



[PDF] Lee Lozano: Not Working

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Lee Lozano-Jo Applin 2018-01-01 An illuminating study of an overlooked artist from the 1960s whose work has recently returned to the limelight This is the first in-depth study of the idiosyncratic ten-year career of Lee Lozano (1930-1999), assuring this important artist a key place in histories of post-war art. The book charts the entirety of Lozano's production in 1960s New York, from her raucous drawings and paintings depicting broken tools, genitalia, and other body parts to the final exhibition of her spectacular series of abstract "Wave Paintings" at the Whitney Museum of American Art in 1970. Highly regarded at the time, Lozano is now perhaps best known for Dropout Piece (1970), a conceptual artwork and dramatic gesture with which she quit the art world. Shortly afterwards she announced she would have no further contact with other women. Her "dropout" and "boycott of women" lasted until her death, by which time she was all but forgotten. This book tackles head-on the challenges that Lozano poses to art history--and especially to feminist art history--attending to her failures as well as her successes, and arguing that through dead ends and impasses she struggled to forge an alternative mode of living. Lee Lozano: Not Working looks for the means to think about complex figures like Lozano whose radical, politically ambiguous gestures test our assumptions about feminism and the "right way" to live and work.

Lee Lozano-Sarah Lehrer-Graiwer 2014-02-28 An examination of Lee Lozano's greatest experiment in art and endurance -- a major work of art

that might not exist at all.

Lee Lozano- 2009 "This publication is a compilation of Lee Lozano's notebooks from 1967-70, and the three included here contain her seminal 'Language Pieces' and drawings for her paintings, including 12 studies for her 11-panel ... 'Wave Series'. Twenty years ago Lozano's notebooks were photocopied it is that record which serves as the basis for this book ..."--P. [4] of cover.

Lee Lozano-Lee Lozano 2006 Publisher description

Lozano C.1962-Lee Lozano 2017-01-24 Lozano went to New York as a painter in the early 1960s. Her first major body of paintings was a rough-and-tumble mixture of genitalia that morph together, mix ineluctably with, and transform into a variety of tools?screwdrivers, bolts, and hammers. The paint is thick, creamy, and sexy, and the overall images are arresting, as if the cartoon style of Philip Guston had somehow encountered contemporary cyborg fantasies of a complete merger of body and machine. The sexuality imaged in these paintings and drawings, all done in the early 1960s, is hardly the soft-core liberation offered by the then recently founded Playboy. It lends itself more to accounts of sexuality that stem from Freud's theory of the polymorphous sexuality of children or Bataille's 'Story of the Eye', which evokes a body that experiences a kind of perpetual slippage of

meaning and signification?br easts become balls, and balls become eyes, and eyes are like vul vas, and so on. A polymorphously perverse account of se xuality lends itself to a feminist analysis, as it refuses to render the body and its se xuality hierarchical and implies instead a decentered experience of the body less dependent upon vision, voyeurism, spectacle, and objectification. Lozano?s evocation of this body is raucous, muscular, and simultaneously disturbing and deeply er otic (not that those two attributes are always different). 00Exhibition: KARMA, New York, United States (17.11.-17.12.2016).

Lee Lozano-Iris Müller-Westermann 2010

Lee Lozano: Drawings 1958-64- 2020-10-27 A handsome and hefty clothbound compendium of Lozano's explorations of gender through drawing This 640-page volume comprises drawings from a critical six-year period in the development of American painter and conceptual artist Lee Lozano's (1930-99) practice. Her daring, facetious sketches investigate issues of gender and the body through the erogenous anthropomorphization of tools. Lee Lozano: Drawings 1958-64 includes two newly commissioned essays by Helen Molesworth and Tamar Garb. "What I love about Lozano--besides the crazy, ham-fisted quality of her drawn line, pictures made with pencils that appear to have been held with a fist--is how her demonstration of the word 'connection' is not bound to any of the anodyne ways we currently use it," writes Molesworth. "There's nothing about 'listening' or 'building community' or 'empathy' in any of these drawings. For Lozano, connection is fraught and hairy. Connection is dangerous."

