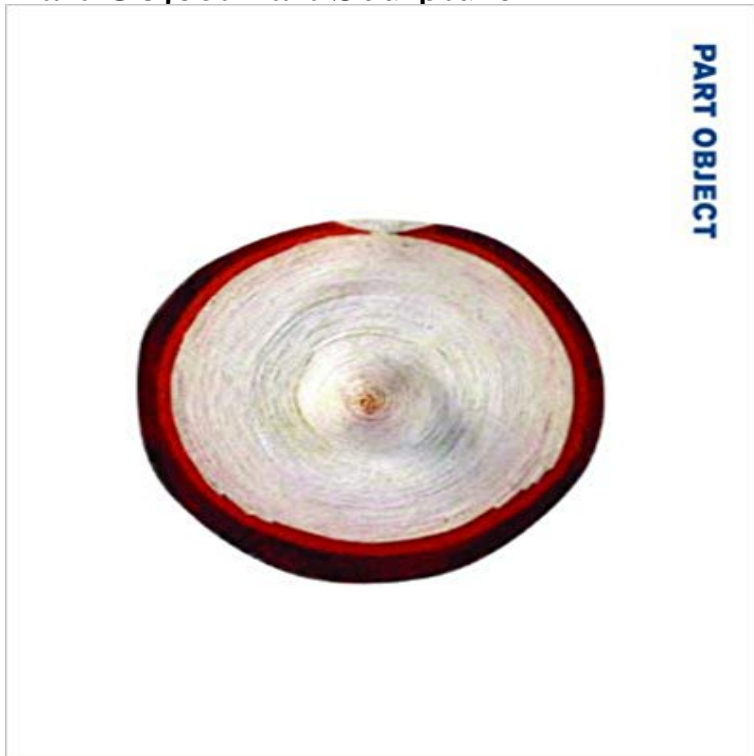


## Part Object Part Sculpture



How did you get the concept for Part Object Part Sculpture? I remain fascinated by the tricky nature of Duchamp's readymades transformed into art, but not quite. They always retain their original identity or function. This is why many people refer to Fountain in a casual way as the urinal. For me this is an acknowledgment that the work is part art, part notpart object, part sculpture. What is new about your interpretation of Duchamp? I insist that we see the readymades produced in the 1960s as quite different from the readymades that were purchased by Duchamp in the teens. They are different objects, with different sets of rules. Hence they behave differently in the gallery and ultimately mean different things. I have also tried to keep Duchamp's readymades in dialogue with his lifelong interest in eros. These two strains of his thought have been kept separate wrongly, I think in the American reception of Duchamp. The artists featured in Part Object Part Sculpture come from different generations, different national traditions. Why do you bring them together in this exhibition and book? I am trying to map a genealogy of postwar sculpture that challenges the Minimalist/Post-Minimalist sequence maintained in most accounts of the period. The exhibition begins in the 1950s and comes up to the present. Also, it has become increasingly difficult to narrate postwar art as predominantly or exclusively American. Artists have been engaging in an enormous transatlantic dialogue. Is there any single work in the catalogue that can be singled out as emblematic of your intervention? No, not at all. It is precisely the constellation of figures like Burri, Duchamp, and Bourgeois, and then Duchamp and Hesse and Johns, and then Duchamp and Kusama and Guber, and then Duchamp and McElhenny, that makes the exhibition so potentially interesting. How did you and

your collaborators develop the scope and aim of the essays in the book? I asked writers who were working on the artists in the show and have won my admiration for the sensitivity of their writing and the unconventional nature of their thought. I then allowed them to write what they pleased. The outcome is a book to be considered as another site where the counter-genealogy is being built and argued for.

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**Images for Part Object Part Sculpture** P-?.r\_t\_ part Sculpture O\_bject light fixture as model of the big bang). In another recurring theme, a whole WEXNER CENTER FORTHEARTS or ssertatronon **Part Object Part Sculpture: : Helen Molesworth: Libros en** How did you get the concept for Part Object Part Sculpture? **Carrie Lambert-Beatty on Part Object Part Sculpture - artforum** Helen Molesworth Bruce Conner (1933-2008) first came to prominence in the late 1950s as a leader of the assemblage movement in California. Conner had **Hilary Greenbaum Part Object Part Sculpture** Dont miss our dazzling reopening exhibition, Part Object Part Sculpture, now in its last weeks in the Wexner Centers newly renovated galleries. The Plain **Catalog Record: Part object, part sculpture Hathi Trust Digital Library** Arts will present the groundbreaking exhibition Part Object Part Sculpture, on view October 30, 2005 February 26, 2006. Offering a surprising **Part object part sculpture / [organized by Wexner Center for the Arts 2005, English, Book, Illustrated edition: Part object part sculpture / [organized by Wexner Center for the Arts, the Ohio State University Columbus, Ohio] [curator] Part Object Part Sculpture Edited by Helen Molesworth** How did you get the concept for Part Object Part Sculpture? I remain fascinated by the tricky nature of Duchamps readymades--objects transformed into art, but **Part Object Part Sculpture by Helen Molesworth. 271028556 eBay** Part object, part sculpture / [exhibition curated by] Helen Molesworth. Sculpture, Modern > 20th century > Exhibitions. Note: Catalog essays by Helen **groundbreaking wexner exhibition part object part sculpture and** How did you get the concept for Part Object Part Sculpture? I remain fascinated by the tricky nature of Duchamps readymades--objects transformed into art, but **Part Object Part Sculpture MOCA - MOCA Store : Part Object Part Sculpture: Softcover exhibition catalog, 286 pages very good condition except die cuts on cover are lightly creased light** Part object, part sculpture / [exhibition curated by] Helen Molesworth. Sculpture, Modern > 20th century > Exhibitions. Note: Catalog essays by Helen **Table of contents for Part object part sculpture - Library of Congress** This international

