

Download Ebook A Brief History Of Curating Lucy R Lippard Read Pdf Free

Materializing Six Years Undermining I See/you Mean From Conceptualism to Feminism Six Years Stuff The Lure of the Local Lucy Lippard: 4,492,040 Curatorial Activism Weather Report A Brief History of Curating Lawrence Alloway Conceptual Art The Pink Glass Swan Mixed Blessings Overlay The Pink Glass Swan Materializing Six Years A Companion to Curation Lucy R. Lippard on Pop Art A Different War On the Beaten Track Reclaiming Artistic Research Curating at the Edge The Culture of Curating and the Curating of Culture(s) Divining Chaos 5 Prose Fictions The Ocean After Nature Judy Chicago 140 Artists' Ideas for Planet Earth Get the Message? Reconstructing Exhibitions in Art Institutions On the Beaten Track Agnes Denes: Absolutes and Intermediates Down Country From the Center Changing: Essays in Art Criticism A Curator's Quest Kathy Vargas Surrealists on Art

Lucy Lippard: 4,492,040 Nov 08 2023 "4,492,040 is a facsimile reprint of a series of catalogs produced by curator Lucy R. Lippard. Drawn from material originally published between 1969 and 1974, 4,492,040 includes reprints of all four of the catalogs from Lippard's hugely important "numbers shows"--A series of exhibitions named for the populations of the cities they were held in: 557,087 (Seattle [Art Museum]), 955,000 (Vancouver [Art Gallery]), c.7,500 ([California Institute of the Arts], Valencia, California), and 2,972,453 ([Centro de Arte y Comunicación], Buenos Aires). As with the originals, 4,492,040 is made up of a collection of loose notecards containing statements, documentation, and conceptual works by each artist, to be rearranged, filed, or discarded at will. This new edition is supplemented by a new afterword by Lippard."--Publisher's web site.

Reclaiming Artistic Research Jul 24 2022 This expanded second edition of *Reclaiming Artistic Research* explores artistic research in dialogue with 24 artists worldwide, reclaiming it from academic associations of the term. Embracing artists' dynamic engagement with other fields, it foregrounds the material, spatial, embodied, organizational, choreographic, and technological ways of knowing and unknowing specific to contemporary artistic inquiry. The second edition features a new text by the author and four new artist dialogues to reflect on the changing stakes of artistic research in the wake of the global pandemic, a widespread reckoning with social justice, the growing role of artificial intelligence, and the urgent reality of climate change. LUCY COTTER (*1973, Ireland) is a writer, curator, and artist. She was Curator of the Dutch Pavilion, 57th Venice Biennale, 2017, and Curator in Residence at Oregon Center for Contemporary Art 2021–22. The inaugural director of the Master Artistic Research, Royal Academy of Art, The Hague, Cotter has lectured internationally, most recently at Portland State University. She holds a project residency at Stelo Arts and Culture Foundation 2023–24.

Curating at the Edge Jun 22 2022 Located less than a mile from Juárez, the Stanlee and Gerald Rubin Center for Visual Arts at the University of Texas at El Paso is a non-collecting institution that serves the Paso del Norte region. In *Curating at the Edge*, Kate Bonansinga brings to life her experiences as the Rubin's founding director, giving voice to a curatorial approach that reaches far beyond the limited scope of "border art" or Chicano art. Instead, Bonansinga captures the creative climate of 2004–2011, when contemporary art addressed broad notions of destruction and transformation, irony and subversion, gender and identity, and the impact of location on politics. The Rubin's location in the Chihuahuan desert on the U.S./Mexican border is meaningful and intriguing to many artists, and, consequently, *Curating at the Edge* describes the multiple artistic perspectives conveyed in the place-based exhibitions Bonansinga oversaw. Exciting mid-career artists featured in this collection of case studies include Margarita Cabrera, Liz Cohen, Marcos Ramírez ERRE, and many others. Recalling her experiences in vivid, first-person scenes, Bonansinga reveals the processes a contemporary art curator undertakes and the challenges she faces by describing a few of the more than sixty exhibitions that she organized during her tenure at the Rubin. She also explores the artists' working methods and the relationship between their work and their personal and professional histories (some are Mexican citizens, some are U.S. citizens of Mexican descent, and some have ancestral ties to Europe). Timely and illuminating, *Curating at the Edge* sheds light on the work of the interlocutors who connect artists and their audiences.

