

Agrégation Arts Plastiques, 20 novembre 2025

Histoire de l'art

Riccardo Venturi

<https://univ-paris1.academia.edu/RiccardoVenturi>

In Limbo. Robert Smithson en Europe

Proposition de colloque par Olivier Schefer et Riccardo Venturi

Jeudi 4 et vendredi 5 décembre 2025

Lieux : Université Paris 1 - Panthéon-Sorbonne

Ce colloque international se propose d'examiner l'œuvre de Robert Smithson à la lumière de son rapport à l'art et à la culture européens.

Le colloque vise à explorer un sujet encore peu connu et qui, pour la première fois, est au cœur d'une exposition : *Robert Smithson en Europe* au Josef Albers Museum Quadrat, Bottrop (28 septembre 2025-22 février 2026), sous la direction de Linda Walther et avec la participation de Monja Droßmann, Markus Karstieß, Sarah Sandfort, Eva Schmidt, qui seront en partie impliqués dans la conférence de Paris.

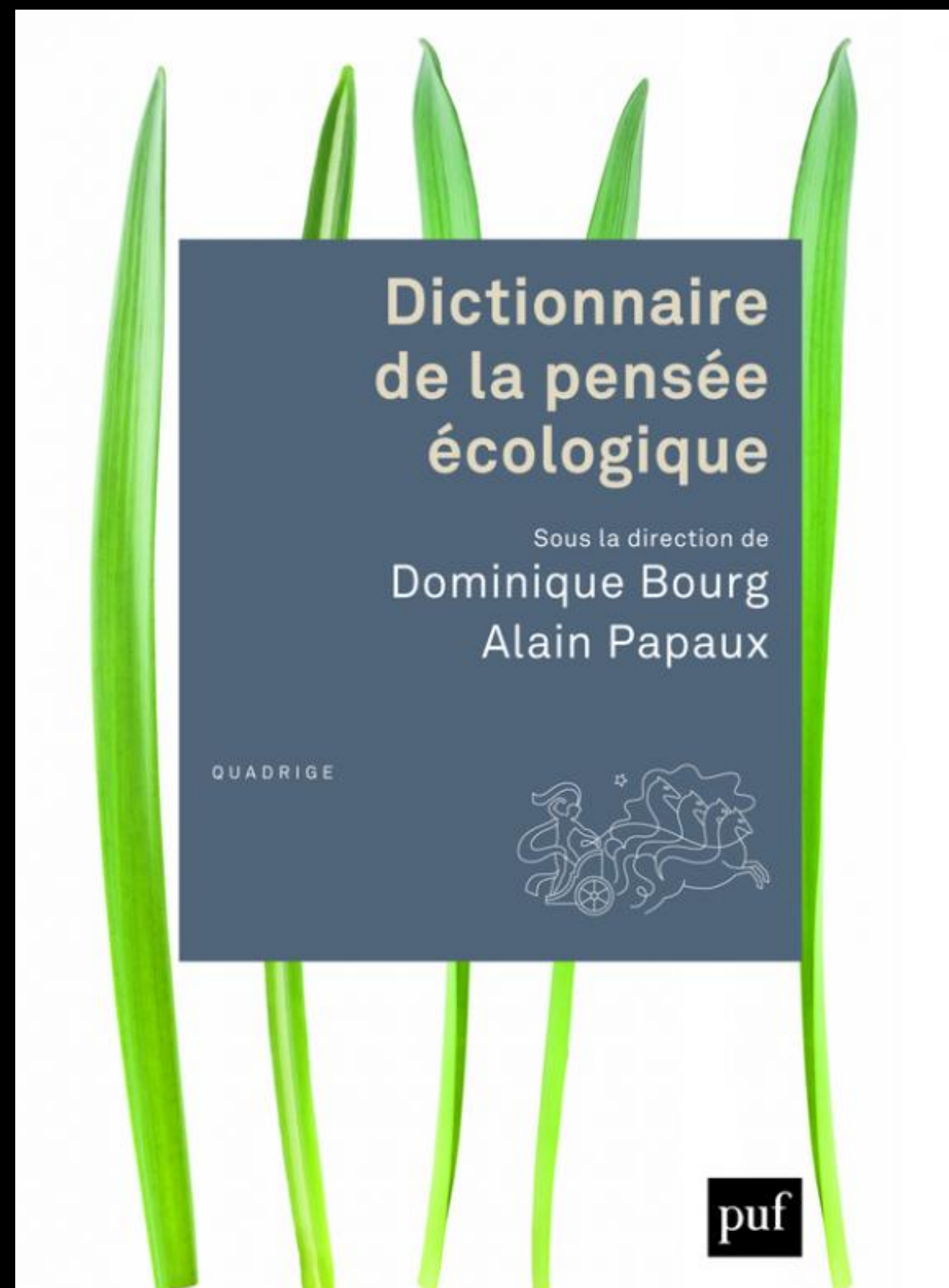
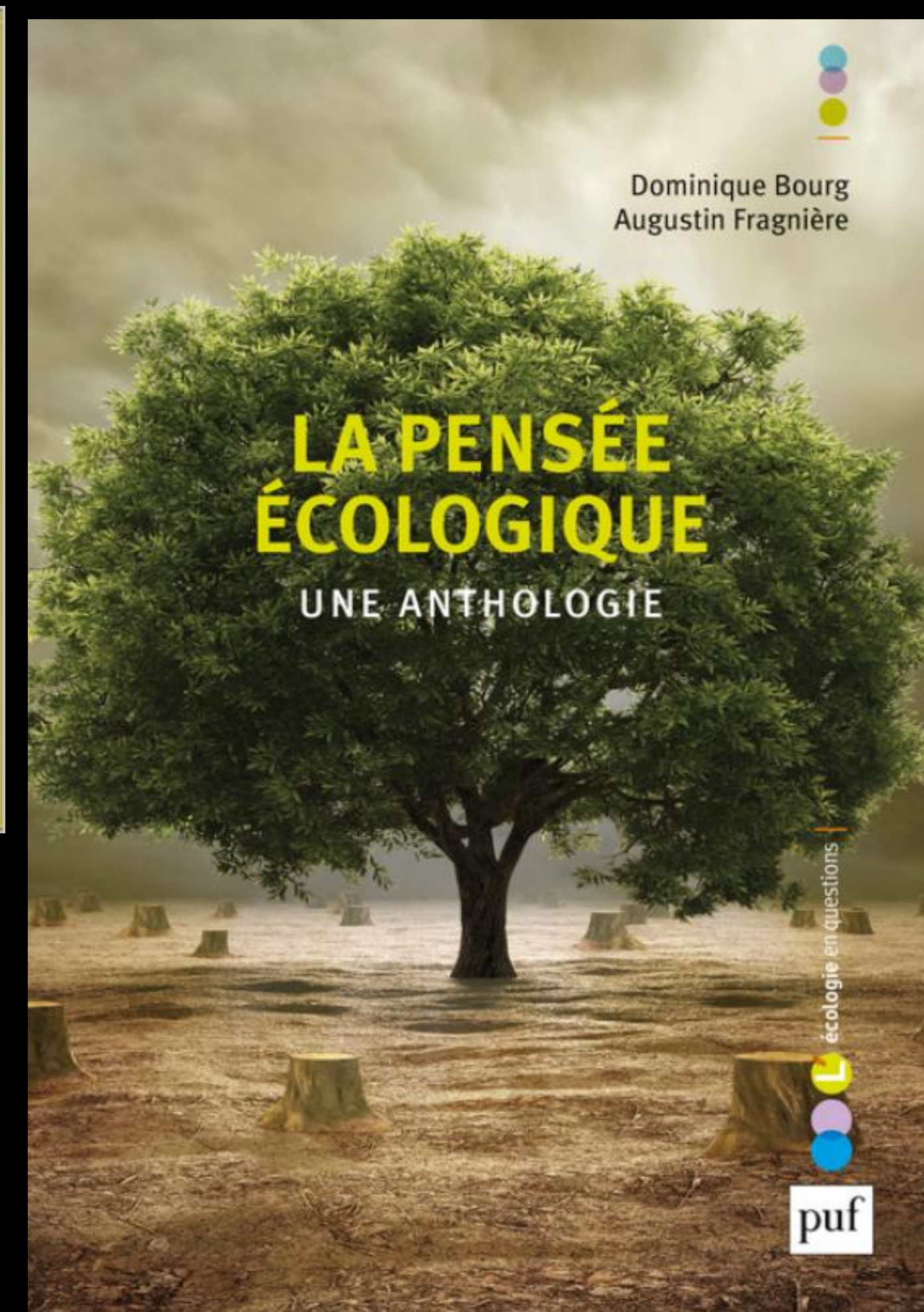
Le colloque porte une attention particulière à ses premières années de création. **Entre 1957 et 1963**, Smithson explore au moins **trois** ensembles de problématiques et d'iconographies qui se recoupent : des références insistantes à **l'ésotérisme** (mysticisme chrétien, rites mayas), la présence d'une perspective quasi **visionnaire** qui se manifeste à travers des dessins mystiques proches des œuvres de Jérôme Bosch et William Blake et les expériences contemporaines des drogues et des « **paradis artificiels** ». Il est également marqué par la **pop culture** (science-fiction, série B, Comics). Comment ces ensembles hétérogènes s'agencent-ils dans son œuvre ? Ces références, encore peu travaillées par la critique, restent-elles isolées dans son parcours ou entretiennent-elles des affinités profondes, voire souterraines avec ses travaux de **Land Artist** ? Smithson estime lui-même qu'il ne devient véritablement artiste qu'après cette première période, soit au tournant de **1964-1965**.