Eccentric Objects-Jo Applin 2012-10-30 In America during the 1960s, sculpture as an artistic practice underwent a series of radical transformations. Artists including Lee Bontecou, Claes Oldenburg, Lucas Samaras, H. C. Westermann, and Bruce Nauman offered alternative ways of imagining the three-dimensional object. The objects they created were variously described as erotic, soft, figurative, aggressive, bodily, or, in the words of the critic Lucy Lippard, "eccentric." Looking beyond the familiar

and canonic artworks of the 1960s, the book challenges not only how we think about these artists, but how we learn to look at the more familiar narratives of 1960s sculpture, such as Pop and Minimalism. Ambivalent and disruptive, the work of this decade articulated a radical renegotiation—rejection, even—of contemporary paradigms of sculptural practice. This invigorating study explores that shift and the ways in which the kinds of work made in this period defied established categories and questioned the criteria for thinking about sculpture.

Lee Lozano: Language Pieces- 2018-11-20 In the late 1960s, Lee Lozano (1930-99) conceived of and executed a series of "language pieces," written in the pages of her notebooks, consisting of rules and parameters for the actions that would constitute a piece. From offering money to houseguests to smoking as much marijuana as possible, Lozano boldly tested social norms, culminating in two of her most famous works: General Strike Piece (1969), which saw her retreating from the art world completely, and Decide to Boycott Women (1971), in which she ceased engaging with all members of her own gender. Lee Lozano: Language Pieces presents 46 of these pieces, beautifully reproducing them at full scale. Nearly five decades later, these radical manifestations of 1960s and '70s conceptualism continue to exert their political and artistic influence.

The Artist as Economist-Sophie Cras 2019-11-05 This groundbreaking examination of the intersection between artistic practice and capitalism in the 1960s explores art's capacity to reflect on and reimagine economic systems and our place within them.

Yayoi Kusama-Jo Applin 2012-10-05 A study of Kusama's era-defining work, a "sublime, miraculous field of phalluses," against the background of abstraction, eroticism, sexuality, and softness. Almost a half-century after Yayoi Kusama debuted her landmark installation Infinity Mirror Room—Phalli's Field (1965) in New York, the work remains challenging and unclassifiable. Shifting between the Pop-like and the Surreal, the Minimal and the metaphorical, the figurative and the abstract, the psychotic and the

erotic, with references to “free love” and psychedelia, it seemed to embody all that the 1960s was about, while at the same time denying the prevailing aesthetics of its time. The installation itself was a room lined with mirrored panels and carpeted with several hundred brightly polka-dotted soft fabric protrusions into which the visitor was completely absorbed. Kusama simply called it “a sublime, miraculous field of phalluses.” A precursor of performance-based feminist art practice, media pranksterism, and “Occupy” movements, Kusama (born in 1929) was once as well known as her admirers—Andy Warhol, Donald Judd, and Joseph Cornell. In this first monograph on an epoch-defining work, Jo Applin looks at the installation in detail and places it in the context of subsequent art practice and theory as well as Kusama's own (as she called it) “obsessional art.” Applin also discusses Kusama's relationship to her contemporaries, particularly those working with environments, abstract-erotic sculpture, and mirrors, and those grappling with such issues as abstraction, eroticism, sexuality, and softness. The work of Lee Lozano, Claes Oldenburg, Louise Bourgeois, and Eva Hesse is seen anew when considered in relation to Yayoi Kusama's.

Solitaire-Lee Lozano 2008 This compelling book looks at the work of three influential women artists and at the import of feminism in their practices. Painters Lee Lozano (1930-1999), Sylvia Plimack Mangold (b. 1938), and Joan Semmel (b. 1932) are each intensely private and--to varying degrees--chose or have chosen to disappear into their studios to work. Seemingly unconcerned about the prevailing styles or movements, these three women nevertheless each contributed to transformations in the art world. *Solitaire* examines in depth the three artists' work, sets the historical and social context, and analyzes the private endeavor of the artist alongside the critical reception of their art. The authors call attention to other artists who, like these three, have chosen private or idiosyncratic paths that too often exclude them from art historical narratives.

This Will Have Been-Helen Anne Molesworth 2012 A fascinating examination of the cultural and political forces that shaped the art of a tumultuous decade

Philip Guston-Craig Burnett 2014-02-28 An illustrated examination of Philip Guston's comic and complex painting *The Studio*.

