

Carl Andre And Lynda Benglis

Peter Schjeldahl

Modern Art Museum of Fort Worth 110 Modern Art Museum of Fort Worth, Michael Auping, 2002 Together they present a broad range of styles and media, from oil, acrylic, and mixed-media paintings and drawings to photography, sculpture, installation art, and video and digital imagery..

Lynda Benglis Susan Richmond, 2015-03-13 In four decades of abstract art practice, Lynda Benglis has not merely challenged the status quo. She has tied it in knots, melted it down and poured it across the floor, cast it in glass, clay and bronze. Daring and sometimes outrageous, her intense and provocative practice has produced some of the most iconic pieces of art from the late twentieth century. Richmond gives serious critical attention to work often dismissed as trivial and rootless, recovering the themes that link the different phases of the artist's quest to capture the 'frozen gesture'. Whether challenging popular tastes and definitions of art with her 1970s abstract knotwork or mocking puritanical aesthetics of gender with her colourful latex pourings and their allusions to corporeal topographies, Benglis never failed to provoke. Her sculptures commemorate and celebrate the processes of creation themselves, combining architectonic abstraction and feminized sensuality in a haunting, visceral theme of the strangeness of the body that runs through all her experiments in glass, video, metals, ceramics, gold leaf, paper and plastics. Lynda Benglis: Beyond Process examines in depth the work and critical neglect of an artist who, perhaps more than any of her contemporaries, changed the face of American art in the 1960s and 1970s, and continues to fetishise, provoke and demand your attention.

Lynda Benglis Susan Krane, Lynda Benglis, 1990 Catalog of an exhibition held at the High Museum of Art, Atlanta, Ga., Jan. 29-Aug. 11, 1991, and others.

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Early Work Lynn Gumpert, Ned Rifkin, New Museum (New York, N.Y.), Marcia Tucker, 1982

Lynda Benglis Andrew Bonacina, Nora Lawrence, Bibiana K. Obler, 2022

Los Angeles to New York James Sampson Meyer, Paige Rozanski, Virginia Dwan, 2016 This is the catalogue for an exhibition organized by the National Gallery of Art in Washington, DC, which explores the considerable contributions of Virginia Dwan and her legendary gallery to post-WWII American art. It is being carefully curated by Press author James Meyer. Founded by Virginia Dwan in 1959, the Dwan Gallery was a leading avant-garde space with locations in Los Angeles and New York, presenting the art of Franz Kline, Robert Rauschenberg, Claes Oldenburg, Sol LeWitt, and Robert Smithson, among others. Where the Los Angeles gallery featured abstract expressionism, neo-dada, and Pop, the New York branch reflected the emerging movements of minimalism, conceptualism, and land art. The activities of the Dwan Gallery transpired not just in and between Los Angeles, New York, and Paris, but also in the wilderness of the American West, where Dwan fostered a new genre of art known as earthworks (land art). A keen follower of the Parisian art scene, Dwan also gave many nouveaux realistes such as Yves Klein their debut shows in the United States.

Floored John Perreault, 1983

The Hydrogen Jukebox Peter Schjeldahl, 2023-09-01 Baudelaire's famous description of the best criticism as entertaining and poetic, not coldly analytic, lives in the essays of Peter Schjeldahl. Schjeldahl self-consciously continues the modern tradition of art criticism crafted by poet-critics, providing a sharp perspective on individual artists, their work, art-world events, and new creative directions. He challenges established views, and his infectious passion for art continually engages the reader. In essays on Rothko, Munch, Warhol, Dubuffet, Nauman, Sherman, Salle, de Kooning, Guston, Ruscha, and Koons, Schjeldahl skillfully juggles theory and analysis in exploring cultural context and technique. His writings, free of the contortions of some critical prose and characterized by a sustained focus on works of art, map the contemporary art scene in New York (with occasional forays to Los Angeles and elsewhere), cataloguing the colorful personalities, cultural attractions, and ethical hazards of the art world. It's a fast, fun trip, with arguments that fold back upon themselves in surprising revelations and reversals of the author's opinion. There is never a dull moment for those with an eye on contemporary art.