Pourtant ce partage n'est pas aussi définitif qu'il n'y paraît. Depuis ses débuts jusqu'à la fin de sa carrière, l'artiste recourt à des motifs empruntés aux **sciences occultes**, à des **symboles archaïques** (comme la figure ancienne de l'Éternel retour du serpent Ouroboros), à contre-courant apparemment des aspirations modernistes de ses contemporains, tout en puisant largement dans les imaginaires issus de la **pop culture**.

Nous proposons le premier colloque international sur les rapports hétérogènes et fécondes de Smithson avec l'art et la culture européens ; sur son rapport à l'histoire contemporaine et ancienne ; sur sa relation critique à la modernité et la présence d'une religiosité artistique (retour à l'ordre ou méta-critique) ; sur l'articulation entre ses débuts et sa carrière plus « officielle » (et reconnue) d'artistes minimaliste et de Land Artist.



Robert Smithson, Paris in the Spring (1963)
Graphite pencil and collage on paper
20 x 14 in. (50.8 x 35.6 cm)



Histoire de l'art contemporain
Agréation en Arts plastiques

<< Les figurations 1960 à nos jours >>

Nov. 2024

FIGURATION

& la querelle de l'art contemporain

FIGURE — FIGURABILITÉ — FIGURATIF —
FIGURAL — FIGURATION

NON OCCIDENTALE (II)
postcoloniale

Dans Schutts

NON CONTEMPORAINE

PALEO-ART, de CHARLES
Knight

NON HUMAINE (II) milieu

YANNIS MANIATAKOS,

NON HUMAINE (I) animal

Gilles Aillaud

Mark Tansey

George Shires

NON OCCIDENTALE (I)
vs naturalisme

Philippe Descola,

manières de figurer/
figuration

NON ARTISTIQUE

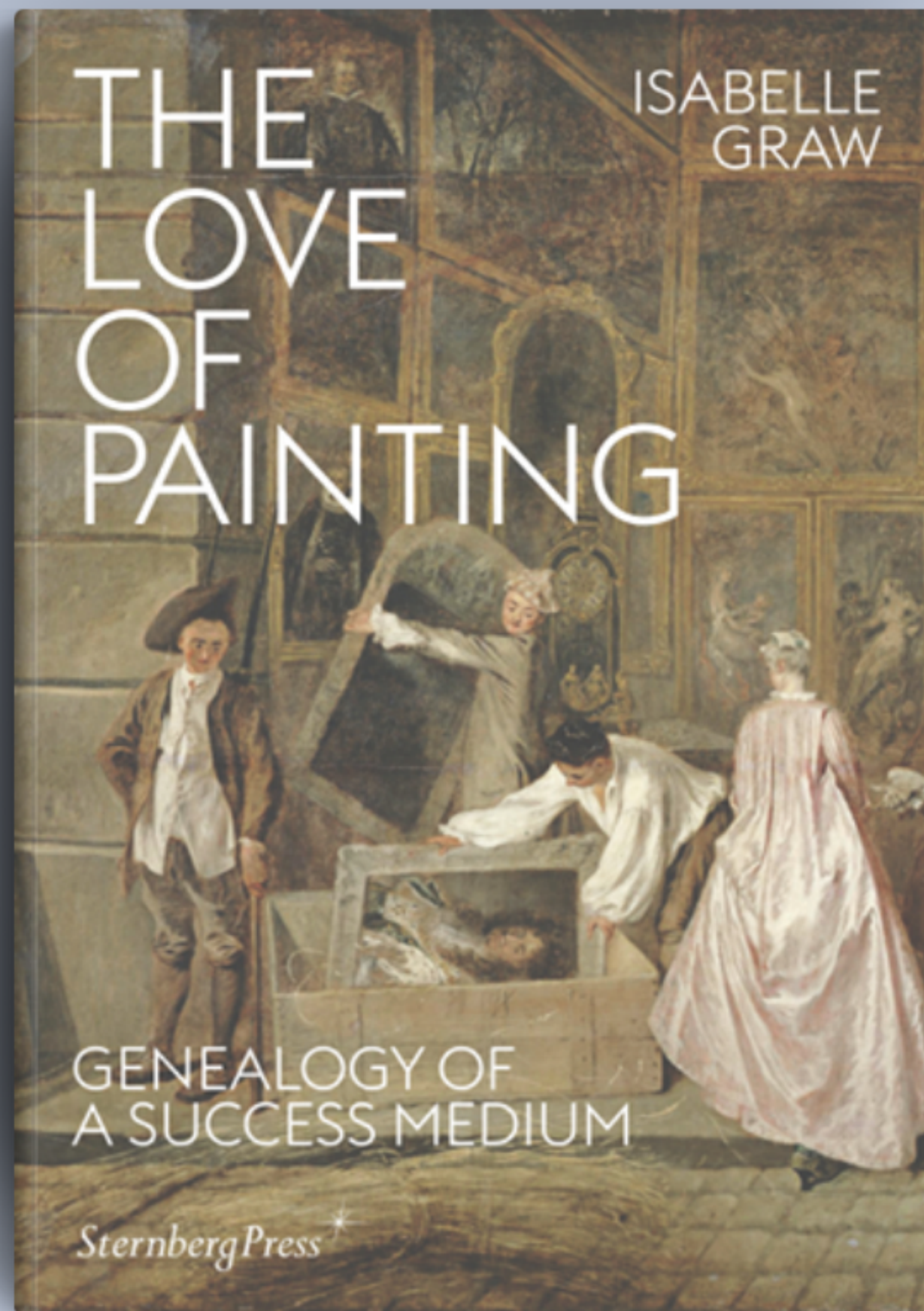
- empreinte — musée de cire
(Hervé Guibert) & cabinet
de figures en cire