Private Book: 1969 (edited January 26, 1972)-Lee Lozano 2016

The Flamethrowers-Rachel Kushner 2014-01-14 Arriving in New York to pursue a creative career in the raucous 1970s art scene, Reno joins a group of dreamers and raconteurs before falling in love with the estranged son of an Italian motorcycle scion and succumbing to a radical social movement in 1977 Italy. By the National Book Award-nominated author of *Telex* from Cuba.

Painting on the Left-Anthony W. Lee 1999-04-15 During the 1930s San Francisco's most ambitious public murals were painted by artists on the left. In this study, Anthony Lee shows how these painters, led by Diego Rivera, sought to transform murals into a vehicle for their rejection of the economic and political status quo and their support of labor and radical ideologies, including Communism. In addressing these subjects, the mural painters developed a new imagery, based on the activities of the city's laboring population - its efforts to organize, its protests, its strikes.

Compass in Hand-Christian Rattemeyer 2009 *Compass in Hand* brings together approximately 250 works from the Judith Rothschild Foundations extraordinary gift of drawings to The Museum of Modern Art, in 2005. Formed by Harvey S. Shipley Miller, the Foundations trustee, the collection comprises over 2,500 works on paper by more than 650 artists and was conceived to be the widest possible cross-section of contemporary drawing made primarily within the past twenty years. An extended essay by Christian Rattemeyer highlights the primary curatorial concepts and categories of the collection and a conversation between Harvey S. Shipley Miller and Gary Garrels, former Chief Curator of the Department of Drawings at MoMA, recounts the objectives and processes through which the collection was originally formed, providing a unique panorama on the

state of drawing today.

Reading American Art-Professor and Department Head of Art & Art History Elizabeth Milroy 1998-01-01 This anthology brings together twenty outstanding works of recent scholarship on the history of the visual arts in the United States from the colonial period to 1945. The selected essays--all written within the past two decades--reflect the interdisciplinary character of current art historiography in America and the variety of approaches that contribute to the dynamism in the field. The authors take up diverse subjects--from colonial portraits to nineteenth-century sculptures of women to photographic images of New York--and invite those with a general knowledge of the history of American art to think more deeply about art and culture. Employing many interpretive methodologies, including iconology, social history, structuralism, psychobiography, and feminist theory, the contributors to this volume combine close analysis of specific art objects or groups of objects with discussion of how these works of art operated within their cultural contexts. The authors consider the works of such artists as John Singleton Copley, Charles Willson Peale, Winslow Homer, Thomas Eakins, Georgia O'Keeffe, and Jackson Pollock as they assess how paintings, sculpture, prints, drawings, and photographs have carried meaning within American society. And they investigate how the conceptualization, production, and presentation of works of art both inform and are informed by prevailing attitudes toward the role of the arts and the artist in American culture.

The Modern West-Emily Ballew Neff 2006-01-01 A fascinating and novel exploration of the transformative role played by the American West in the development of modernism in the United States Drawing extensively from various disciplines including ethnology, geography, geology, and environmental studies, this groundbreaking book addresses shifting concepts of time, history, and landscape in relation to the work of pioneering American artists during the first half of the 20th century. Paintings, watercolors, and photographs by renowned artists such as Frederic Remington, Georgia O'Keeffe, Ansel Adams, Thomas Hart Benton, Dorothea Lange, and Jackson Pollock are considered alongside American Indian ledger drawings, tempuras, and Dineh sandpaintings. Taken

together, these works document the quest to create a specifically American art in the decades prior to World War II. The Modern West begins with a captivating meditation on the relationship between human culture and the physical landscape by Barry Lopez, who traveled the West in the artists' footsteps. Emily Ballew Neff then describes the evolving importance of the West for American artists working out a radically new aesthetic response to space and place, from artist-explorers on the turn-of-the-century frontier, to visionaries of a Californian arcadia, to desert luminaries who found in its stark topography a natural equivalent to abstraction. Beautifully illustrated and handsomely designed, this book is essential to anyone interested in the West and the history of modernism in American art.