The Culture of Curating and the Curating of Culture(s) May 22 2022 How curating has changed art and how art has changed curating: an examination of the emergence contemporary curatorship. Once considered a mere caretaker for collections, the curator is now widely viewed as a globally connected auteur. Over the last twenty-five years, as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public, curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis. The curator has gone from being a behind-the-scenes organizer and selector to a visible, centrally important cultural producer. In *The Culture of Curating and the Curating of Culture(s)*, Paul O'Neill examines the emergence of independent curatorship and the discourse that helped to establish it. O'Neill describes how, by the 1980s, curated group exhibitions—large-scale, temporary projects with artworks cast as illustrative fragments—came to be understood as the creative work of curator-auteurs. The proliferation of new biennials and other large international exhibitions in the 1990s created a cohort of high-profile, globally mobile curators, moving from Venice to Paris to Kassel. In the 1990s, curatorial and artistic practice converged, blurring the distinction between artist and curator. O'Neill argues that this change in the understanding of curatorship was shaped by a curator-centered discourse that effectively advocated—and authorized—the new independent curatorial practice. Drawing on the extensive curatorial literature and his own interviews with leading curators, critics, art historians, and artists, O'Neill traces the development of the curator-as-artist model and the ways it has been contested. *The Culture of Curating and the Curating of Culture(s)* documents the many ways in which our perception of art has been transformed by curating and the discourses surrounding it.

Judy Chicago Jan 18 2022 A tribute to the influential contemporary artist and official catalog for theational Museum of Women in the Arts 2002 exhibition considers the key periods that spanned her

forty-year career.

A Companion to Curation Nov 27 2022 The definitive reference text on curation both inside and outside the museum A Companion to Curation is the first collection of its kind, assembling the knowledge and experience of prominent curators, artists, art historians, scholars, and theorists in one comprehensive volume. Part of the Blackwell Companion series, this much-needed book provides up-to-date information and valuable insights on the field of curatorial studies and curation in the visual arts. Accessible and engaging chapters cover diverse, contemporary methods of curation, its origin and history, current and emerging approaches within the profession, and more. This timely publication fills a significant gap in literature on the role of the curator, the art and science of curating, and the historical arc of the field from the 17th century to the present. The Companion explores topics such as global developments in contemporary indigenous art, Asian and Chinese art since the 1980s, feminist and queer feminist curatorial practices, and new curatorial strategies beyond the museum. This unique volume: Offers readers a wide range of perspectives on curating in both theory and practice Includes coverage of curation outside of the Eurocentric and Anglosphere art worlds Presents clear and comprehensible information valuable for specialists and novices alike Discusses the movements, models, people and politics of curating Provides guidance on curating in a globalized world Broad in scope and detailed in content, A Companion to Curation is an essential text for professionals engaged in varied forms of curation, teachers and students of museum studies, and readers interested in the workings of the art world, museums, benefactors, and curators.

Curatorial Activism Oct 07 2023 A handbook of new curatorial strategies based on pioneering examples of curators working to offset racial and gender disparities in the art world Current art world statistics demonstrate that the fight for gender and race equality in the art world is far from over: only sixteen percent of this year's Venice Biennale artists were female; only fourteen percent of the work displayed at MoMA in 2016 was by nonwhite artists; only a third of artists represented by U.S. galleries are female, but over two-thirds of students enrolled in art and art-history programs are young women. Arranged in thematic sections focusing on feminism, race, and sexuality, Curatorial Activism examines and illustrates pioneering examples of exhibitions that have broken down boundaries and demonstrated that new approaches are possible, from Linda Nochlin's "Women Artists" at LACMA in the mid-1970s to Jean-Hubert Martin's "Carambolages" in 2016 at the Grand Palais in Paris. Profiles key exhibitions by pioneering curators including Okwui Enwezor, Linda Nochlin, Jean-Hubert Martin and Nan Goldin, with a foreword by Lucy Lippard, internationally known art critic, activist and curator, and early champion of feminist art, this volume is both an invaluable source of practical information for those who understand that institutions must be a driving force in this area and a vital source of inspiration for today's expanding new generation of curators.