Donald Judd Writings Donald Judd, 2016-11-22 With hundreds of pages of new and previously unpublished essays, notes,

and letters, *Donald Judd Writings* is the most comprehensive collection of the artist's writings assembled to date. This timely publication includes Judd's best-known essays, as well as little-known texts previously published in limited editions. Moreover, this new collection also includes unpublished college essays and hundreds of never-before-seen notes, a critical but unknown part of Judd's writing practice. Judd's earliest published writing, consisting largely of art reviews for hire, defined the terms of art criticism in the 1960s, but his essays as an undergraduate at Columbia University in New York, published here for the first time, contain the seeds of his later writing, and allow readers to trace the development of his critical style. The writings that followed Judd's early reviews are no less significant art-historically, but have been relegated to smaller publications and have remained largely unavailable until now. The largest addition of newly available material is Judd's unpublished notes—transcribed from his handwritten accounts of and reactions to subjects ranging from the politics of his time, to the literary texts he admired most. In these intimate reflections we see Judd's thinking at his least mediated—a mind continuing to grapple with questions of its moment, thinking them through, changing positions, and demonstrating the intensity of thought that continues to make Judd such a formidable presence in contemporary visual art. Edited by the artist's son, Judd Foundation curator and co-president Flavin Judd, and Judd Foundation archivist Caitlin Murray, this volume finally provides readers with the full extent of Donald Judd's influence on contemporary art, art history, and art criticism.

Carl Andre Yasmil Raymond, Philippe Vergne, 2014 A major retrospective catalogue on the career of minimalist sculptor and poet Carl Andre Carl Andre (b. 1935) redefined the parameters of abstract sculpture in the 1960s and 1970s. He was a highly influential voice in the American minimalist movement, recognized for his ordered linear and grid formats. In the early 1960s, Andre's creative focus shifted to writing poetry when he took a job as a freight brakeman and conductor for the Pennsylvania Railroad. His poems echoed and extended the themes in his sculptural work, and his experience with the railroad significantly influenced his choice of materials in later years. In this stunning catalogue, which accompanies the first retrospective of Andre's work since 1970, the artist's legacy is examined in eleven essays by international scholars. The book presents a broad range of sculpture made over the past fifty years, including Andre's emblematic floor and corner pieces, highlighting his radical use of standardized units of industrial material such as timber planks, concrete blocks, and metal plates. A vast selection of Andre's previously unpublished concrete poems, together with letters, postcards, ephemera, and documentation of important installations, further complements our understanding of an essential figure in the history of contemporary art.

Lynda Benglis Susan Krane, Lynda Benglis, 1990 Catalog of an exhibition held at the High Museum of Art, Atlanta, Ga., Jan. 29-Aug. 11, 1991, and others.

Ten Young Artists: Theodoron Awards Solomon R. Guggenheim Museum, 1971

Up from the Streets Jeffrey Abt, Elaine L. Jacob Gallery, 2001

Martin Puryear John Elderfield,2007 Over the last 30 years, Martin Puryear has created a body of work that defies categorization, creating sculpture that looks at identity, culture & history. This book accompanies an exhibition at The Museum of Modern Art that follows Puryear's development from his first solo show to works being presented for the first time.

The Triumph of Modernism Hilton Kramer,2013-12-09 Widely acknowledged as the most authoritative art critic of his generation, Hilton Kramer advanced his comments and judgments largely in the form of essays and short pieces. Thus this first collection of his work to appear in twenty years is a signal event for the art world and for criticism generally. The Triumph of Modernism not only traces the vicissitudes of the art scene but diagnoses the state of modernism and its vital legacy in the postmodern world. Mr. Kramer bravely updates his incisive critique of the artists, critics, institutions, and movements that have formed the basis for modern art. Appearing for the first time in greatly expanded form is his consideration of the foundations of modern abstract painting and the future of abstraction. The aesthetic intelligence that Mr. Kramer brings to bear on certain tired assumptions about modernism—many of them derived from methodologies and politics that have little to do with art—helps rescue the artwork itself and its appreciation from the very institutions, such as the art museum and the academy, that purport to foster it. Always clear-eyed and vastly illuminating, Hilton Kramer's art criticism remains among the very finest written in the past hundred years. Readers of The Triumph of Modernism will be treated to an exhilarating experience.

Intelligent Action Timothy Ridlen,2024-06-14 Through archival research and analysis of artworks by Gyorgy Kepes, Allan Kaprow, Mel Bochner, and Suzanne Lacy, among others, Intelligent Action examines how these artists brought alternatives to dominant conceptions of research and knowledge production. The book is organized around specific institutional formations—artistic research centers, proposals, exhibitions on college campuses, and the establishment of new schools or pedagogic programs. Formal and social analysis demonstrate how artists responded to ideas of research, knowledge production, information, and pedagogy. Works discussed were produced between 1958 and 1975, a moment when boundaries between media were breaking down in response to technological, cultural, and generational change. In the context of academia, these artistic practices have taken up the look, feel, or language of various research and teaching practices. In some cases, artists bent to the demands of the cold war research university, while in others, artists developed new modes of practice and pedagogy. Reading these works through their institutional histories, author Tim Ridlem shows how artistic research practices and artistic subjectivity developed in the long 1960s within and alongside academia, transforming the role of artists in the process.

