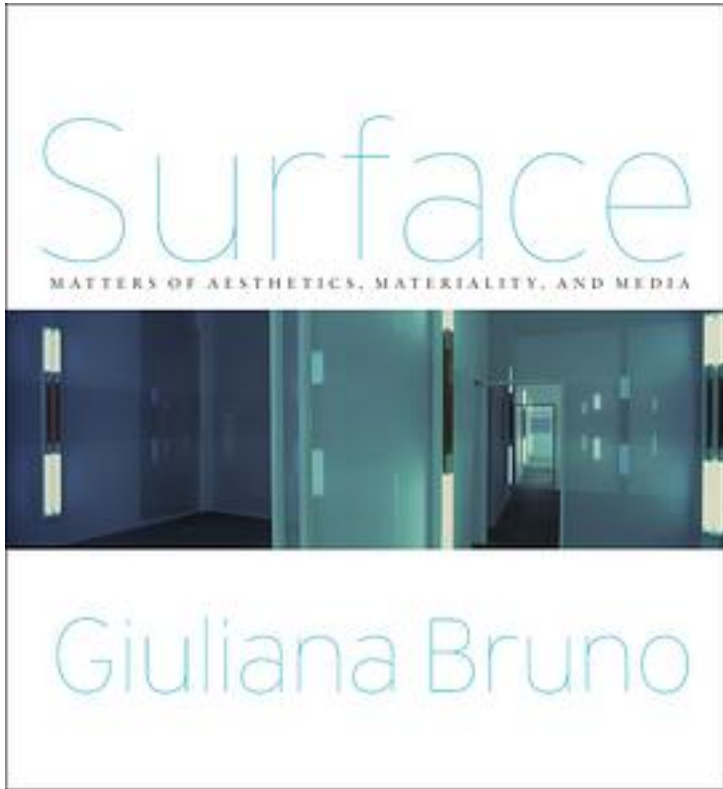


Surface:MATTERS OF AESTHETICS, MATERIALITY, AND MEDIA



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著者:Giuliana Bruno

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What is the place of materiality—the expression or condition of physical substance—in our visual age of rapidly changing materials and media? How is it fashioned in the arts or manifested in virtual forms? In *Surface*, cultural critic and theorist Giuliana Bruno deftly explores these questions, seeking to understand materiality in the contemporary world.

Arguing that materiality is not a question of the materials themselves but rather the substance of material relations, Bruno investigates the space of those relations, examining how they appear on the surface of different media—on film and video screens, in gallery installations, or on the skins of buildings and people. The object of visual studies, she contends, goes well beyond the image and engages the surface as a place of contact between people and art objects. As Bruno threads through these surface encounters, she unveils the fabrics of the visual—the textural qualities of works of art, whether manifested on canvas, wall, or screen. Illuminating the modern surface condition, she notes how façades are becoming virtual screens and the art of projection is reinvented on gallery walls. She traverses the light spaces of artists Robert Irwin, James Turrell, Tacita Dean, and Anthony McCall; touches on the textured surfaces of Isaac Julien’s and Wong Kar-wai’s filmic screens; and travels across the surface materiality in the architectural practices of Diller Scofidio + Renfro and Herzog & de Meuron to the art of Doris Salcedo and Rachel Whiteread, where the surface tension of media becomes concrete. In performing these critical operations on the surface, she articulates it as a site in which different forms of mediation, memory, and transformation can take place.

Surveying object relations across art, architecture, fashion, design, film, and new media, *Surface* is a magisterial account of contemporary visual culture.

作者介绍:

Giuliana Bruno is professor of visual and environmental studies at Harvard University. Her books include *Public Intimacy: Architecture and the Visual Arts* and *Atlas of Emotion: Journeys in Art, Architecture, and Film*.

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评论

反思一下可能是自己真的不习惯（也不喜欢）这种用视觉研究/艺术史角度研究电影的方法，不管说得再天花乱坠，博物馆和装置艺术的受众跟电影/院比起来都太过局限了，两者确实有共通之处，但对于“电影搬入博物馆并与之融合”的趋势无法采取像作者一样正面的态度，毕竟光通过书里的描述和图片很难进入那个视听触觉记忆被全方位激活的世界。再者也不喜欢作者的行文，说是诗意和散文化，但metaphor和wordplay来来去去也就那几个。另外，这本书蓝色渐变的设计也太丑了……

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