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| **About you** | **[Salutation]** | Francesco | [Middle name] | Scampinato |
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| Rhode Island School of Design (RISD), Providence | | | |

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| **Your article** |
| Serra, Richard (b. 1939--) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| The American artist Richard Serra emerged in the 1960s in association with the Minimalism art movement. Known primarily for his work as a sculptor, he also realized several films and videos in the 1960s and 70s, which could be divided into two groups: 16mm. films mainly concerned with sculptural issues and videos that explore the influence of the mass media.  The first group includes *Hand Scraping* (1968) and *Hand Catching Lead* (1968), whose titles alone are illustrative of their content. Defined by Benjamin H. D. Buchloh as “sculptural films,” they explore the nature of sculpture as process and seriality. To this group also belong *Railroad Turnbridge* (1976) and *Steelmill/Stahlwerk* (1979), focused on materials, construction, and industrial production. |
| The American artist Richard Serra emerged in the 1960s in association with the Minimalism art movement. Known primarily for his work as a sculptor, he also realized several films and videos in the 1960s and 70s, which could be divided into two groups: 16mm. films mainly concerned with sculptural issues and videos that explore the influence of the mass media.  The first group includes *Hand Scraping* (1968) and *Hand Catching Lead* (1968), whose titles alone are illustrative of their content. Defined by Benjamin H. D. Buchloh as “sculptural films,” they explore the nature of sculpture as process and seriality. To this group also belong *Railroad Turnbridge* (1976) and *Steelmill/Stahlwerk* (1979), focused on materials, construction, and industrial production.  File:HandCatchingLead.jpg  Source: http://www.artic.edu/aic/collections/artwork/184173  Figure 1 Hand Catching Lead  The second group of moving image works consists of videos that comment on the mass media as devices of control. *Television Delivers People* (1973) is a series of rolling sentences about the power of television to turn its audience into a product. In *Boomerang* (1974), the artist Nancy Holt (1938–2014) describes her feelings of displacement while listening to her delayed voice, while *The Prisoner’s Dilemma* (1974) is a studio-scale production that compares a TV game show to a police interrogation. |
| Further reading:  (Buchloh)  (Lee)  (Michelson)  (Serra) |