Twice Drawn-Ian Berry 2011 This book is an exciting survey of modern and contemporary drawing that explores how context affects our understanding of art. Twice Drawn brings together an eclectic range of drawings from the last half-century to explore the influence and vigor of this pervasive yet commonly overlooked practice. Providing a contextual depth often lost in large group surveys, this book begins with beautiful reproductions of two stand-out drawings each from over 50 artists. The book then mixes those drawings with hundreds more works that are thematically arranged by traditional genres and less conventional principles, offering alternative ways to examine relationships among style, contemporaneity, and chronology. Artists include mid-century stalwarts like Philip Guston, and Ellsworth Kelly, established draftsmen such as Brice Marden, and Lee Bontecou, and a younger generation of artists like Dawn Clements and Chris Ofili. In addition, the book focuses on the work of four artists: Lee Lozano, Ed Ruscha, Jim Shaw, and Susan Turcot.

Jay DeFeo and The Rose-Jane Green 2003-11-13 "A gorgeous and moving book about a grand American masterpiece."—Thomas Hoving "Is The Rose erupting or imploding, or is it doing both simultaneously—swallowing up and disgorging a life, an era, an entire mythos? The current volume, at last grappling with the whole of Jay DeFeo's great billowing fever dream of a masterpiece, plugs a gaping hole in the history of contemporary American art, and does so with a sense of moment and scale and flair worthy of its mind-blowing subject."—Lawrence Weschler "An original and highly

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effective combining of 'readings' of the work of Jay DeFeo, a leading figure of the Beat generation. The various perspectives of the authors come smoothly together in their recognition of her supreme artistic ambition and desire to approach transcendence through art. New images and insights demythologize The Rose, now a genuine icon of the heroic abstract expressionist ethos identified with the era, enabling its creator to emerge as an individual and thereby richly enhancing our understanding of both the art and the artist."—Paul J. Karlstrom, editor of *On the Edge of America: California Modernist Art, 1900-1950* "Eight years in the making, Jay DeFeo's The Rose was hidden behind a wall for over two decades and uncovered only after the artist's death. This book presents an account of its remarkable birth, burial, rescue, and resurrection through the words of conservators, curators, art historians, friends of the artist, and critics. The volume's sensitively written essays bring The Rose back to life in all its enigmatic complexity. It is a story unparalleled in contemporary art history, by turns riveting, heartbreaking, and exhilarating."—Eleanor Heartney, author of *Critical Condition: American Culture at the Crossroads*

Mary Heilmann-Mary Heilmann 1999 "I was in the process of writing these stories from my life when Iwan Wirth proposed that we do an exhibition catalogue together. So the two projects converged." [Mary Heilmann]--T.p. verso.

Artists' Magazines-Gwen Allen 2011 During the 1960s and 1970s, magazines became an important new site of artistic practice, functioning as an alternative exhibition space for the dematerialized practices of conceptual art. Allen looks at the most important of these magazines in their heyday and compiles an illustrated directory of hundreds of others.

The Present Prospects of Social Art History-Robert Slifkin 2021-03-25 The Present Prospects of Social Art History represents a major reconsideration of how art historians analyze works of art and the role that historical factors, both those at the moment when the work was created and when the historian addresses the objects at hand, play in informing their

interpretations. Featuring the work of some of the discipline's leading scholars, the volume contains a collection of essays that consider the advantages, limitations, and specific challenges of seeing works of art primarily through a historical perspective. The assembled texts, along with an introduction by the co-editors, demonstrate an array of possible methodological approaches that acknowledge the crucial role of history in the creation, reception, and exhibition of works of art.

Liberal Learning and the Art of Self-Governance-Emily Chamlee-Wright 2015-11-19 Concerns over affordability and accountability have tended to direct focus away from the central aims of liberal learning, such as preparing minds for free inquiry and inculcating the habits of mind, practical skills, and values necessary for effective participation in civil society. The contributors to this volume seek to understand better what it is that can be done on a day-to-day basis within institutions of liberal learning that shape the habits and practices of civil society. The central argument of this volume is that institutions of liberal learning are critical to a developing and flourishing civil society. It is within these "civil society incubators" that the habits of open discourse are practiced and honed; that a collaborative (often contentious) commitment to truth seeking serves as the rules that govern our work together; that the rules of personal and widespread social cooperation are established, practiced, and refined. Many have made this argument as it relates to community based learning, and we explore that theme here as well. But acquiring and practicing the habits of civil society recur within and throughout the college context—in the classrooms, in college governance structures, in professional associations, in collaborative research, in the residence halls, and on the playing field. To put it another way, when they are at their best, institutions of liberal learning are contexts in which students learn how to live in a free society and learn the art of self-governance.

