



## [Books] Mary Corse: A Survey In Light

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**Mary Corse**-Kim Conaty 2018-06-12 Initially trained as an abstract painter, Mary Corse (b. 1945) emerged in the mid-1960s as one of the few women associated with the California Light and Space movement. This catalogue is the first comprehensive examination of this singular artist’s work, and features new scholarship and object studies that underscore how Corse’s groundbreaking approach to light, perception, and subjectivity forged a new language of painting. Over more than five decades, Corse has maintained a commitment to abstraction and belief in modernist painting even as she charted her own course through her studies in quantum physics and investigations into a range of unconventional materials, from Tesla coils and neon to glass microbeads and glitter. Kim Conaty’s essay investigates how the artist’s early experiments with light–creating “paintings” made of fluorescent or neon–made way for her subsequent explorations into how light might be integrated into the surface of her canvases through the interplay of reflection and refraction. Corse’s exquisite paintings activate the viewer in the creation of the perceptual experience: the kinetic effect of the work is contingent upon the movement of the body through space. As Corse has explained: “Art is not on the wall, it’s in your perception.”

**Phenomenal**-Robin Lee Clark 2011-10-08 During the 1960s and 1970s, a loosely affiliated group of Los Angeles artists—including Larry Bell, Mary Corse, Robert Irwin, James Turrell, and Doug Wheeler—more intrigued by questions of perception than by the crafting of discrete objects, embraced light as their primary medium. Whether by directing the flow of natural light, embedding artificial light within objects or architecture, or playing with light through the use of reflective, translucent, or transparent materials, each of these artists created situations capable of stimulating heightened sensory awareness in the receptive viewer. Phenomenal: California Light, Space, Surface, companion book to the exhibition of the same name, explores and documents the unique traits of the phenomenologically engaged work produced in Southern California during those decades and traces its ongoing influence on current generations of international artists. Foreword by Hugh M. Davies Additional contributors: Michael Auping Stephanie Hanor Adrian Kohn Dawna Schuld Artists: Peter Alexander Larry Bell Ron Cooper Mary Corse Robert Irwin Craig Kauffman John McCracken Bruce Nauman Eric Orr Helen Pashgian James Turrell De Wain Valentine Doug Wheeler

**Mary Corse**-Mary Corse 2017 Mary Corse (born 1945) earned acclaim in the 1960s for pieces ranging from shaped-canvas paintings to ingenious light works. Corse has dedicated the decades since to establishing a unique practice at the crossroads of abstract expressionism and minimalism. Despite her now-frequent association with California’s Light and Space movement, the Los Angeles-based artist evolved independently of the region’s dominant personalities, philosophies and scenes. Produced in conjunction with her solo exhibition at Kayne Griffin Corcoran, this is the first major catalog on the artist. With an essay by Suzanne Hudson and an interview by Alex Bacon, it initiates a critical reappraisal of an artist whose singular vision has been hidden for too long.

**California Painters**-Henry Hopkins 1989 Gathers selected works by California artists and includes brief statements by each artist about his or her paintings

**Carmen Herrera**-Dana Miller 2016-01-01 L'artiste native de Cuba Carmen Herrera (née en 1915) peint depuis plus de sept décennies, mais ce n'est que ces dernières années que la reconnaissance pour son travail a projeté l'artiste vers la notoriété internationale. Ce beau volume offre le premier examen soutenu d'elle, depuis le début de sa carrière en 1948 jusqu'en 1978, et s'étend sur les mondes de l'art de La Havane, de Paris et de New York. Les essais considèrent les premières études de l'artiste à Cuba, son implication dans le Salon des Réalités Nouvelles dans le Paris d'après-guerre et sa sortie révolutionnaire de New York. Puis l'ouvrage situe son travail dans le contexte d'un art d'avant-garde latino-américain plus large. Un essai de Dana Miller considère le travail de New York d'Herrera depuis les années 1950 jusque dans les années 1970, lorsque Herrera arrivait et perfectionnait son style de signature. Des photographies familiales personnelles des archives de Herrera enrichissent le récit, et une chronologie traitant de l'intégralité de sa vie et de sa carrière présente des images documentaires supplémentaires. Plus de quatre-vingts œuvres sont illustrées sous forme de plaques de couleur. Ce livre est la représentation la plus étendue des travaux de Herrera à ce jour. (d'après l'éditeur).

**The Country Bunny and the Little Gold Shoes 75th Anniversary Edition**-DuBose Heyward 2014 The country bunny attains the exalted position of Easter Bunny in spite of her responsibilities as the mother of twenty-one children.

