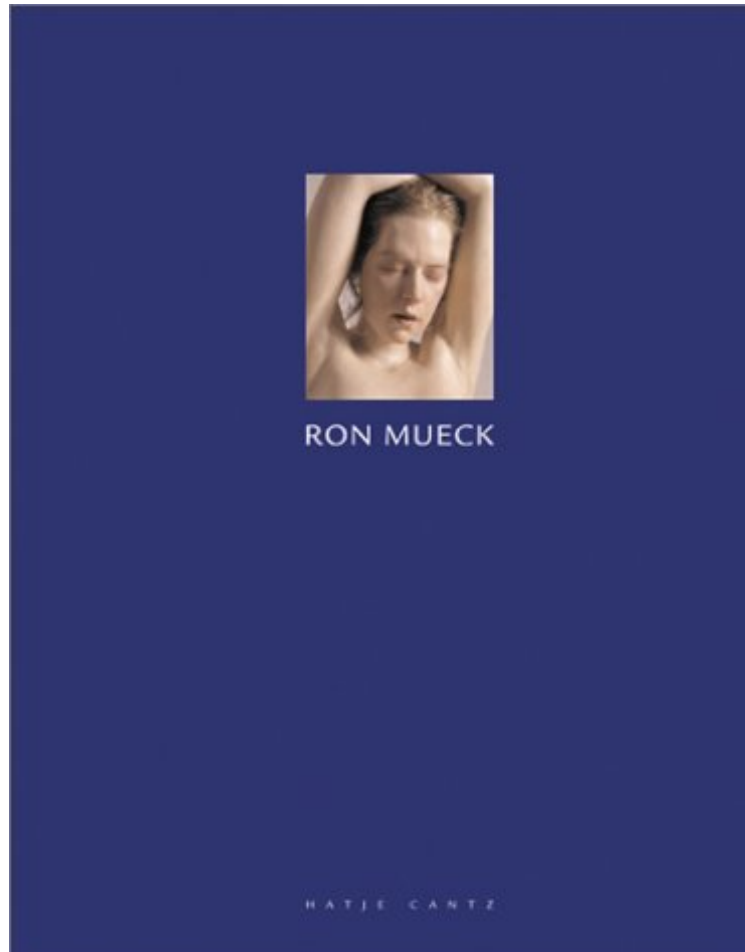


(Mobile library) Ron Mueck (Hatje Cantz)

Ron Mueck (Hatje Cantz)

Von Ron Mueck, Heiner Bastian
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Von Ron Mueck, Heiner Bastian : Ron Mueck (Hatje Cantz) before purchasing it in order to gage whether or not it would be worth my time, and all praised Ron Mueck (Hatje Cantz):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Absicht?Von Rainer RauchHabe mir dieses Buch leider zweimal gekauft. Warum? Habe bereits 1 Buch von Ron Mueck und war begeistert, dieses zweite Buch gefunden zu haben. Als ich nun das Pckchen ffnete...es war das gleiche Buch, das ich schon hatte, da der Verkäufer die RCKSEITE des Buches abgebildet hat. Absicht?Sonst war alles einwandfrei, Qualitt, Lieferzeit usw. Die 3-er Bewertung also nur wegen der Tuschung (habe das Buch nur deswegen nicht zurckgesendet, da verschenkt).0 von 0 Kunden fanden die folgende Rezension hilfreich. Groes LobVon Gertraude HammIch hatte lange versucht ein Buch ber RON MUECK zu erhalten, was ich mir auch preislich leisten kann.War dann sehr erfreut , fndig gewordenzu sein.Das Buch entspricht meinen Erwartungen was den Zustand betrifft voll und ganzVielen Dank!

Produktbeschreibungoriginalverpackt

KurzbeschreibungRon Mueck first came to major critical attention during the "Sensation" exhibition at the Royal Academy in 1997. Usually cast in silicone and acrylic, his work is celebrated for its life-like detail -although his manipulation of scale means his sculptures often evoke reality rather than directly imitate it. Since 2000, Mueck has been Associate Artist at the National Gallery, London, drawing inspiration from the collection to create new sculpture for an exhibition that will open there on 19th March 2003. This volume, the catalogue of the exhibition, gives an overview of the artist's work to date and previews the sculptor's responses to the gallery's paintings, reproducing the pieces.**Synopsis** Mueck's human figures are always technically perfect, absolutely realistic, deliberately undersized or oversized. He first models them in clay and then takes a hollow cast of which he fills with silicone or fibreglass. The finished models show delicate networks of veins, fine hairs, they even seem to breathe. Viewers are touched and set thinking by the emotional quality of figures like "Pregnant Woman" or "Dead Dad" - created by the artist after the death of his father. Mueck dazzled the public at the Venice Biennale in 2001 with his five metre tall sculpture "Boy". Harald Szeemann called the sculpture "the sphinx of the exhibition", and it soon became its landmark. The monumental, crouching figure of a youth makes a vulnerable, defensive impression, and yet, its watchful eye seems to miss nothing.**ber den Autor und weitere Mitwirkende**Collin Wiggins is Senior Education Officer at the National Gallery, London. Susanna Greeves is an independent writer on art.