

james meyer



minimalism

art and polemics in the sixties

Minimalism Art And Polemics In The Sixties

James Sampson Meyer



Minimalism Art And Polemics In The Sixties:

Minimalism James Meyer, James Sampson Meyer, 2004-01-01 Critic and art historian Meyer a leading authority on Minimalism examines the style from its inception to its broader cultural influence This sourcebook features an excellent selection of nearly 300 color and b w images to illustrate the surprising variety of the work *Minimalism* James Meyer, 2005-03-02 This beautifully illustrated book is internationally recognized as the most definitive survey of Minimalism among the most influential movements in late twentieth century art *Minimalism* James Sampson Meyer, 2001 In this highly readable history of minimalist art James Meyer argues that minimalism was not a coherent movement but a field of overlapping and sometimes opposed practices He traces in comprehensive detail the emergence of six figures associated with the development Carl Andre Dan Flavin Donald Judd Sol LeWitt Robert Morris and Anne Truitt and how the notion of minimalism came to be constructed around their art in the 1960s Despite distinctive differences in method and points of view Meyer shows these artists became equated in a series of important exhibitions and texts that led to their designation as minimalists Publisher s description *Minimalism* James Meyer, 2013 **Encyclopedia of the Sixties** Abbe A. DeBolt, James S. Baugess, 2011-12-12 Comedian Robin Williams said that if you remember the 60s you weren t there This encyclopedia documents the people places movements and culture of that memorable decade for those who lived it and those who came after Encyclopedia of the Sixties A Decade of Culture and Counterculture surveys the 1960s from January 1960 to December 1969 Nearly 500 entries cover everything from the British television cult classic The Avengers to the Vietnam War and the civil rights movement The two volume work also includes biographies of artists architects authors statesmen military leaders and cinematic stars concentrating on what each individual accomplished during the 1960s with brief postscripts of their lives beyond the period There was much more to the Sixties than flower power and LSD and the entries in this encyclopedia were compiled with an eye to providing a balanced view of the decade Thus unlike works that emphasize only the radical and revolutionary aspects of the period to the exclusion of everything else these volumes include the political and cultural Right taking a more academic than nostalgic approach and helping to fill a gap in the popular understanding of the era *Abstract Painting and the Minimalist Critiques* Matthew L. Levy, 2019-05-07 This book undertakes a critical reappraisal of Minimalism through an examination of three key painters Robert Mangold David Novros and Jo Baer By establishing their substantive engagements with Minimalist discourse as well as their often overlooked artistic exchanges with their sculptor peers it demonstrates that painting crucially informed the movement s development serving not only as an object of critique but also as a crucible for its most central tenets It also poses broader disciplinary implications as it historicizes and challenges Minimalism s death of painting critiques that have been so influential to theories of modernism and postmodernism in the visual arts **A Theory of Minimalism** Marc Botha, 2017-10-19 The explosion of minimalism into the worlds of visual arts music and literature in the mid to late twentieth century presents one of the most radical and

decisive revolutions in aesthetic history Detested by some embraced by others minimalism's influence was immediate pervasive and lasting significantly changing the way we hear music see art and read literature In *The Theory of Minimalism* Marc Botha offers the first general theory of minimalism equally applicable to literature the visual arts and music He argues that minimalism establishes an aesthetic paradigm for rethinking realism in genuinely radical terms In dialogue with thinkers from both the analytic and continental traditions including Kant Danto Agamben Badiou and Meillassoux Botha develops a constellation of concepts which together encapsulate the transhistorical and transdisciplinary reach of minimalism Illustrated by a range of historical canonical and contemporary minimalist works of different media from the caves of early Christian ascetics to Samuel Beckett's late prose Botha offers a bold and provocative argument which will equip readers with the tools to engage critically with past present and future minimalism and to recognize how in a culture caught between the poles of excess and austerity minimalism still matters