**The Philosophy of Andy Warhol**-Andy Warhol 2014-12-16 A loosely formed autobiography by Andy Warhol, told with his trademark blend of irony and detachment In The Philosophy of Andy Warhol—which, with the subtitle “(From A to B and Back Again),” is less a memoir than a collection of riffs and reflections—he talks about love, sex, food, beauty, fame, work, money, and success; about New York, America, and his childhood in McKeesport, Pennsylvania; about his good times and bad in New York, the explosion of his career in the sixties, and his life among celebrities.

**Vitamin P3: New Perspectives in Painting**-Phaidon Editors 2019-09-11 The indispensable guide to the most exciting painters of recent years, chosen by leading arts professionals - now in paperback Despite its long history, painting continues to evolve and excite, with new generations taking it in unexpected directions. A central pillar of artistic practice, painting also has enduring appeal for collectors and still dominates the art market. Vitamin P3 takes the conversation forward, spotlighting more than 100 outstanding artists who are pushing the boundaries of the medium of paint. In its new paperback format, it’s sure to inspire a wider-than-ever audience.

**Elizabeth Peyton. Aire and Angels**-Lucy Dahlsen 2020 Peyton is one of the world’s leading contemporary artists. Internationally celebrated, her work has been at the forefront of a re-evaluation of figurative art and the tradition of portrait painting since the 1990s. Curated by Lucy Dahlsen in close discussion with the artist herself, the exhibition and publication comprise around 50 key works which will tour internationally. 0Known for her psychologically acute portraits, Peyton treats her subjects with a distinctive intimacy, whether they are friends, historical figures, or cultural icons. Her diverse and ever-expanding repertoire of recurring subjects includes Kurt Cobain, Frida Kahlo, Napoleon, Queen Elizabeth II, and David Hockney, among many others. Painted from life, memory and found imagery, her highly stylised portraits combine exquisite technical ability with a sensibility predicated on a sincere emotional connection to her subjects.0Beginning with key portraits from the first two decades of her career, the exhibition, which will be the artist’s first museum retrospective in the UK for ten years, will investigate the expansions in her work that have unfolded since 2009 and include new works. Peyton’s recent works, derived both from life and from a wide range of secondary sources, including film, literature, painting and opera, offer an increasingly complex exploration of portraiture in which the relationship between artist and subject becomes explicit.00Exhibition: The National Portrait Gallery, London, UK (03.10.2019 - 05.01.2020).

**Ai Weiwei**-Nicholas Baume 2019-01-01 This comprehensive presentation of Ai Weiwei’s ambitious Public Art Fund exhibition Good Fences Make Good Neighbors—a reflection on the global refugee crisis—documents the work from conception to installation and reception.

**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.

**Seeing Is Forgetting the Name of the Thing One Sees**-Lawrence Weschler 2008 “Robert Irwin, perhaps the most influential of the California artists, moved from his beginnings in abstract expressionism through successive shifts in style and sensibility, into a new aesthetic territory altogether, one where philosophical concepts of perception and the world interact. Weschler has charted the journey with exceptional clarity and cogency. He has also, in the process, provided what seems to me the best running history of postwar West Coast art that I have yet seen.”—Calvin Tomkins

**The Art of Light + Space**-Jan Butterfield 1993 Provides an overview of Light and Space art in the larger context of modern art and profiles ten artists and their work

**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 critically 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.

**Vera Lutter**-Jennifer King 2020 “Published in conjunction with the exhibition Vera Lutter: Museum in the Camera at the Los Angeles County Museum of Art, Los Angeles, California (March 29-July 19, 2020)”--

**Modernity Al Large**-Arjun Appadurai 1996

**Fire in the Belly**-Cynthia Carr 2012-07-17 “[Fire in the Belly is] unimprovable as a biography-thorough, measured, beautifully written, loving but not uncritical-as a concentrated history of his times, and as a memorial.” -Luc Sante, Bookforum David Wojnarowicz was an abused child, a teen runaway who barely finished high school, but he emerged as one of the most important voices of his generation. He found his tribe in New York’s East Village, a neighborhood noted in the 1970s and ’80s for drugs, blight, and a burgeoning art scene. His creativity spilled out in paintings, photographs, films, texts, installations, and in his life and its recounting-creating a sort of mythos around himself. His circle of East Village artists moved into the national spotlight just as the AIDS plague began its devastating advance, and as right-wing culture warriors reared their heads. As Wojnarowicz’s reputation as an artist grew, so did his reputation as an agitator-because he dealt so openly with his homosexuality, so angrily with his circumstances as a Person With AIDS, and so fiercely with his would-be censors. Fire in the Belly is the untold story of a polarizing figure at a pivotal moment in American culture-and one of the most highly acclaimed biographies of the year.