NON FIGURATIVE

Martin Kippenberger?

NON PICTURALE

question du médium
~ photographie



March 2018, English
 14×20 cm, 364 pages, color ill.,
 softcover
 ISBN 978-3-95679-251-9

DESIGN
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ISABELLE GRAW

The Love of Painting

Genealogy of a Success Medium

Painting seems to have lost its dominant position in the field of the arts. However, looking more closely at exhibited photographs, assemblages, installations, or performances, it is evident how the rhetorics of painting still remain omnipresent. Following the tradition of classical theories of painting based on exchanges with artists, Isabelle Graw's *The Love of Painting* considers the art form not as something fixed, but as a visual and discursive material formation with the potential to fascinate owing to its ability to produce the fantasy of liveliness. Thus, painting is not restricted to the limits of its own frame, but possesses a specific potential that is located in its material and physical signs. Its value is grounded in its capacity to both reveal and mystify its conditions of production. Alongside in-depth analyses of the work of artists like Édouard Manet, Jutta Koether, Martin Kippenberger, Jana Euler, and Marcel Broodthaers, the book includes conversations with artists in which Graw's insights are further discussed and put to the test.

It's about time for a book declaring 'the love of painting' to appear, after the aridity of postmodernism's announcement of painting's demise. Isabelle Graw's argument in favor of this love turns on what she terms 'vitalistic fantasies': the perception of artworks as 'quasi subjects' saturated with the life of their creator. This notion of the work of art as a quasi subject relates directly to the philosopher Stanley Cavell's consideration that 'the possibility of fraudulence, and the experience of fraudulence, is endemic in the experience of contemporary art.' To understand this we must ask: Why do we relate to works of art in the same way we relate to people? *The Love of Painting* works on this question—and does so with success.

— Rosalind E. Krauss,
author and University Professor at the
Department of Art History, Columbia
University

Isabelle Graw's brilliant analysis of the exceptional position of painting in our increasingly digital economy combines a deep respect for the objects of study and those who make them with an impressive range of critical and theoretical insights. Along the way, *The Love of Painting* never loses sight of the medium's dialectical relationship to the art world, the art market, and society at large. This is a lively, provocative, and persuasively argued book

— Alexander Alberro,
author of *Abstraction in Reverse: The
Reconfigured Spectator in Mid-Twentieth-
Century Latin American Art*

Titre: [The love of painting](#) : genealogy of a success medium / Isabelle Graw
ISBN: 978-3-95679-251-9 (br.). - 3-95679-251-3 (br.)
Auteur: Graw, Isabelle (1962-....)

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I. Graw est venue à la critique d’art après des études parisiennes à Sciences Po. Mais sa pratique du journalisme a commencé à l’âge de dix ans lorsque, suite à un concours, on lui confie une émission de radio à destination des enfants. Lors de son séjour à Paris, on lui propose de collaborer à *Wolkenkratzer* (un *Lifestyle Magazine*) basé à Francfort. Elle saisit l’occasion pour interviewer artistes ou philosophes et notamment Pierre Bourdieu dont les écrits continuent de l’inspirer. Elle glisse dès lors vers l’écriture sur l’art, complétant sa formation aux Etats-Unis en suivant les séminaires de Rosalind Krauss et de Benjamin H.D. Buchloh.

A l’origine de *Texte zur Kunst*, qu’elle fonde en 1990 avec Stefan Germer — l’un des plus brillants historiens d’art de sa génération, disparu en 1998—, il y a le désir de fonder en Allemagne une revue théorique sur le modèle de la revue new-yorkaise *October*, en y ajoutant un intérêt pour les cultures de masse et l’idée que pour parler de l’art il fallait parfois écrire sur tout autre chose. Pour avoir fait éclater les frontières catégorielles, Mike Kelley et Martin Kippenberger y apparaissent comme les deux artistes les plus emblématiques des positions de la revue.