Retroactivity and Contemporary Art Craig Staff, 2018-04-19 Contemporary art is often preoccupied with time or acts in which the past is recovered Through specific case studies of artists who strategically work with historical moments this book examines how art from the last two decades has sought to mobilize these particular histories and to what effect against the backdrop of Modernism Drawing on the art theory of Rosalind Krauss and the philosophies of Paul Ricoeur Gerhard Richter and Pierre Nora *Retroactivity and Contemporary Art* interprets those works that foreground some aspect of retroactivity whether re-enacting commemorating or re-imagining as key artistic strategies This book is striking philosophical reflection on time within art and art within time and an indispensable read for those attempting to understand the artistic significance of history materiality and memory

The New Monuments and the End of Man Robert Slifkin, 2019-11-05 How leading American artists reflected on the fate of humanity in the nuclear era through monumental sculpture In the wake of the atomic bombings of Japan in 1945 artists in the United States began to question what it meant to create a work of art in a world where humanity could be rendered extinct by its own hand *The New Monuments and the End of Man* examines how some of the most important artists of postwar America revived the neglected tradition of the sculptural monument as a way to grapple with the cultural and existential anxieties surrounding the threat of nuclear annihilation Robert Slifkin looks at such iconic works as the industrially evocative welded steel sculptures of David Smith the austere structures of Donald Judd and the desolate yet picturesque earthworks of Robert Smithson Transforming how we understand this crucial moment in American art he traces the intersections of postwar sculptural practice with cybernetic theory science fiction cinema and literature and the political debates surrounding nuclear warfare Slifkin identifies previously unrecognized affinities of the sculpture of the 1940s and 1950s with the minimalism and land art of the 1960s and 1970s and acknowledges the important contributions of postwar artists who have been marginalized until now such as Raoul Hague Peter Grippe and Robert Mallery Strikingly illustrated throughout *The New Monuments and the End of Man* spans the decades from Hiroshima to the Fall of Saigon when the atomic bomb cast its shadow over American art

Conceptual Art and the Politics of Publicity Alexander Alberro, 2003 An examination of the origins and legacy of the conceptual art movement

Reconstructing Exhibitions in Art Institutions Natasha Adamou, Michaela Giebelhausen, 2023-07-13 Reconstructing Exhibitions in Art Institutions spans exhibition histories as anti apartheid activism within South African community arts collectivities and trade unions in Argentina Civil Rights movements and Black communities in Baltimore institutional self critique within the neoliberal museum reframing feminisms in USA and revisiting Cold War Modernisms in Eastern Europe among other themes An interdisciplinary project with a global reach this edited volume considers the theme of exhibitions as political resistance as well as cultural critique from global perspectives including South Africa Latin America Eastern Europe USA and West Europe The book includes contributions by ten authors from the fields of art history social sciences anthropology museum studies provenance research curating and exhibition histories The edited volume finally examines exhibition reconstructions both as a symptom of advanced capitalism geopolitical dynamics and social uprisings and as a critique of imperial and capitalist violence Art historical areas covered in the book include conceptualism minimalism modern painting global modernisms archives and community arts This volume will be of interest to a wide range of audiences including art historians curators gallery studies and museum professionals and also to scholars and students from the fields of anthropology ethnography sociology and history It would also appeal to a general public with an interest in modern and contemporary art exhibitions

Aspects Edward A. Vazquez, 2018-01-02 Stretching lengths of yarn across interior spaces American artist Fred Sandback 1943 2003 created expansive works that underscore the physical presence of the viewer This book the first major study of Sandback explores the full range of his art which not only disrupts traditional conceptions of material presence but also stages an ethics of interaction between object and observer Drawing on Sandback's substantial archive Edward A Vazquez demonstrates that the artist's work with all its physical slowness and attentiveness to place as well as its relationship to minimal and conceptual art of the 1960s creates a link between viewers and space that is best understood as sculptural even as it almost surpasses physical form At the same time the economy of Sandback's site determined practice draws viewers focus to their connection to space and others sharing it As Vazquez shows Sandback's art aims for nothing less than a total recalibration of the senses as the spectator is caught on neither one side nor the other of an object or space but powerfully within it

