

Rethinking Robert Smithson

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Friday 30 March 2012
10:00–17:00 hrs

Royal Academy of Art (KABK)
Prinsessegracht 4, The Hague

Admittance: € 15,-
Students: € 7,50



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Symposium

On the occasion of the release of the new publication **Robert Smithson: Art in Continual Movement** (Alauda Publications, 2012) we hereby present a one-day symposium about the legacy of the artist Robert Smithson (1938–1973) and its relevance for contemporary artistic practices. Along the line of two thematic approaches related to Smithson's practice, **Art and Ecology** and **The Cinematic Condition**, topical concerns in artistic practice of the 1970s and today are reconsidered by internationally renowned theorists and artists. [read more >>](#)

[I] Art and Ecology

In recent years, there have been a number of high-profile exhibitions, publications, festivals and conferences on art and ecology. It is however necessary to critically consider the various meanings of 'ecology' as well as the rhetoric of 'sustainability' in art. What can we learn from Smithson's and other historical artistic practice when conducting a critical investigation into the current relationship between art, ecology and sustainability?

Contributors:

T.J. Demos (art historian, UCL, London), **Nils Norman** (artist, London), **Gail Whiteman** (Professor of Sustainability, Management and Climate Change, Erasmus University, Rotterdam), **Maja and Reuben Fowkes** (curators and art historians, Budapest/London)

[II] The Cinematic Condition

Although Smithson may have entered the canon of art history as a chief protagonist of Land Art, his use of media was far more diverse. Without doubt, Smithson's cinematic work constituted an important precursor of more recent filmic practices within the visual arts. How might examining Smithson's legacy provide us better insight into current artistic positions concerning the cinematic condition and spectatorship in art?

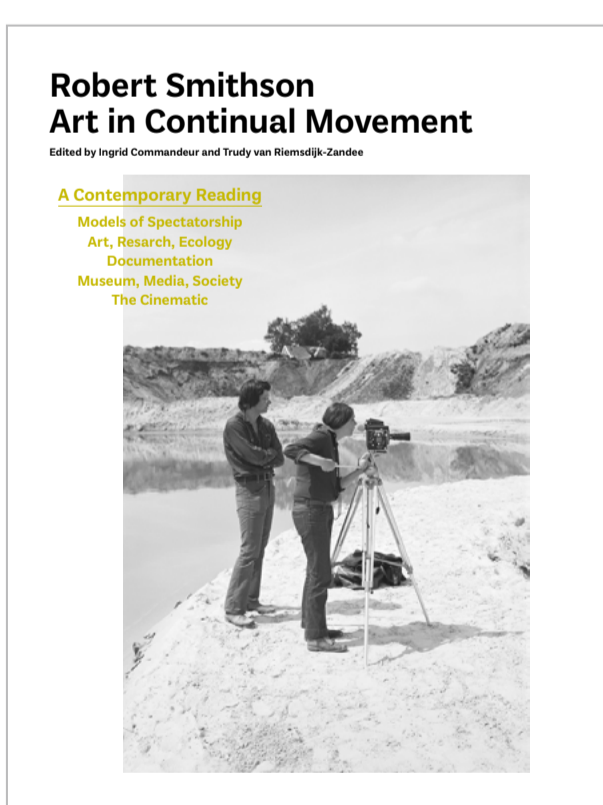
Contributors:

Ann Reynolds (Associate Professor, Department of Art and Art History, University of Texas, Austin, author of *Robert Smithson: Learning from New Jersey and Elsewhere*, 2003), **Sabeth Buchmann** (Professor of the History of Modern and Postmodern Art, Academy of Fine Arts, Vienna), **Ian White** (curator and artist, London)



Book Launch

at the symposium, 30 March, 2012



Robert Smithson Art in Continual Movement

Edited by Ingrid Commandeur and
Trudy van Riemsdijk-Zandee

Authors:

Max Andrews, Eric C.H. de Bruyn, Stefan Heidenreich,
Sven Lütticken, Anja Novak, Vivian van Saaze

Design: Esther Krop

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Organisation

Alauda Publications in cooperation with
Leiden University Institute for Cultural Disciplines (LUICD)

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Department of Artists' Theories and Artistic Practice (KABK)
Lectoraat Art & Public Space (LAPS), Gerrit Rietveld Academie

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This book deals with the contemporary relevance of Robert Smithson's oeuvre. His seminal Land Art work *Broken Circle/Spiral Hill* (Emmen, The Netherlands, 1971) is treated as a case study which opens up to a number of topics, still relevant in contemporary art: 'Models of Spectatorship', 'Art, Research, Ecology', 'Documentation', 'Museum, Media, Society' and 'The Cinematic'. The theoretical part is being completed with 'A Living Archive'. For the first time, this book brings together a complete selection of archival material related to the work – ranging from photographs, film scripts and drawings to original manuscripts and letters – spread over different archives in the Netherlands and the US. [read more >>](#)

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The publication *Robert Smithson: Art in Continual Movement*
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