Critique
d'art

Actualité internationale de la littérature critique sur l'art contemporain
The International Review of Contemporary Art Criticism

Recherche

→

Notes de lecture

Toutes les notes de lecture en ligne

Livres par auteur

Livres collectifs

Catalogues

33 | Printemps 2009 : CRITIQUE D'ART 33

⏪ ⏩

Portraits

Portrait. Isabelle Graw

Patrick Javault

BARRY SCHWABSKY

The Observer Effect

On Contemporary Painting

Edited with an introduction by ROB COLVIN, SHERMAN SAM

In *The Observer Effect: On Contemporary Painting*, poet and critic Barry Schwabsky looks at the different directions that painting has taken since the turn of the millennium. He deflates the twentieth-century belief that abstraction and figuration in painting are dichotomous. Instead, Schwabsky argues, they are methods of asking or answering the questions: What is painting? What can painting become in an observer's encounter with it? This wide-ranging selection of texts emphasizes the coextensive work the viewer brings to painting alongside the artist—the construction of form and meaning.

"Many consider Barry Schwabsky to be the critic on painting today, even if he does write copiously on other art forms, write editors Rob Colvin and Sherman Sam in their foreword to this selection of Schwabsky's writings. Written since the turn of the millennium, the texts in 'The Observer Effect' include meditations on the broader context of painting today alongside reflections on such well-known American painters as Alex Katz, Kerry James Marshall, Nicole Eisenman, and Dana Schutz, as well as practitioners from Europe and beyond, Bernard Frize, Tal R, and Ha Chonghyun among them. As Colvin and Sam point out, the book documents a dialogue between abstraction and the image in which images serve less to represent their described subject than to articulate the sort of painting each one desires to be"--Publisher's description

Barry Schwabsky THE OBSERVER EFFECT:
On Contemporary Painting

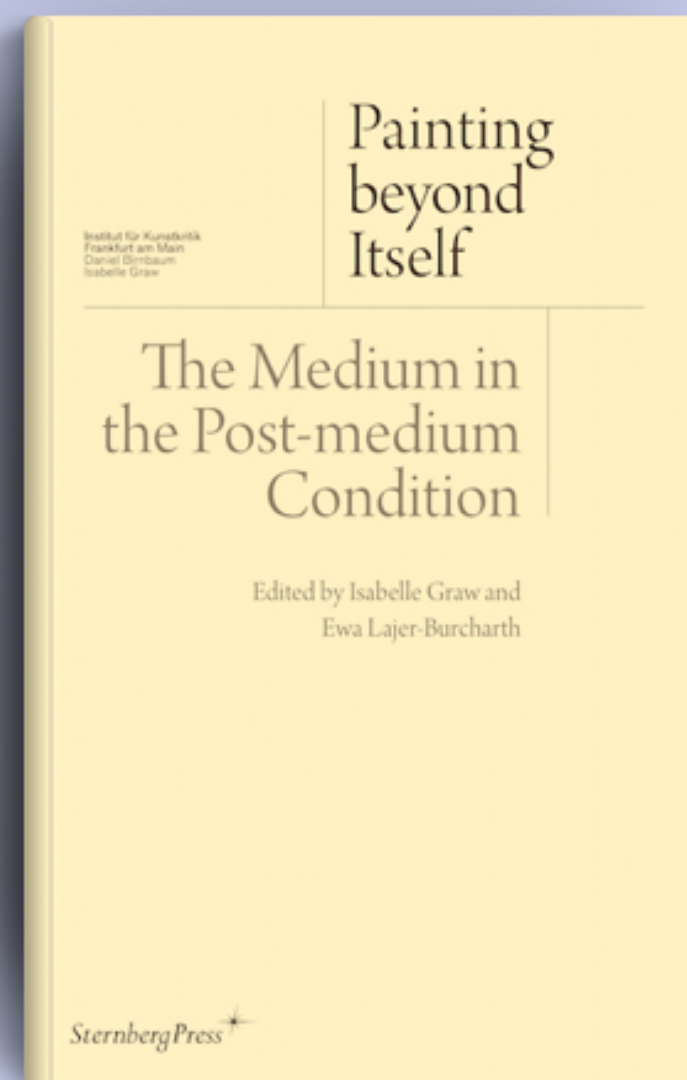
SternbergPress

October 2019, English
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BARRY SCHWABSKY
The Observer Effect
 On Contemporary Painting