The Thrill of the Chase Paul Martineau,2016-03-15 Samuel J. Wagstaff Jr. (1921–1987) amassed an extraordinary collection of 26,000 photographs between 1973 and 1984, recognizing that photography was an undervalued art form on

which he might have a profound impact as a collector. He was mainly attracted to photographs that stimulated his imagination, and his taste ran toward the idiosyncratic—images that surprised him chiefly because he had never seen them before. In choosing the 147 works reproduced in this volume, Paul Martineau selected masterpieces as well as images from obscure sources: daguerreotypes, cartes-de-visite, and stereographs, plus mug shots, medical photographs, and works by unknown makers. The latter category contains some of the most outstanding objects in the collection, demonstrating Wagstaff's willingness to position unfamiliar images alongside works by established masters as well as underrepresented contemporary artists of the time, including Jo Ann Callis, William Garnett, and Edmund Teske. This book is published to accompany an eponymous exhibition on view at the J. Paul Getty Museum from March 15 to July 31, 2016; at the Wadsworth Atheneum in Hartford, CT, from September 10 to December 11, 2016; and at the Portland Museum of Art in Portland, ME, from February 1 to April 30, 2017.

Hot Art, Cold War - Western and Northern European Writing on American Art 1945-1990 Claudia Hopkins, Iain Boyd Whyte, 2020-09-17 Hot Art, Cold War - Northern and Western European Writing on American Art 1945-1990 is one of two text anthologies that trace the reception of American art in Europe during the Cold War era through primary sources. With the exception of those originally published in English, the majority of these texts are translated into English for the first time from eight languages, and are introduced by scholarly essays. They offer a representative selection of the diverse responses to American art in Great Britain, Ireland, France, Belgium, the Netherlands, West Germany (FRG), Austria, Switzerland, Denmark, Norway, Sweden, and Finland. There was no single European discourse, as attitudes to American art were determined by a wide range of ideological, political, social, cultural, and artistic positions that varied considerably across the European nations. This volume and its companion, *Hot Art, Cold War - Southern and Eastern European Writing on American Art 1945-1990*, offer the reader a unique opportunity to compare how European art writers introduced and explained contemporary American art to their many and varied audiences. Whilst many are fluent in one or two foreign languages, few are able to read all twenty-five languages represented in the two volumes. These ground-breaking publications significantly enrich the fields of American art studies and European art criticism. This book, together with its companion volume *Hot Art, Cold War - Southern and Eastern European Writing on American Art 1945-1990*, is a joint initiative of the Terra Foundation for American Art and the editors of the journal *Art in Translation* at the University of Edinburgh. The journal, launched in 2009, publishes English-language translations of the most significant texts on art and visual cultures presently only available only in their source language. It is committed to widening the perspectives of art history, making it more pluralist in terms of its authors, viewpoints, and subject matter.

Bruce Nauman: Disappearing Acts Bruce Nauman, 2018-02-27 Bruce Nauman is widely acknowledged as a central figure in contemporary art, and the stringent questioning of values --both aesthetic and moral-- that has long sustained his project

remains urgent today. For more than fifty years, Nauman has explored how mutable experiences of time, space, sound, movement, and language provide an insecure foundation for our understanding of our place in the world. This richly illustrated catalogue, which includes rare and previously unpublished images, offers a comprehensive view of the artist's work in all media --including drawings; early fiberglass sculptures; sound environments; architecturally scaled, participatory constructions; rhythmically blinking neons; and a recent 3-D video that harks back to one of Nauman's earliest performances. A wide range of authors --artists, curators, and historians of art, architecture, and film-- focus on topics that have been largely neglected, such as the architectural structures that posit real or imaginary spaces as models for ethical inquiry and mechanisms of control. Curator Kathy Halbreich's introductory essay explores Nauman's many acts of disappearance, withdrawal, and deflection as revelatory of his central formal and intellectual concerns. Eighteen further contributions tease out the various themes that run through this protean and elusive artist's work.

The book delves into Carl Andre And Lynda Benglis. Carl Andre And Lynda Benglis is a vital topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Carl Andre And Lynda Benglis, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
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 - Chapter 2: Essential Elements of Carl Andre And Lynda Benglis
 - Chapter 3: Carl Andre And Lynda Benglis in Everyday Life
 - Chapter 4: Carl Andre And Lynda Benglis in Specific Contexts
 - Chapter 5: Conclusion
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3. In chapter 2, this book will delve into the foundational concepts of Carl Andre And Lynda Benglis. The second chapter will elucidate the essential principles that must be understood to grasp Carl Andre And Lynda Benglis in its entirety.
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explore how Carl Andre And Lynda Benglis is applied in specialized fields, such as education, business, and technology.

6. In chapter 5, this book will draw a conclusion about Carl Andre And Lynda Benglis. This chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Carl Andre And Lynda Benglis.

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