Monuments and Site-Specific Sculpture in Urban and Rural Space Inbal Ben-Asher Gitler, 2017-05-11 Monuments and Site Specific Sculpture in Urban and Rural Space presents a collection of essays discussing works of art whose formal qualities content and spatial interactions expand our idea of creation and commemoration By addressing projects that range from war memorials to commemorations of individuals as well as works that engage real and virtual environments this book brings to light new aspects concerning twentieth and twenty first century monuments and site specific sculpture The book addresses the work of among others G nter Demnig Michael Heizer Thomas Hirschhorn Dani Karavan Costantino Nivola Melissa Shiff and John

Craig Freeman Robert Smithson and Micha Ullman A lucid thought provoking discussion of creative processes and the discourse between site specific sculpture and its publics is provided in this collection As such it is vital and indispensable for historians art historians and artists as well as for every reader interested in the interrelations of art urban and rural spaces community and the makings of memory

Varieties of Modernism Paul Wood,2004-01-01 This work discusses the art of the middle third of the twentieth century It consists of a short general introduction and four parts each concentrating on a key aspect of the art of the period

Soft Is Fast Meredith Morse,2023-08-15 An innovative analysis of Simone Forti s interdisciplinary art viewing her influential 1960s dance constructions as negotiating the aesthetic strategies of John Cage and Anna Halprin Simone Forti s art developed within the overlapping circles of New York City s advanced visual art dance and music of the early 1960s Her dance constructions and related works of the 1960s were important for both visual art and dance of the era Artists Robert Morris and Yvonne Rainer have both acknowledged her influence Forti seems to have kept one foot inside visual art s frames of meaning and the other outside them In *Soft Is Fast* Meredith Morse adopts a new way to understand Forti s work based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism and prefigured the participatory art of recent decades Morse shows that Forti s work negotiated John Cage s ideas of sound score and theater through the unique approach to movement essentially improvisational and grounded in anatomical exploration that she learned from performer and teacher Ann later Anna Halprin Attentive to Robert Whitman s and La Monte Young s responses to Cage Forti reshaped Cage s concepts into models that could accommodate Halprin s charged spaces and imagined interpenetrative understanding of other bodies Morse considers Forti s use of sound and her affective use of materials as central to her work examines Forti s text pieces little discussed in art historical literature analyzes *Huddle* considered one of Forti s signature works and explicates Forti s later improvisational practice Forti has been relatively overlooked by art historians perhaps because of her work s central concern with modes of feeling and embodiment unlike other art of the 1960s which was characterized by strategies of depersonalization and affectlessness *Soft Is Fast* corrects this critical oversight

Marshall Plan Modernism Jaleh Mansoor,2016-09-02 Focusing on artwork by Lucio Fontana Alberto Burri and Piero Manzoni Jaleh Mansoor demonstrates and reveals how abstract painting especially the monochrome broke with fascist associated futurism and functioned as an index of social transition in postwar Italy Mansoor refuses to read the singularly striking formal and procedural violence of Fontana s slit canvasses Burri s burnt and exploded plastics and Manzoni s achromes as metaphors of traumatic memories of World War II Rather she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy Reconfiguring the relationship between politics and aesthetics Mansoor illuminates how the monochrome s reemergence reflected Fontana Burri and Manzoni s aesthetic and political critique of the Marshall Plan s economic warfare

