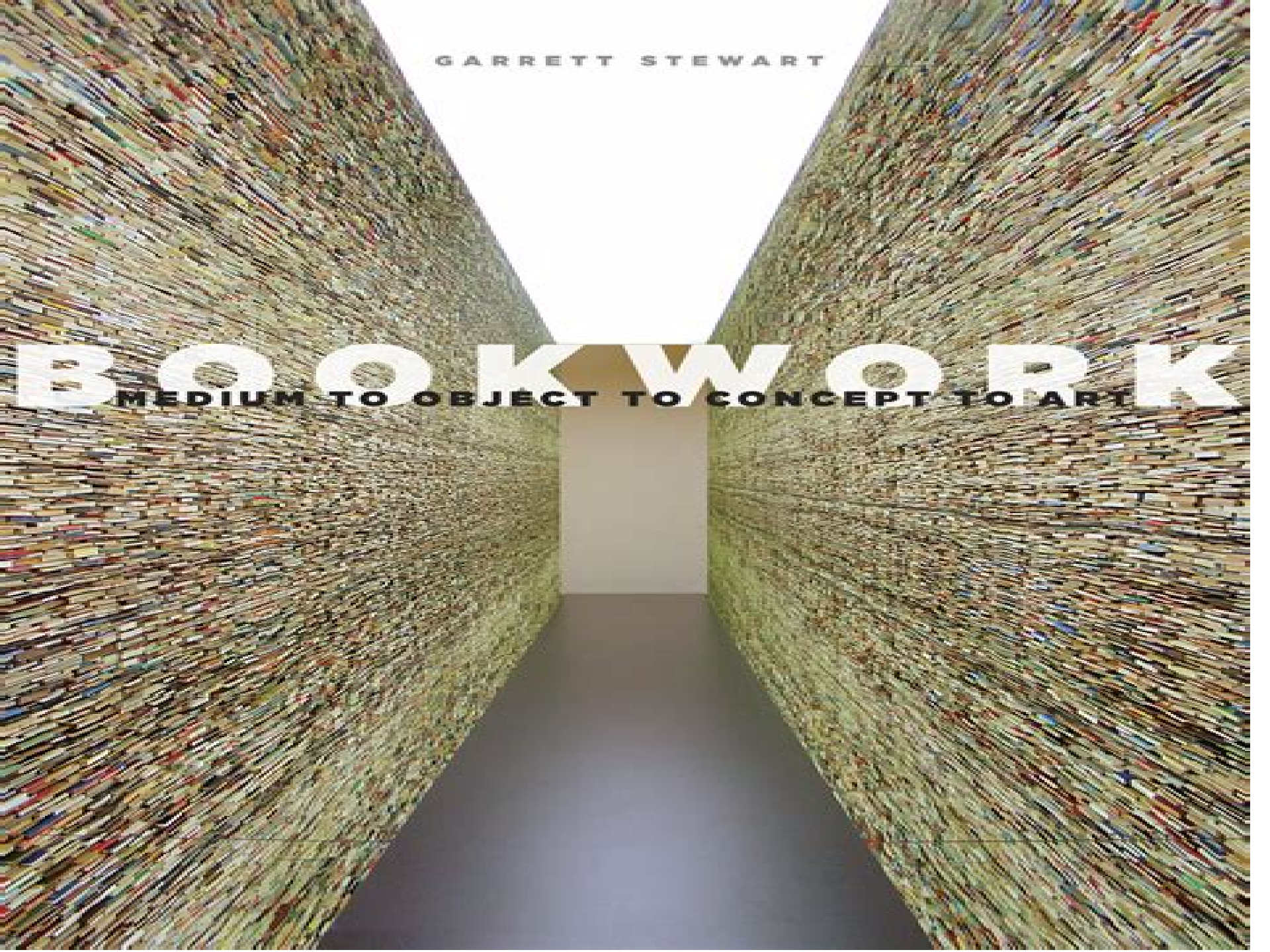




GARRETT STEWART

BOOKWORK

MEDIUM TO OBJECT TO CONCEPT TO ART

Bookwork Medium To Object To Concept To Art

Kathleen Armour



Bookwork Medium To Object To Concept To Art:

Bookwork Garrett Stewart, 2011-05-01 There they rest inert impertinent in gallery space those book forms either imitated or mutilated replicas of reading matter or its vestiges Strange after its long and robust career for the book to take early retirement in a museum not as rare manuscript but as functionless sculpture Readymade or constructed such book shapes are canceled as text when deposited as gallery objects shut off from their normal reading when not in some yet more drastic way dismembered or reassembled So begins Bookwork which follows our passion for books to its logical extreme in artists who employ found or simulated books as a sculptural medium Investigating the conceptual labor behind this proliferating international art practice Garrett Stewart looks at hundreds of book like objects alone or as part of gallery installations in this original account of works that force attention upon a book's material identity and cultural resonance Less an inquiry into the artist's book than an exploration of the book form's contemporary objecthood Stewart's interdisciplinary approach traces the lineage of these aggressive artifacts from the 1919 Unhappy Readymade of Marcel Duchamp down to the current crisis of paper based media in the digital era Bookwork surveys and illustrates a stunning variety of appropriated and fabricated books alike ranging from hacksawed discards to the giant lead folios of Anselm Kiefer The unreadable books Stewart engages with in this timely study are found again and again to generate graphic metaphors for the textual experience they preclude becoming in this sense legible after all Book, Text, Medium Garrett Stewart, 2021-01-28 This study cuts across book arts and literary stylistics in a revisionary theory of language as medium in textual action The Cambridge Companion to Narrative Theory Matthew Garrett, 2018-11-01 Narrative theory is essential to everything from history to lyric poetry from novels to the latest Hollywood blockbuster Narrative theory explores how stories work and how we make them work This Companion is both an introduction and a contribution to the field It presents narrative theory as an approach to understanding all kinds of cultural production from literary texts to historiography from film and videogames to philosophical discourse It takes the long historical view outlines essential concepts and reflects on the way narrative forms connect with and rework social forms The volume analyzes central premises identifies narrative theory's feminist foundations and elaborates its significance to queer theory and issues of race The specially commissioned essays are exciting to read uniting accessibility and rigor traditional concerns with a renovated sense of the field as a whole and analytical clarity with stylistic dash Topical and substantial The Cambridge Companion to Narrative Theory is an engaging resource on a key contemporary concept *The Ephemeral Eighteenth Century* Gillian Russell, 2020-08-27 Often regarded as trivial and disposable printed ephemera such as tickets playbills and handbills was essential in the development of eighteenth century culture In this original study richly illustrated with examples from across the period Gillian Russell examines the emergence of the cultural category of printed ephemera its relationship with forms of sociability the history of the book and ideas of what constituted the boundaries of literature and literary value Russell explores the role of contemporary collectors such as

Sarah Sophia Banks in preserving such material arguing for ephemerology as a distinctive strand of popular antiquarianism Multi disciplinary in scope The Ephemeral Eighteenth Century reveals new perspectives on the history of theatre the fiction of Maria Edgeworth and Jane Austen and on the history of bibliography as well as highlighting the continuing relevance of the concept of ephemerality to how we connect through social media today **Attention Spans** Garrett Stewart,2024-01-25 **Attention Spans** chronological review of Garrett Stewart s critical approach tracks and maps the evolution of intersecting disciplines from late New Criticism through structuralism deconstruction narrative theory by way of narratology poetics and media studies in which Stewart s has been so persistent and so eloquent a voice Excerpts from his twenty books are framed by editorial retrospect then linked by Stewart s own commentary on the variety and underlying vectors of his interpretive career across aesthetic forms from Victorian narrative to recent American fiction classic celluloid cinema to postfilmic digital effects inert book sculpture and literary wordplay to the soundscape of singing on screen Accompanied by a glossary of his many influential coinages this cornucopia of analyses is also a chronicle of evolving paradigms in the work of intensive reading **Shakespeare | Cut** Bruce R. Smith,2016-07-15 In distracted times like the present Shakespeare too has been driven to distraction Shakespeare Cut considers contemporary practices of cutting up Shakespeare in stage productions videogames book sculptures and YouTube postings but it also takes the long view of how Shakespeare s texts have been cut apart in creative ways beginning in Shakespeare s own time The book s five chapters consider cuts cutting and cutwork from a variety of angles 1 as bodily experiences 2 as essential parts of the process whereby Shakespeare and his contemporaries crafted scripts 3 as units in perception 4 as technologies situated at the interface between figure and life and 5 as a fetish in western culture since 1900 Printed here for the first time are examples of the cut ups that William S Burroughs and Brion Guysin carried out with Shakespeare texts in the 1950s Bruce R Smith s original analysis is accompanied by twenty four illustrations which suggest the multiple media in which cutwork with Shakespeare has been carried out To Make the Hands Impure Adam Zachary Newton,2016-01-01 How can cradling handling or rubbing a text be said ethically to have made something happen What as readers or interpreters may come off in our hands in as we maculate or mark the books we read For Adam Zachary Newton reading is anembodied practice wherein ethics becomes a matter of tact in the doubled sense of touch and regard With the image of the book lying in the hands of its readers as insistent refrain To Make the Hands Impure cuts a provocative cross disciplinary swath through classical Jewish texts modern Jewish philosophy film and performance literature translation and the material text Newton explores the ethics of reading through a range of texts from the Talmud and Midrash to Conrad s Nostromo and Pascal s Le M morial from works by Henry Darger and Martin Scorsese to the National September 11 Memorial and a synagogue in Havana Cuba In separate chapters he conducts masterly treatments of Emmanuel Levinas Mikhail Bakhtin and Stanley Cavell by emphasizing their performances as readers a trebled orientation to Talmud novel and theater film To Make the Hands Impure stages the