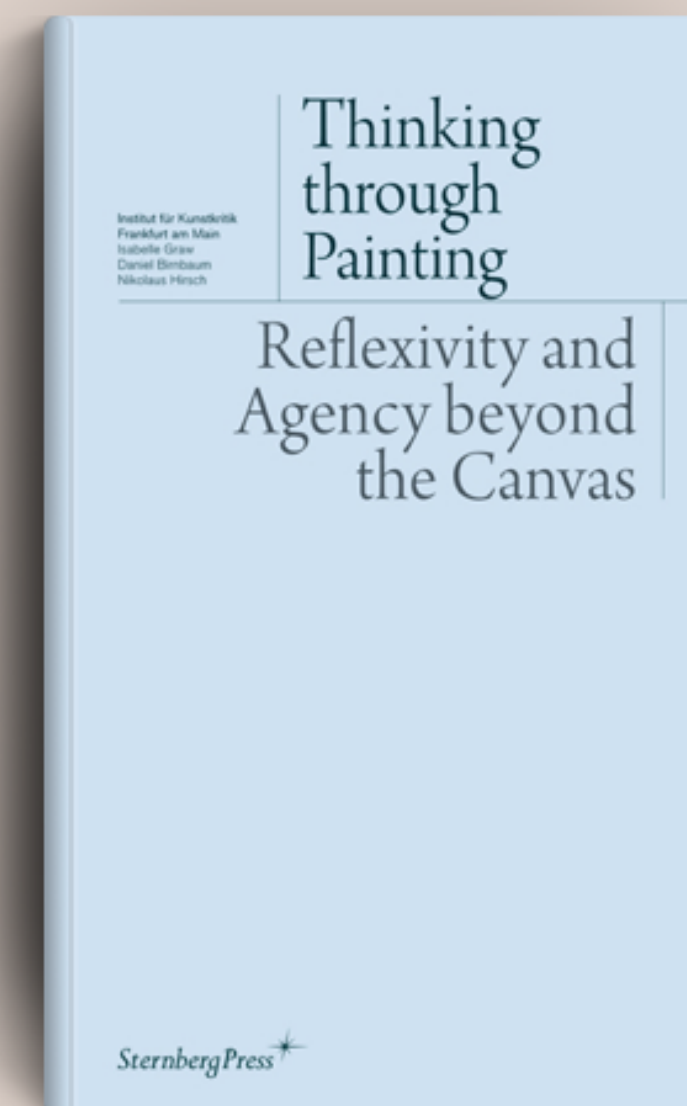


ISABELLE GRAW, EWA LAJER-BURCHARTH (EDS.)
Painting beyond Itself
 The Medium in the Post-medium Condition

Related Books



MERLIN CARPENTER
MIDCAREER PAINTINGS



DANIEL BIRNBAUM, ISABELLE GRAW, NIKOLAUS HIRSCH (EDS.)
Thinking through Painting
 Reflexivity and Agency beyond the Canvas



Essential writings that consider the diverse meanings of contemporary painting since its postconceptual revival.

The “death of painting” and its subsequent resurrection in transformed conditions is a leitmotif of the modern era. Painting's postconceptual resurgence at the start of the 1980s began a dramatic expansion of its field. If painting remains important today, it is because its contradictions have been acknowledged as artists have radically diversified the components of its production and presentation. This first anthology to focus on painting's multiple discourses over the last three decades brings together key statements, dialogues, and debates that have moved the conversation beyond the modern/postmodern dialectic while redefining the conditions necessary for an artwork to be described as “painting.” The diversity of contemporary painting's meanings and practices encompasses the randomness and eclecticism associated with Web-based creation. Although for many the presence of paint endures, others have argued for painting to be classed not as a material but as a philosophical category. Compiled by a leading critic of painting who actively participated in these conversations while also teaching young artists in the studio classroom, this collection ranges widely, to reflect the diversity of ways in which painting continues to be investigated and evaluated in studios, exhibition spaces, and the marketplace of ideas. These writings, statements, and interviews reflect ongoing debates and reignite questions for an as yet unimagined future of painting.

