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## **Sculpture: Material & Immaterial**

Fall 2010, Wednesdays, 10am –1pm  
Room 414F

Historically sculpture has been the medium most associated with physical materiality. As observed by Rosalind Krauss in her seminal essay *Sculpture in the Expanded Field*, the term sculpture itself became elastic in the 1960s when artists and historians began stretching the meaning of the word in an effort to accommodate emerging techniques and materials for the production of art. The stuff of sculpture diversified. A case was made to include conceptualism, site specificity, institutional critique, land art, ephemera, performativity, and interactivity under the rubric of art. These emergent modalities have since been naturalized if not institutionalized and all artists find themselves facing the task of choosing where to locate their practice as well as individual projects within a wide spectrum of material and immaterial elements.

This spectrum of material and immaterial will be the focus of this production and critique-oriented course. Lectures will provide historical and theoretical background and will include examination of individual artists and historical movements. Our main