On the Beaten Track Sep 13 2021 Essays explore the conception of tourism sites and their impact on the places they transform

Conceptual Art Jun 03 2023 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement. Compared to other avant-garde movements that emerged in the 1960s, conceptual art has received relatively little serious attention by art historians and critics of the past twenty-five years—in part because of the difficult, intellectual nature of the art. This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years, on critical discussion surrounding postmodernism, and on the use of theory by artists, curators, critics, and historians. This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement. It also contains more recent memoirs by participants, as well as critical histories of the period by some of today's leading artists and art historians. Many of the essays and artists' statements have been translated into English specifically for this volume. A good portion of the exchange between artists, critics, and theorists took place in difficult-to-find limited-edition catalogs, small journals, and private correspondence. These influential documents are gathered here for the first time, along with a number of previously unpublished essays and interviews. Contributors Alexander Alberro, Art & Language, Terry Atkinson, Michael Baldwin, Robert Barry, Gregory Battcock, Mel Bochner, Sigmund Bode, Georges Boudaille, Marcel Broodthaers, Benjamin Buchloh, Daniel Buren, Victor Burgin, Ian Burn, Jack Burnham, Luis Camnitzer, John Chandler, Sarah Charlesworth, Michel Claura, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raúl Escari, Piero Gilardi, Dan Graham, Maria Teresa Gramuglio, Hans Haacke, Charles Harrison, Roberto Jacoby, Mary Kelly, Joseph Kosuth, Max Kozloff, Christine Kozlov, Sol LeWitt, Lucy Lippard, Lee Lozano, Kynaston McShine, Cildo Meireles, Catherine Millet, Olivier Mosset, John Murphy, Hélio Oiticica, Michel Parmentier, Adrian Piper, Yvonne Rainer, Mari Carmen Ramirez, Nicolas Rosa, Harold Rosenberg, Martha Rosler, Allan Sekula, Jeanne Siegel, Seth Siegelaub, Terry Smith, Robert Smithson, Athena Tacha Spear, Blake Stimson, Niele Toroni, Mierle Ukeles, Jeff Wall, Rolf Wedewer, Ian Wilson

Divining Chaos Apr 20 2022 "A spirited memoir of artist Aviva Rahmani, offering a relatable narrative to discuss trigger point theory and the importance of eco-art activists Divining Chaos provides a personal memoir of eco-artist Aviva Rahmani. The story gives insight into her Trigger-Point theory thesis and unparalleled exclusivity to the moments in her life that shaped her as an artist and activist. Detailing the history that led Rahmani to two seminal projects: Ghost Nets, restoring a coastal town dump to flourishing wetlands, and The Blued Trees Symphony, which applied the premises to challenge natural gas pipelines with a novel legal theory about land use, Rahmani shares intimate decisions that shaped her life's work. Her discussions on trigger point theory argue to predict, confront, and determine outcomes to the ecological challenges we face today"--

A Brief History of Curating Aug 05 2023 This bestseller is now available in its 6th reprinted edition! This publication, now in its 6th reprinted edition, is dedicated to pioneering curators and presents a unique collection of interviews by Hans Ulrich Obrist: Anne d'Harnoncourt, Werner Hofman, Jean Leering, Franz Meyer, Seth Siegelaub, Walter Zanini, Johannes Cladders, Lucy Lippard, Walter Hopps, Pontus Hultén, and Harald Szeemann are gathered together in this volume. The contributions map the development of the curatorial field, from early independent curating in the 1960s and 1970s and the experimental institutional programs developed in Europe and in the USA at this time, through Documenta and the development of biennales. This book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writings.

