

Robert Rauschenberg



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From the moment art historian Leo Steinberg championed his work in opposition to Clement Greenberg's rigid formalism, Robert Rauschenberg has played a pivotal role in the development and understanding of postmodern art. Challenging nearly all the prevailing assumptions about the visual arts of his time, he pioneered the postwar revival of collage, photography, silkscreen, technology, and performance. This book focuses on Rauschenberg's work during the critical period of the 1950s and 1960s. It opens with a newly prefaced version of Leo Steinberg's "Reflections on the State of Criticism," the first published version of his famous 1972 essay, "Other Criteria," which remains the single most important text on Rauschenberg. Rosalind Krauss's "Rauschenberg and the Materialized Image" builds on Steinberg's essay, arguing that Rauschenberg's work represents a decisive shift in contemporary art. Douglas Crimp's

"On the Museum's Ruins" examines Rauschenberg's silkscreens in the context of the modern museum. Helen Molesworth's "Before Bed" uses psychoanalytic and economic structures to examine the artist's Black Paintings of the early 1950s. A second essay by Krauss, "Perpetual Inventory," revisits both her and Steinberg's articles of nearly twenty-five years earlier. Finally, Branden Joseph's "A Duplication Containing Duplications" views Rauschenberg's silkscreens in relation to the artist's interests in technology, particularly television.

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标签

评论

論文集。可以思考Rauschenberg作品和Simulacrum, duplication, mass media的關係

每篇都太精彩了，尤其前两篇！明知有的段落用不上而论文时间紧迫，却还是忍不住想读下去。Steinberg为后来就劳申伯格与观看主体、媒体、绘画平面性的讨论开创了一片新空间，Krauss进一步分析 讲的更透，最后一篇Joseph时间上最新 补充Debord Deleuze Crary加入讨论
今天读来更犀利更迫切。许多观点和我自己看作品时的感受如出一辙，不过这也不足为奇，能把零碎的观点与更完整的理论框架联系起来、把想法表达明白，真是很不容易的（写论文有感）。

真的难但也真的精彩！flatbed算是Rauschenberg critique的起点（老爷子牛逼）Krauss on materiality/Molesworth on body，而与museum和television的联系都讲得很漂亮（对photograph/silkscreen作为device的理论化）可以看到R对各个模式的探索与调和（同时又精巧地保留差异）最后落脚到spectacle也是妙极。Bob你果然也是个secret rebel！

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书评

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