**Remote Control**-Barbara Kruger 1994 Essays discuss American popular culture, the emotional impact of art, and economic and political influences on the arts, and review television programs and motion pictures

**Unpacking My Library**-Marcel Proust 2017-01-01 A captivating tour of the bookshelves of ten leading artists, exploring the intricate connections between reading, artistic practice, and identity Taking its inspiration from Walter Benjamin’s seminal 1931 essay, the Unpacking My Library series charts a spirited exploration of the reading and book collecting practices of today’s leading thinkers. Artists and Their Books showcases the personal libraries of ten important contemporary artists based in the United States (Mark Dion, Theater Gates, Wangechi Mutu, Ed Ruscha, and Carrie Mae Weems), Canada (Janet Cardiff and George Bures Miller), and the United Kingdom (Billy Childish, Tracey Emin, and Martin Parr). Through engaging interviews, the artists discuss the necessity of reading and the meaning of books in their lives and careers. This is a book about books, but it even more importantly highlights the role of literature in shaping an artist’s self-presentation and persona. Photographs of each artist’s bookshelves present an evocative glimpse of personal taste, of well-loved and rare volumes, and of the individual touches that make a bookshelf one’s own. The interviews are accompanied by “top ten” reading lists assembled by each artist, an introduction by Jo Steffens, and Marcel Proust’s seminal essay “On Reading.”

**Dreamlands**-Chrissie Iles 2016-01-01 A fascinating survey of pioneering work in experimental cinema and art from 1905 to the present day, revealing the high stakes and transformative potential of these forms This generously illustrated

**publication** surveys the work of filmmakers and artists who have pushed the material and conceptual boundaries of cinema. Over the past century, the material, optical, abstract, spatial, and tactile properties of film have been tested at a level of experimentation and utopian ambition that is generally unrecognized. Whether creating synesthetic or 3-D environments, projective or non-projective installations, generations of leading-edge artists have explored how technology transforms experience. The essays published here offer an intensive look at the themes of cinematic space, formats of the screen, animation and CGI, the body and the cyborg, and the materiality of film. Contributors place particular emphasis on the idea of the cinema as a sensorium and on the ways in which it defines the human body, both through representation and in relation to the projected image. An immersive plate section brings together rarely seen and previously unpublished stills, in addition to concept drawings from historic and contemporary films.

**Pier Groups**-Jonathan Weinberg 2019 Explores the uses of the abandoned Hudson River docks in New York City by artists and a newly emerging gay subculture between 1971 and 1983.

**The History of Canaan, New Hampshire**-William Allen Wallace 1910

**Old In Art School**-Nell Irvin Painter 2018-06-19 A finalist for the National Book Critics Circle Award, this memoir of one woman’s later in life career change is “a smart, funny and compelling case for going after your heart’s desires, no matter your age” (Essence). Following her retirement from Princeton University, celebrated historian Dr. Nell Irvin Painter surprised everyone in her life by returning to school—in her sixties—to earn a BFA and MFA in painting. In Old in Art School, she travels from her beloved Newark to the prestigious Rhode Island School of Design; finds meaning in the artists she loves, even as she comes to understand how they may be undervalued; and struggles with the unstable balance between the pursuit of art and the inevitable, sometimes painful demands of a life fully lived. How are women and artists seen and judged by their age, looks, and race? What does it mean when someone says, “You will never be an artist.”? Who defines what an artist is and all that goes with such an identity, and how are these ideas tied to our shared conceptions of beauty, value, and difference? Bringing to bear incisive insights from two careers, Painter weaves a frank, funny, and often surprising tale of her move from academia to art in this “glorious achievement—bighearted and critical, insightful and entertaining. This book is a cup of courage for everyone who wants to change their lives” (Tayari Jones, author of An American Marriage).

**Mind Sights**-Roger N. Shepard 1990 In Mind Sights, Roger N. Shepard introduces us to his drawings of visual tricks, discusses the origins of his scientific and artistic work, and shares his reflections on the nature of art, perception, and the mind.