From the Center Jun 10 2021 Lucy Lippard is both one of our finest critics of contemporary art and one of the most perceptive and strongest supporters of women artists. These thirty essays,

written since the publication of *Changing* in 1971, delineate the growth of Lippard's feminism and the present status of women's art. In Lippard's words: "...while I wish I could claim that this book established a new feminist criticism, all I can say is that it extends the basic knowledge of art by women, that it provides the raw material for such a development." From the Center is important, stimulating reading for all concerned with the women's art movement. --

The Pink Glass Swan Jan 30 2023 Lucy Lippard is one of the most provocative and groundbreaking art critics of the last two decades. A catalyst for social and artistic change, Lippard's writings show the impact of feminism on art, and art on feminism. *The Pink Glass Swan* brings together Lippard's essays and articles from various magazines, catalogs, and newspapers from the last ten years. Through the eyes of this influential and important critic, *The Pink Glass Swan* chronicles the sweeping changes in women's art over the last thirty years.

140 Artists' Ideas for Planet Earth Dec 17 2021 Through 140 drawings, thought experiments, recipes, activist instructions, gardening ideas, insurgences and personal revolutions, artists who spend their lives thinking outside the box guide you to a new worldview; where you and the planet are one. Everything here is new. We invite you to rip out pages, to hang them up at home, to draw and scribble, to cook, to meditate, to take the book to your nearest green space. Featuring Olafur Eliasson, Etel Adnan, Alexis Pauline Gumbs, Jane Fonda & Swoon, Judy Chicago, Black Quantum Futurism Collective, Vivienne Westwood, Cauleen Smith, Marina Abramovic, Karrabing Film Collective, and many more.

Weather Report Sep 06 2023 51 artists make works responding to the issue of climate change & global warming. Includes sculpture, land art, digital art, ice, sketches.

Surrealists on Art Feb 04 2021 Writings about surrealism by painters, poets, and other artists associated with the movement. Several translated from French.

Stuff Jan 10 2024 Colorfully written and illustrated memoir of the activist art writer Lucy Lippard. *Stuff: Instead of a Memoir* is a short, abundantly illustrated autobiography of the American art writer, activist, and sometime curator Lucy R. Lippard. Describing tchotchkes, photographs, and art in her unpretentious New Mexico home, the author informally narrates key events and relationships in her 86-year-long, highly creative life, starting with her family roots and her childhood in New York, Louisiana, Virginia, and Maine. Through anecdotal and often humorous memories, we follow the author through her youth, adulthood, relationships, and her thirty-five years in New York City, where she organized dozens of exhibitions, authored hundreds of articles, and co-founded *Heresies: A Feminist Journal of Art and Politics*, the artist's-book center *Printed Matter*, and activist artists group PAD/D. Lippard touches on the roles she played in Conceptual Art and the Feminist Art movement in the 1960s through the 1980s. Her accounts of more recent years focus on the art, landscape, culture, and communities of the American Southwest, where she moved in the early 1990s. This "anti-memoir" also mentions Lippard's twenty-five books, but few of her many honors.

The Ocean After Nature Feb 16 2022 *The Ocean after Nature* examines the ocean as a site reflecting ecological, political and economic realities through the work of more than 20 artists and collectives, including Ursula Biemann, Drexciya, Renée Green, Peter Hutton, An-My Lê, The Otolith Group and Ulrike Ottinger.

Kathy Vargas Mar 08 2021 "This full-color volume is the catalog for the artist's first major retrospective, which opens in December 2000 at the Marion Koogler McNay Art Museum in San Antonio, Texas. The catalog features all of the artist's major series, from her early black-and-white street photography taken within walking distance of her family home in San Antonio to the signature multiple-exposures she has been composing in her studio since 1981. Hand-applied color makes each black-and-white photograph unique, whether it is a small individual print or a component of a large-scale installation. The catalog also includes a substantial essay by arts writer Lucy Lippard and an introduction by exhibit curator MaLin Wilson-Powell, plus the photographer's chronology, exhibitions history, and bibliography."--BOOK JACKET.