encounter of literary experience and scriptural traditions the difficult and the holy through an ambitious singular and innovative approach marked in equal measure by erudition and imaginative daring

Fictionality and Multimodal Narratives Torsa Ghosal, Alison Gibbons, 2023-08 Fictionality and Multimodal Narratives interrogates the relationship of fictionality and the multimodal use of fact in modern narrative construction

Closer Reading Garrett Stewart, 2025-10-16 In his first book of essays Garrett Stewart demonstrates and reframes his formidable powers as a close reader of a vast range of texts novels films songs book art digital media and more Among the most prolific and exacting readers of his generation Stewart is renowned for his virtuosic interventions across a number of humanistic fields including prose narrative screen studies and literary theory Elected to the American Academy of Arts and Sciences in 2010 and winner of the International Society for the Study of Narrative s prize for Novel Violence 2009 Stewart draws on these varied realms in his intensive readings of enduring works across media ones worthy of a re view and a closer look Closer Reading like Stewart s writing more broadly offers up close analyses of novels poetry cinema and conceptual art including chapters on Gerard Manley Hopkins Charles Dickens Francis Ford Coppola Stanley Cavell and John le Carr A collection a half century in the making yet brimming with critical notes from the vanguard Closer Reading finds Stewart demonstrating from sentence to sentence a sustained rethinking of the value of close reading not just as a methodology but also as a cognitive disposition Leaving paranoid symptomatic and surface reading to the side Stewart revels in the workings of sentences and the many senses of media Such a prismatic reading affords insight into the spectrum of interpretation and the bent light of interaction refraction and diffraction To dwell in the astute and generous line of Stewart s inquiry is to experience an exhilaration rare in critical commentary Featuring full length essays including still potent early publications and accompanied by an entirely new and wide ranging interview with David LaRocca Closer Reading provides a deep and satisfying critical survey of and immersion in Garrett Stewart s inimitable oeuvre

Undoing Things Gavin Lucas, Shannon Lee Dawdy, 2025-05-26 Undoing Things explores all the ways in which things become undone be they objects bodies places or worlds Although archaeologists have long attended to the productive dimensions of materiality and material culture as a coherent phenomenon making objects building things constructing identities the discourse around undoing is more fragmented Topics such as ruination death decay demolition and collapse are usually examined separately Undoing Things asks what connections or continuities can be discerned in a diverse range of practices both intentional and taphonomic both destructive and healing Is there a creative component to undoing How visible are different processes of undoing How is time implicated Is undoing reversible Who has the power to undo and when is undoing empowering What does it take to undo knowledge These and other questions are examined through archaeological studies ranging from classical Maya and colonial Caribbean examples to present day Liberia historical and ethnographic approaches to present day Argentina and the contemporary art world In the first quarter of the 21st century human worlds have experienced a series of ruptures from climate related disasters political violence and

the Covid 19 pandemic Undoing Things helps move us beyond a cloud of chaos with a deeper understanding of how and why things fall apart and is vital reading for archaeologists and those in related disciplines

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