**David Wojnarowicz**-David Breslin 2018 A revealing and gripping investigation into how social media platforms police what we post online—and the large societal impact of these decisions This engaging and richly illustrated book comprehensively examines the life and art of David Wojnarowicz (1954-1992), who came to prominence in New York’s East Village art world of the 1980s, actively embracing all media and forging an expansive range of work both fiercely political and highly personal. First displayed in raw storefront galleries, his work achieved national attention at the same moment that the AIDS epidemic was affecting a generation of artists, himself included. In a thoughtful overview essay, David Breslin looks at the breadth of the artist’s work as well as Wojnarowicz’s broad range of interests and influences, situating the artist in the art-historical canon and pushing beyond the biographical focus that has characterized much of the scholarship on Wojnarowicz to fully assess his paintings, photographs, installations, performances, and writing. A close examination of groups of works by David Kiehl sheds new light on the artist’s process and the context in which the works were created. Essays by Julie Ault, Gregg Bordowitz, C. Carr, Marvin Taylor, and National Book Award finalist Hanya Yanagihara investigate the relationship between artistic production and cultural activism during the AIDS crisis, as well as provide a necessary accounting and close evaluation of divergent practices that have frequently been subsumed under broad labels like “East Village,” “queer,” “postmodern,” and “neo-expressionist.”

**Pacific Standard Time**-J. Paul Getty museum (Los Angeles, Calif.) 2011 “This volume is published for the occasion of the Getty’s citywide grant initiative Pacific Standard Time: Art in Los Angeles 1945-1980 and accompanies the exhibition Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture 1950- 1970, held at the J. Paul Getty Museum, Los Angeles.”

**Anti-Portraiture**-Fiona Johnstone 2020-11-26 The portrait has historically been understood as an artistic representation of a human subject. Its purpose was to provide a visual or psychological likenesses or an expression of personal, familial or social identity; it was typically associated with the privileged individual subject of Western modernity. Recent scholarship in the humanities and social sciences however has responded to the complex nature of twenty-first century subjectivity and proffered fresh conceptual models and theories to analyse it. The contributors to Anti-Portraiture examine subjectivity via a range of media including sculpture, photography and installation, and make a convincing case for an expanded definition of portraiture. By offering a timely reappraisal of the terms through which this genre is approached, the chapter authors volunteer new paradigms in which to consider selfhood, embodiment and representation. In doing so they further this exciting academic debate and challenge the curatorial practices and acquisition policies of museums and galleries.

**Asking the Audience**-Adair Rounthwaite 2017-02-21 The 1980s was a critical decade in shaping today’s art production. While newly visible work concerned with power and identity hinted at a shift toward multiculturalism, the ’80s were also a time of social conservatism that resulted in substantial changes in arts funding. In Asking the Audience, Adair Rounthwaite uses this context to analyze the rising popularity of audience participation in American art during this important decade. Rounthwaite explores two seminal and interrelated art projects sponsored by the Dia Art Foundation in New York: Group Material’s Democracy and Martha Rosler’s If You Lived Here.... These projects married issues of social activism—such as homelessness and the AIDS crisis—with various forms of public participation, setting the precedent for the high-profile participatory practices currently dominating global contemporary art. Rounthwaite draws on diverse archival images, audio recordings, and more than thirty new interviews to analyze the live affective dynamics to which the projects gave rise. Seeking to foreground the audience experience in understanding the social context of participatory art, she argues that affect is key to the audience’s ability to exercise agency within the participatory artwork. From artists and audiences to institutions, funders, and critics, Asking the Audience traces the networks that participatory art creates between various agents, demonstrating how, since the 1980s, leftist political engagement has become a cornerstone of the institutionalized consumption of contemporary art.

**High Times Hard Times**-Anita O’Day 2020-02-24 Celebrating the One Hundredth Anniversary of Anita O’Day’s Birth, Jazz legend Anita O’Day was one of the most remarkable and unforgettable talents of the jazz world. A swinging, good-humored stylist, O’Day rose to fame as a vocalist with the Gene Krupa Big Band (“Let Me Off Uptown”) and the Stan Kenton Band (“And Her Tears Flowed Like Wine”) in the 1940s before she became a successful solo act in the 1950s—punctuated by her energetic performance at the 1958 Newport Jazz Festival, as captured in the concert film Jazz on a Summer’s Day. Unfortunately, O’Day was as well known for her drug problems as her jazz singing, and in High Times Hard Times, O’Day offers an unvarnished personal account of her life, as well as a behind-the-scenes look at the golden age of jazz. Starting out with her grisly 1966 overdose, then flashing back to tell all from the beginning, High Times Hard Times presents an intimate portrait of a larger-than-life jazz and big-band singer—the success of her early career, the tragedy of heroin addiction, her painful recovery, and her ultimate triumph. Filled with vivid characters, including Gene Krupa, Stan Kenton, Roy Eldridge, Billie Holiday, and other jazz legends, this candid, classic memoir is a must-read for anyone interested in the real details of jazz’s golden age.

