

sculpture and film (CAA, Atlanta 2005)

Jonathan Wood

CALL for PAPERS

CAA, Atlanta, February 2005

Sculpting in time and space:

New approaches to sculpture and film

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During much of the 20th century, film was often assumed to be a 'flat' pictorial art, more often compared with painting and graphic media, than with sculpture. There were always dissenting voices in these early years: Andrey Tarkovsky would define his aesthetic with the striking metaphor of 'sculpting in time'. In the last few decades, however, film has come to be more closely associated with sculpture, and in recent years, it has largely been through gallery installations not only that the sculptural aspect of film and video has been demonstrated, but also the extent to which filmic representation enlarges our understanding of sculptural space.

This session proposes a more rigorous exploration of the relationship between sculpture and film. It considers how film has interpreted - and performed - historic sculpture; how film has been used as a 'documentary' (and mobile) viewing method to facilitate the reading of abstract sculpture; how modernist sculpture might be considered the outcome of an interaction with filmic technique; and how narrative cinema might be re-thought as fundamentally sculptural in its production of dynamic, affective space.

Deadline: 14 may 2004

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Reference:

CFP: sculpture and film (CAA, Atlanta 2005). In: ArtHist.net, Apr 14, 2004 (accessed Dec 26, 2025), <<https://arthist.net/archive/26303>>.