Paradoxe



Gilles Deleuze

Sur la peinture

Édition préparée par David
Lapoujade

2023

352 pages

ISBN : 9782707349156

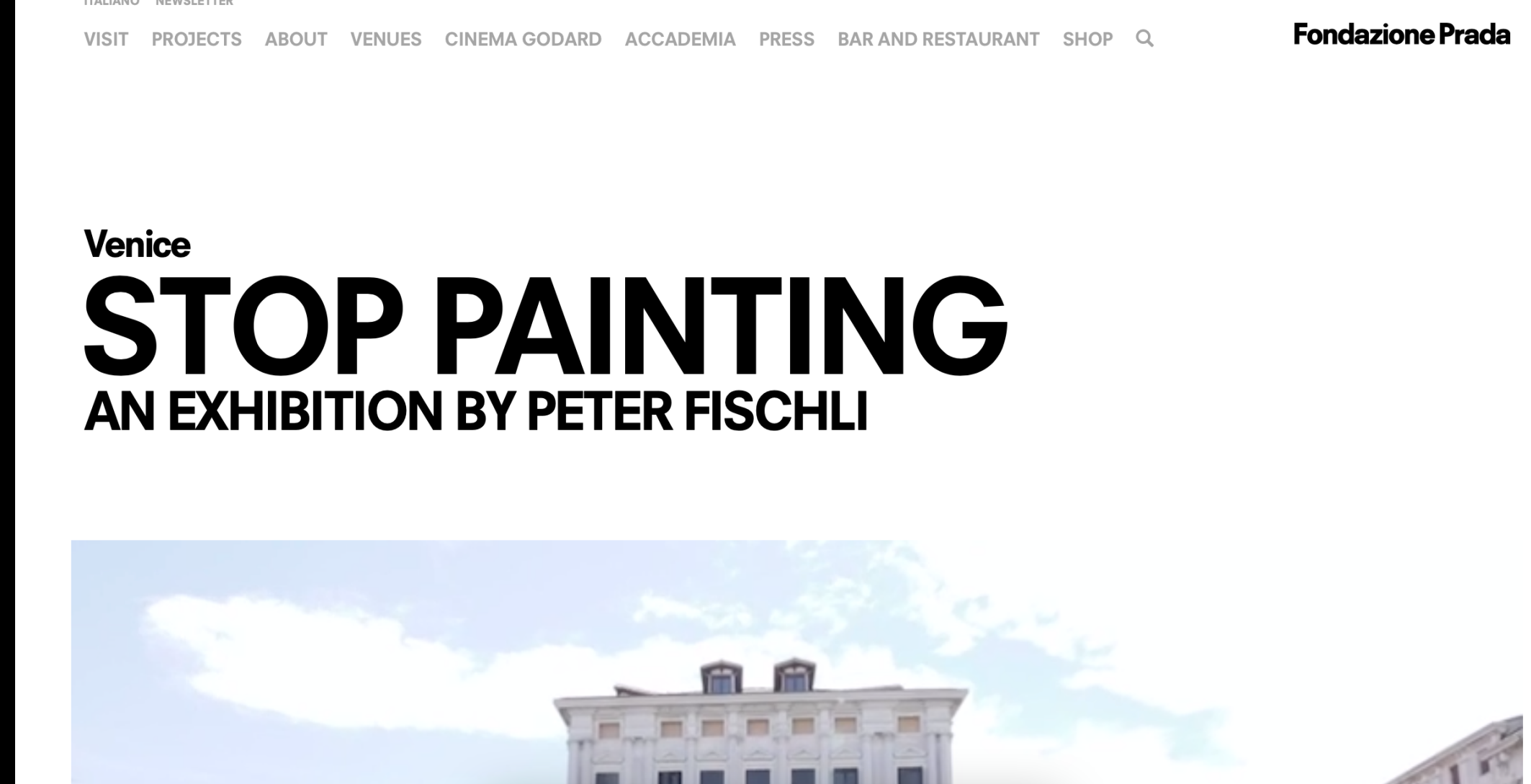
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“Was the recurring ghost telling the story of the end of painting a phantom problem? And if yes, can phantoms be real?” Peter Fischli

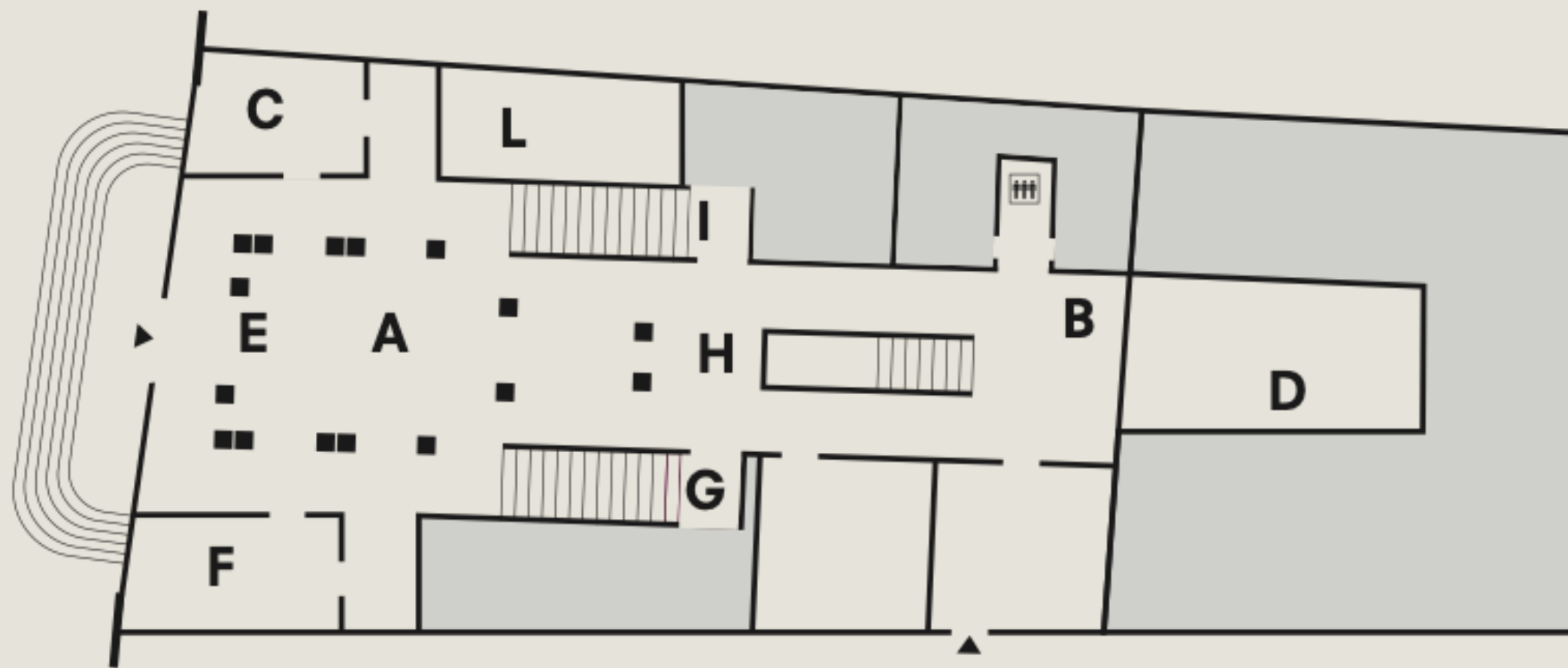
“Stop Painting” is an exhibition conceived by artist Peter Fischli on view at the historic palazzo of Ca’ Corner della Regina, Fondazione Prada’s Venetian venue, from 22 May to 21 November 2021.