Materializing Six Years Jun 15 2024 Lucy R. Lippard's famous book, itself resembling an exhibition, is now brought full circle in an exhibition (and catalog) resembling her book. "Conceptual art, for me, means work in which the idea is paramount and the material form is secondary, lightweight, ephemeral, cheap, unpretentious and/or 'dematerialized.'" —Lucy R. Lippard, *Six Years In* 1973 the critic and curator Lucy R. Lippard published *Six Years*, a book with possibly the longest subtitle in the bibliography of art: *The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones) edited and annotated by Lucy R. Lippard.* *Six Years*, sometimes referred to as a conceptual art object itself, not only described and embodied the new type of art-making that Lippard was intent on identifying and cataloging, it also exemplified a new way of criticizing and curating art. Nearly forty years later, the Brooklyn Museum takes Lippard's celebrated experiment in curated concatenation as a template, turning a book that resembled an exhibition into an exhibition materializing the ideas in her book. The artworks and essays featured in this publication recall the thrill that was tangible in Lippard's original documentation, reminding us that during the late sixties and early seventies all possible social and material parameters of art (making) were played with, worked over, inverted, reduced, expanded, and rejected. By tracing Lippard's own activities in those years, the book also documents the early blurring of boundaries among critical, curatorial, and artistic practices. With more than 200 images of work by dozens of artists (printed in color throughout), this book brings Lippard's curatorial experiment full circle.

I See/you Mean Apr 13 2024 An experimental novel about mirrors, maps, relationships, about the ocean, elusive success and possible happiness. Weaving overheard dialogue, sexual encounters, and elements from the I Ching, Tarot, and palmistry, Lippard charts changing relationships among four people. Written in 1970, the novel brings to life political, feminist and aesthetic struggles of its time. -- back cover

Reconstructing Exhibitions in Art Institutions Oct 15 2021 *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.

Lawrence Alloway Jul 04 2023 Lawrence Alloway (1926–1990) was a key figure in the development of modern art in Europe and America from the 1950s to the 1980s. He is credited with coining the term pop art and with championing conceptual art and feminist artists in America. His interests as a critic and as a curator at the Solomon R. Guggenheim Museum in New York were wide-ranging, however, and included architecture, design, earthworks, film, neorealism, science fiction, and public sculpture. Early in his career he was associated with the Independent Group in London and although he was largely self-taught, he was a noted educator and lecturer. A prolific writer, Alloway sought to escape the conventions of art-historical discourse. This volume illuminates how he often shaped the field and anticipated approaches such as social art history and visual and cultural studies. *Lawrence Alloway: Critic and Curator* provides the first critical analysis of the multiple facets of Alloway's life and career, exploring his formative influence on the disciplines of art history, art criticism, and museum studies. The nine essays in this volume depend on primary archival research, much of it conducted in the Lawrence Alloway Papers held by the Getty Research Institute. Each author addresses a distinct aspect of Alloway's eclectic professional interests and endeavors.

Changing: Essays in Art Criticism May 10 2021

Undermining May 14 2024 Award-winning author, curator, and activist Lucy R. Lippard is one of America's most influential writers on contemporary art, a pioneer in the fields of cultural geography, conceptualism, and feminist art. Hailed for "the breadth of her reading and the comprehensiveness with which she considers the things that define place" (The New York Times), Lippard now turns her keen eye to the politics of land use and art in an evolving New West. Working from her own lived experience in a New Mexico village and inspired by gravel pits in the landscape, Lippard weaves a number of fascinating themes—among them fracking, mining, land art, adobe buildings, ruins, Indian land rights, the Old West, tourism, photography, and water—into a tapestry that illuminates the relationship between culture and the land. From threatened Native American sacred sites to the history of uranium mining, she offers a skeptical examination of the "subterranean economy." Featuring more than two hundred gorgeous color images, *Undermining* is a must-read for anyone eager to explore a new way of understanding the relationship between art and place in a rapidly shifting society.

From Conceptualism to Feminism Mar 12 2024 "... examines the numbers shows and follows Lippard's trajectory as critic and curator, tracing her growing political engagement and involvement with feminism. Extensive archival material is complemented by a new essay by Cornelia Butler and interviews with Lippard, Seth Siegelaub and exhibiting artists as well as critical responses written at the time by Peter Plagens and Griselda Pollock... also includes an essay by Pip Day analysing artists' initiatives in Argentina as a context for Lippard's emerging political consciousness." --back cover.