**Richard Tuttle: a Fair Sampling**-Richard Tuttle 2020-01-21 Richard Tuttle is an American postminimalist artist known for his small, subtle, intimate works. His art makes use of scale and line. His works span a range of media, from sculpture, painting, drawing, printmaking, and artist’s books to installation and furniture.

**A History of Video Art**-Chris Meigh-Andrews 2013-11-07 A History of Video Art is a revised and expanded edition of the 2006 original, which extends the scope of the first edition, incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists’ video from the mid 1990s up to the present day. In addition, the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists’ video. Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years, A History of Video Art orients video art in the wider art historical context, with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post-modernist concerns of the 1980s and early 1990s. The new edition also explores the implications of the internationalisation of artists’ video in the period leading up to the new millennium and its concerns and preoccupations including post-colonialism, the post-medium condition and the impact and influence of the internet.

**On Art and Mindfulness**- 2015-06-15 In On Art and Mindfulness, world-renowned artist and celebrated teacher Enrique Martínez Celaya shares his views and advice on the art-making process, the development of a practice, the management of obstacles, and the day-to-day choices we must make in order to remain creative and honest. Drawn from sold-out workshops that Martínez Celaya taught over nine years at the Anderson Ranch Arts Center in Snowmass, Colorado, On Art and Mindfulness serves as a practical guide for artists as well as anyone who wishes to live a mindful, productive life.

**Robert Ryman**-Sandra Amann 2017-05-05 A comprehensive study highlighting the interplay of context and meaning in Robert Ryman’s work This remarkable volume, featuring new photography and original essays by a formidable array of scholars and curators, is the most expansive and thorough investigation of the work of American painter Robert Ryman in over two decades. Arguing that the relationships between his paintings are key to understanding his diverse output, the book offers more faithful reproductions and subtler details of the paintings than have previously been available, and attends closely to the artist’s own strategies of display. Ryman’s paintings are readily identified by their predominantly achromatic surfaces, but his exploration of the values and effects of white was never limited to paint. His experimentations with canvas, board, paper, aluminum, fiberglass, and Plexiglas have evolved into a material vocabulary as revolutionary as his use of white. The texts featured here reflect on the importance of Ryman’s practice to contemporary art: Robert Storr, curator of Ryman’s 1993 retrospective, places the painter in historical context while Courtney J. Martin, curator of his 2015-16 exhibition at Dia Chelsea, looks at Ryman’s three-dimensional works. Drawings scholar Allegra Pesenti investigates his drawing practice; music historian John Szewc traces the influence of jazz in Ryman’s early works; and artist Charles Gaines asks what, in a Ryman, is real.

**Before Adam Annotated**-John London 2020-12-19 Before Adam is a novel by Jack London, serialized in 1906 and 1907 in Everybody’s Magazine. It is the story of a man who dreams he lives the life of an early hominid.The story offers an early view of human evolution. The majority of the story is told through the eyes of the man’s hominid alter ego, one of the Cave People. In addition to the Cave People, there are the more advanced Fire People, and the more animal-like Tree People.Other characters include the hominid’s father, a love interest, and Red-Eye, a fierce “atavism” that perpetually terrorizes the Cave People. A sabre-cat also plays a role in the story.

**The Funk & Wag from A to Z**-Mel Chin 2014-05-01 This striking, oversized book, designed to evoke encyclopedias, is a highly creative amalgam of collage with a political bent and poetry. From 2011 to 2012, American artist Mel Chin (b. 1951) extracted all of the images from a twenty-five-volume set of Funk & Wagnall’s Universal Standard Encyclopedia (ca. 1953-56) and began visually re-editing. Thousands of images rendered by photomechanical reproduction that served a populist, mid-century encyclopedia are reconfigured with 21st-century hindsight and idiosyncratic connections that convey social and artistic commentaries. Surrealism, humor, sarcasm, politics, history, and beauty permeate these sometimes raucous, often confounding, but consistently stunning images. Over 500 black-and-white collages are accompanied by twenty-five poems, one per encyclopedia volume, commissioned by Chin and author Nick Flynn specifically for this publication. Writers range from the well-known to the surprising. The Funk & Wag from A to Z offers mischievous fun with pointed commentary and hilarity.