and growing American hegemony It also anticipated the struggles in Italy s factories classrooms and streets that gave rise to Autonomia in the 1960s Marshall Plan Modernism refigures our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle *Staging Fashion* Tiziana Ferrero-Regis, Marissa Lindquist, 2020-12-10 The fashion show and its spaces are sites of otherness representing everything from rebellion and excess through to political and social activism This conceptual and stylistic variety is reflected in the spaces they occupy whether they are staged in an industrial warehouse on a city street or out in the open landscape *Staging Fashion* is the first collection of essays about the presentation and staging of fashion in runway shows in the period from the 1960s to the 2010s It offers a fresh perspective on the many collaborations between artists architects and interior designers to reinforce their interdisciplinary links Fashion architecture and interiors share many elements including design history material culture aesthetics and trends The research and ideas underpinning *Staging Fashion* address how fashion and the spatial fields have collaborated in the creation of the space of the fashion show The 15 essays are written by fashion interior architecture and design scholars focusing on the presentation of fashion within the runway space from avant garde practices and collaboration with artists to the most spectacular and commercial shows of recent years from Prada to Chanel **Dan Flavin** Tiffany Bell, Michael Govan, 2004-01-01 New scholarship and interpretation of Flavin s work also appears in the form of three critical essays by experts and an extensive chronology comprehensive bibliography and exhibition history In addition this book includes Flavin s text in daylight or cool white an autobiographical sketch originally published in *Artforum* in 1965 and two interviews with the artist one from 1972 and the other from 1982 **BOOK JACKET** **Everything Is Now** J Hoberman, 2025-05-27 A groundbreaking cultural history of 1960s New York from the legendary writer on art and film Like Paris in the 1920s New York City in the 1960s was a cauldron of avant garde ferment and artistic innovation Boundaries were transgressed and new forms created Drawing on interviews memoirs and the alternative press *Everything Is Now* chronicles this collective drama as it was played out in coffeehouses bars lofts storefront theaters and ultimately the streets The principals here are penniless filmmakers jazz musicians and performing poets as well as less classifiable artists Most were outsiders at the time They include Amiri Baraka Bob Dylan Allen Ginsberg Yayoi Kusama Yoko Ono Nam June Paik Carolee Schneemann Jack Smith Andy Warhol and many more Some were associated with specific movements Avant Rock Destruction Art Fluxus Free Jazz Guerrilla Theater Happenings Mimeographed Zines Pop Art Protest Folk Ridiculous Theater Stand Up Poetry Underground Comix and Underground Movies But there were also movements of one Their art rooted in the detritus and excitement of urban life was taboo breaking and confrontational As J Hoberman shows in this riveting history these subcultures coalesced into a counterculture that changed the city the country and the world [Artists' Magazines](#) Gwen Allen, 2015-08-21 How artists magazines in all their ephemerality materiality and temporary intensity challenged mainstream art criticism and the gallery system 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 Artists created works expressly for these mass produced hand editioned pages using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery In Artists Magazines Gwen Allen looks at the most important of these magazines in their heyday the 1960s to the 1980s and compiles a comprehensive illustrated directory of hundreds of others Among the magazines Allen examines are Aspen 1965 1971 a multimedia magazine in a box issues included Super 8 films flexi disc records critical writings artists postage stamps and collectible chapbooks Avalanche 1970 1976 which expressed the countercultural character of the emerging SoHo art community through its interviews and artist designed contributions and Real Life 1979 1994 published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation These and the other magazines Allen examines expressed their differences from mainstream media in both form and content they cast their homemade do it yourself quality against the slickness of an Artforum and they created work that defied the formalist orthodoxy of the day Artists Magazines featuring abundant color illustrations of magazine covers and content offers an essential guide to a little explored medium

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Minimalism Art And Polemics In The Sixties**

In some sort of inundated with monitors and the cacophony of quick connection, the profound power and mental resonance of verbal art frequently diminish in to obscurity, eclipsed by the regular onslaught of noise and distractions. Yet, nestled within the musical pages of **Minimalism Art And Polemics In The Sixties**, a interesting function of fictional elegance that pulses with organic thoughts, lies an unique journey waiting to be embarked upon. Published by a virtuoso wordsmith, this exciting opus manuals visitors on a mental odyssey, lightly revealing the latent potential and profound influence embedded within the intricate web of language. Within the heart-wrenching expanse with this evocative evaluation, we will embark upon an introspective exploration of the book is central styles, dissect its fascinating publishing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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