Afterimage-Cornelia H. Butler 1999 Published to accompany the exhibition held at the Museum of Contemporary Art, Los Angeles, 11 April - 22 August 1999, and then touring.

London Art Worlds-Jo Applin 2017-12-14 The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and '70s, a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art. The contributors to London Art Worlds examine the many activities and movements that existed alongside more established institutions in this period, from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London's art schools. The essays explore how international artists and the rise of alternative venues, publications, and exhibitions, along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy, pushed the boundaries of the London art scene beyond the West End's familiar galleries and posed a radical challenge to established modes of making and understanding art. Engaging, wide-ranging, and original, London Art Worlds provides a necessary perspective on the visual culture of the London art scene in the 1960s and '70s. Art historians and scholars of the era will find these essays especially valuable and thought provoking. In addition to the editors, contributors to this volume are Elena Crippa, Antony Hudek, Dominic Johnson, Carmen Juliá, Courtney J. Martin, Lucy Reynolds, Joy Sleeman, Isobel Whitelegg, and Andrew Wilson.

Eye of the Sixties-Judith E. Stein 2016-07-12 In 1959, Richard Bellamy was a witty, poetry-loving beatnik on the fringe of the New York art world who was drawn to artists impatient for change. By 1965, he was representing Mark di Suvero, was the first to show Andy Warhol's pop art, and pioneered the practice of "off-site" exhibitions and introduced the new genre of installation art. As a dealer, he helped discover and champion many of the innovative successors to the abstract expressionists, including Claes Oldenburg, James Rosenquist, Donald Judd, Dan Flavin, Walter De Maria, and many others. The founder and director of the fabled Green Gallery on Fifty-Seventh Street, Bellamy thrived on the energy of the sixties. With the covert support of America's first celebrity art collectors, Robert and Ethel Scull, Bellamy gained his footing just as pop art, minimalism, and conceptual art were taking hold and the art world was becoming a playground for millionaires. Yet as an eccentric impresario dogged by alcohol and uninterested in profits or posterity, Bellamy rarely did more

than show the work he loved. As fellow dealers such as Leo Castelli and Sidney Janis capitalized on the stars he helped find, Bellamy slowly slid into obscurity, becoming the quiet man in oversize glasses in the corner of the room, a knowing and mischievous smile on his face. Born to an American father and a Chinese mother in a Cincinnati suburb, Bellamy moved to New York in his twenties and made a life for himself between the Beat orbits of Provincetown and white-glove events like the Guggenheim's opening gala. No matter the scene, he was always considered "one of us," partying with Norman Mailer, befriending Diane Arbus and Yoko Ono, and hosting or performing in historic Happenings. From his early days at the Hansa Gallery to his time at the Green to his later life as a private dealer, Bellamy had his finger on the pulse of the culture. Based on decades of research and on hundreds of interviews with Bellamy's artists, friends, colleagues, and lovers, Judith E. Stein's *Eye of the Sixties* rescues the legacy of the elusive art dealer and tells the story of a counterculture that became the mainstream. A tale of money, taste, loyalty, and luck, Richard Bellamy's life is a remarkable window into the art of the twentieth century and the making of a generation's aesthetic. -- "Bellamy had an understanding of art and a very fine sense of discovery. There was nobody like him, I think. I certainly consider myself his pupil." --Leo Castelli

Eva Hesse 1965-Todd Alden 2013 In 1964 the industrialist Friedrich Arnhard Scheidt invited Eva Hesse (1936-1970) and her husband, Tom Doyle, to a residency in Kettwig an der Ruhr, Germany. The following fifteen months marked a significant transformation in Hesse's practice. The artist's studio space was located in an abandoned textile factory that contained machine parts, tools, and materials that served as inspiration for her complex, linear mechanical drawings and paintings. In 1965 Hesse expanded on this theme and began using objects found in the factory and papier-mâché to produce a series of fourteen vibrantly colored reliefs that venture into three-dimensional space with such materials as wood, metal, and cord protruding from the picture plane. With dynamic new scholarship and previously unpublished illustrations, *Eva Hesse 1965* highlights key drawings, paintings, and reliefs from this pivotal time and demonstrates how the artist was able to rethink her approach to color, materials, and dimensional space and begin moving toward sculpture, preparing herself for the momentous strides that she would take upon her return to New York.