**Judd**-Ann Temkin 2020-03-24 The first retrospective in 30 years on American maverick Donald Judd’s minimalist sculpture, architecture and furniture Published to accompany the first US retrospective exhibition of Donald Judd’s sculpture in more than 30 years, Juddexplores the work of a landmark artist who, over the course of his career, developed a material and formal vocabulary that transformed the field of modern sculpture. Donald Judd was among a generation of artists in the 1960s who sought to entirely do away with illusion, narrative and metaphorical content. He turned to three dimensions as well as industrial working methods and materials in order to investigate “real space,” by his definition. Juddsurveys the evolution of the artist’s work, beginning with his paintings, reliefs and handmade objects from the early 1960s; through the years in which he built an iconic vocabulary of works in three dimensions, including hollow boxes, stacks and progressions made with metals and plastics by commercial fabricators; and continuing through his extensive engagement with color during the last decade of his life. This richly illustrated catalog takes a close look at Judd’s achievements, and, using newly available archival materials at the Judd Foundation and elsewhere, expands scholarly perspectives on his work. The essays address subjects such as his early beginnings in painting, the fabrication of his sculptures, his site-specific pieces and his work in design and architecture. Donald Judd(1928-94) began his professional career working as a painter while studying art history and writing art criticism. One of the foremost sculptors of our time, Judd refused this designation and other attempts to label his art: his revolutionary approach to form, materials, working methods and display went beyond the set of existing terms in midcentury New York. His work, in turn, changed the language of modern

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sculpture.

**Barry Flanagan**-Barry Flanagan 1985

**Kiki Smith**-Camille Morineau 2019 Exceptional because of its size, this unique exhibition will bring together nearly a hundred works, from the 1980s to the present day. Two sculptures will welcome visitors in the outer courtyards of the Monnaie de Paris and the exhibition will be spread over two levels, more than 1000m<sup>2</sup> - especially in the heart of the historic lounges on the Seine.0The course will lead through the major themes of the artist's work, among which the human body, the female figures and the symbiosis with nature compose recurring motifs. The works presented at the Monnaie de Paris will reflect the great diversity of the practice of Kiki Smith, which explores many mediums: bronze, plaster, glass, porcelain, tapestry, paper, or wax.0Kiki Smith's art is symbolically nourished by memories of her childhood - from Grimm's and Perrault's tales to the modeling work done for her father, sculptor Tony Smith. All of her work is marked by her fascination with the human body, which she first represents in a fragmented way, the skin appearing as a fragile border with the world.00Exhibition: Monnaie de Paris, France (18.10.2019-02.02.2020).

**Marisa Merz**-Connie Butler 2017-01 Bringing together five decades of painting, sculpture, and installations from the celebrated Italian artist Marisa Merz, this monograph accompanies a major US retrospective of her work. This generously illustrated book offers readers the chance to appreciate the full range of works by Marisa Merz, winner of the 2013 Golden Lion lifetime achievement award at the Venice Biennale. This volume traces Merz's artistic evolution from early

experiments with non-traditional materials and processes, to intricately constructed installations of the 1970s and the enigmatic ceramic heads of the 1980s and '90s. Authoritative essays explore the rise of international women's art in the 1960s and '70s and Merz's own place in Italy's postwar art history. As the sole female protagonist of Arte Povera she is one of the few Italian women to exhibit in major venues internationally. Merz's challenging and evocative body of work is deeply personal and resistant to the categories of art history, including Arte Povera and international feminist art, with which she was associated. Previously unpublished texts and poetry by the artist, and an illustrated chronology, complement this comprehensive look at an enormously influential artist.

**The Black Index**-Bridget R. Cooks 2020-10-15 The artists featured in The Black Index--Dennis Delgado, Alicia Henry, Kenyatta A.C. Hinkle, Titus Kaphar, Whitfield Lovell, and Lava Thomas--build upon the tradition of Black self-representation as an antidote to colonialist images. Their translations of photography challenge the medium's long-assumed qualities of objectivity, legibility, and identification. Using drawing, sculpture, and digital technology to transform the recorded image, these artists question our reliance on photography as a privileged source for documentary objectivity and historical understanding. The works featured here offer an alternative practice--a Black index. In the hands of these six artists, the index still serves as a finding aid for information about Black subjects, but it also challenges viewers' desire for classification and, instead, redirects them toward alternative information.