Described by Peter Fischli as “**a kaleidoscope of repudiated gestures**”, the project explores a series of specific ruptures within the history of painting in the last 150 years, intertwined with the emergence of new social factors and cultural values. The exhibition also intends to understand **if the current digital revolution can also cause a new crisis of painting or, on the contrary, contribute to its renewal.**

Fischli identified **five radical ruptures** caused by technological and social changes that marked artistic paradigm shifts through rejection and reinvention of painting.

The first rupture was provoked by the **diffusion of photography**. As underlined by Rosalind Krauss, “Photography calls into question the whole concept of the uniqueness of the art object, the originality of the author... and the individuality of so-called self-expression.” This is the reason that led painter Paul Delaroche to exclaim for the first time around 1840 the famous and shocking sentence: “from today, painting is dead.” The second crisis is represented by the **invention of the readymade and the collage** that pushed painting to extend itself and “move beside itself in space through objects,” as noted by David Joselit. The third one was provoked by the **questioning of the idea of authorship**, or as defined by Roland Barthes in 1968 “the death of the author”. In any case authenticity and originality issues had been addressed by artists several years earlier. The fourth crisis can be identified with the **critique of painting as a commodity**, because of its mobility, its symbolic value, and its easy preservation, in the late Sixties. The fifth rupture focuses on the crisis of criticism in the so-called **late capitalist society**, as formulated in the seminal studies by Luc Boltanski and Eve Chiapello. “Since the 1980s the idea of an avant-garde became obsolete and dissolved and, again, the end of a critical position in painting was proclaimed”, as noted by Fischli.

GROUND FLOOR



- A Peter Fischli
- B Henry Flynt / Jack Smith
- C Theaster Gates
- D Wade Guyton
- E Emil Michael Klein
- F Kaspar Müller / Iacopo Spini
- G Bruce Nauman
- H Josh Smith
- I Lawrence Weiner
- L Slideshow

FIRST NOBILE FLOOR



- 1 DELIRIUM OF NEGATION
- 2 MENSCH MASCHINE
- 3 NIENTE DA VEDERE NIENTE DA NASCONDERE
- 4 WORD VERSUS IMAGE
- 5 WHEN PAINTINGS BECOME THINGS
- 6 SPELLING BACKWARDS
- 7 DIE HARD. STIRB LANGSAM. DURI A MORIRE
- 8 NEXT TO NOTHING
- 9 READYMADES BELONG TO EVERYONE
- 10 LET'S GO AND SAY NO

The artist conceived this exhibition divided in 10 sections as a plurality of different narratives told by himself in the first person. The show begins on the ground floor of Ca' Corner della Regina with a new site-specific artwork by Fischli that consists of a scaled-down model of the entire project, defined by the artist as “a sculpture of a painting exhibition”. “Stop Painting,” which brings together more than 110 artworks by over 80 artists, unfolds on the first floor of Ca' Corner della Regina following not a chronological order, but a personal and idiosyncratic approach.

Milan

PARAVENTI

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ISBN: 978-88-87029-86-4 (relié)

Auteur: Cullinan, Nicholas (1977-.....)

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