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The Hidden Brain-Shankar Vedantam 2010-01-19 The hidden brain is the voice in our ear when we make the most important decisions in our lives—but we're never aware of it. The hidden brain decides whom we fall in love with and whom we hate. It tells us to vote for the white candidate and convict the dark-skinned defendant, to hire the thin woman but pay her less than the man doing the same job. It can direct us to safety when disaster strikes and move us to extraordinary acts of altruism. But it can also be manipulated to turn an ordinary person into a suicide terrorist or a group of bystanders into a mob. In a series of compulsively readable narratives, Shankar Vedantam journeys through the latest discoveries in neuroscience, psychology, and behavioral science to uncover the darkest corner of our minds and its decisive impact on the choices we make as individuals and as a society. Filled with fascinating characters, dramatic storytelling, and cutting-edge science, this is an engrossing exploration of the secrets our brains keep from us—and how they are revealed.

Palermo-Palermo 2009

Gerasimos Floratos: Soft Bone Journey-Gerasimos Floratos 2018 Soft Bone Journey documents a project by Greek American artist Gerasimos Floratos (born 1986), combining paintings produced in his grandmother's café in Cephalonia, Greece, sculptures created in London and the subsequent collaborative installation of Floratos' first solo exhibition at Armada in Milan.

Eva Hesse and Hannah Wilke-Eleanor Nairne 2020-04 An in-depth look at these two American artists, who explored issues of sexuality and feminism in the 1960s and 1970s in their sculpture and photography. This exhibition and accompanying book offers the first opportunity to appreciate the resonances between the studio practices of Eva Hesse and Hannah Wilke. Both artists found themselves drawn to unconventional materials, such as latex, plastics, erasers, and laundry lint, which they used to make work that

was viscerally related to the body. They shared an interest in repetition to amplify the absurdity of their work. These repeated forms--whether Hesse's spiraling breast or Wilke's labial fold--sought to confront the phallogocentricism of twentieth-century sculpture with a texture that might capture a more intimate, psychologically charged experience. Eleanor Nairne, the curator of the exhibition, writes the lead essay, followed by texts by Jo Applin and Anne Wagner. An extensive chronology by Amy Tobin includes primary-source materials, which bring a new history of how both artists' work sits in relation to the wider New York scene. Also included are excerpts of both artists' writing.

High Times, Hard Times-Dawoud Bey 2006 Edited by Katy Siegel. Essays by Dawoud Bey, Anna Chave, Robert Pincus-Witten, Katy Siegel and Marcia Tucker. Foreword by Judith Richards. Introduction by David Reed.

Tell Them I Said No-Martin Herbert 2016 This collection of essays by Martin Herbert considers various artists who have withdrawn from the art world or adopted an antagonistic position toward its mechanisms (essays on Lutz Bacher, Stanley Brouwn, Christopher D'Arcangelo, Trisha Donnelly, David Hammons, Agnes Martin, Cady Noland, Laurie Parsons, Charlotte Posenenske, and Albert York).

Diego Rivera and Frida Kahlo in Detroit-Mark Rosenthal 2015-01-27 A landmark publication focusing on both Rivera and Kahlo during a critical year in each of their careers

Tetsumi Kudo-Tetsumi Kudō 2008 Edited and with text by Doryun Chong. Text by Mike Kelley, Hiroko Kudo.

Work-Friedrike Sigler 2017-09

Innocent Eye-Patricia Rosoff 2013 "Contemporary painting, sculpture, photography, and mixed media have sources in the works of such radicals as Monet, Kandinsky, and Cornell, who are now part of the official tradition but who continue to catalyze artistic innovation, especially among

conceptual and abstract artists"--