Overlay Feb 28 2023 The author reveals a continuum in materials, forms, symbols and imagery artists have employed over 1000s of years. She shows how contemporary art and prehistoric images are linked, with images of past times being 'overlaid' onto works of today's artists.

On the Beaten Track Aug 25 2022 Now in paperback, an "insightful" (San Francisco Bay Guardian) look at tourism and nostalgia from the bestselling author and art critic. In Lucy R. Lippard's *On the Beaten Track*, essays on cultural criticism, anthropology, and community activism are interwoven to examine how tourism sites are conceived and represented, and how they transform their surroundings. Called "stimulating" and "valuable" by *Newsday*, *On the Beaten Track* is now available in paperback for the first time. With her characteristic breadth of insight and critical eye, Lippard explores the act of being a tourist in one's own home, the role of advertising and photography in defining place, antique shops as populist museums, and the commodification of indigenous cultures. She discusses the political economies of leisure spaces; the tourist's fascination with tragic destinations such as the sites of massacres, nuclear weapons tests, and Holocaust memorials; and our willingness to let national parks and heritage sites define nature and history. Finally, the author that critic Andrew Ross calls "the most sure-footed tour guide you could hope for" surveys how artists are responding to the environmental, cultural, and political issues surrounding contemporary tourism.

5 Prose Fictions Mar 20 2022

A Curator's Quest Apr 08 2021 The distinguished curator, critic, collector, art historian, and teacher William Rubin was a forceful presence for over two decades at The Museum of Modern Art (MoMA) from the late 1960s through the 1980s.

A Different War Sep 25 2022 Catalogue of a circulating exhibition organized by the Whatcom Museum of History and Art in collaboration with Independent Curators Incorporated.

Six Years Feb 11 2024 In *Six Years* Lucy R. Lippard documents the chaotic network of ideas that has been labeled conceptual art. The book is arranged as an annotated chronology into which is woven a rich collection of original documents—including texts by and taped discussions among and with the artists involved and by Lippard, who has also provided a new preface for this edition. The result is a book with the character of a lively contemporary forum that offers an invaluable record of the thinking of the artists—a historical survey and essential reference book for the period.

Mixed Blessings Apr 01 2023 The classic book that defined the multicultural art movement, updated with a new introduction. Copyright © Libri GmbH. All rights reserved.

Down Country Jul 12 2021 Traces the development of environmental photography beginning with Ansel Adams and Eliot Porter through the new millennium.

The Lure of the Local Dec 09 2023 Explores the multiple senses of place in society through cultural studies, history, geography, photography, and contemporary public art

Agnes Denes: Absolutes and Intermediates Aug 13 2021 "Agnes Denes, the queen of land art, made one of New York's greatest public art projects ever in 1982. Now, the world might be catching up with her." -Karrie Jacobs, New York Times Agnes Denes: Absolutes and Intermediates accompanies the largest exhibition of the artist's work in New York to date, held at The Shed in fall 2019 as part of the arts space's opening season. Presenting more than 130 works, this comprehensive publication, presented in an embossed slipcase, spans the 50-year career of the path-breaking artist dubbed "the queen of land art" by the New York Times, famed for her iconic Wheatfield--A Confrontation (1982), for which she planted a two-acre wheatfield in Lower Manhattan on the Battery Park Landfill, in the shadow of the then recently erected Twin Towers. A major undertaking, this superb catalog includes a comprehensive text by the exhibition's curator, Emma Enderby, an interview with Denes by Hans Ulrich Obrist, essays by prominent scholars and curators including Caroline A. Jones, Lucy R. Lippard and Timothy Morton that examine Denes' multifaceted practice in new ways, writings by the artist and reflections by curators who have worked with Denes over the course of her career. New works by Denes commissioned by The Shed for the exhibition are presented in a special insert. Budapest-born, New York-based artist Agnes Denes (born 1931) rose to international attention in the 1960s and 1970s as a leading figure in conceptual, environmental and ecological art. A pioneer of several art genres, she has created work in many mediums, utilizing various disciplines--such as science, philosophy, linguistics, ecology and psychology--to analyze, document and ultimately aid humanity.

Lucy R. Lippard on Pop Art Oct 27 2022 Explore the dynamic world of 1960s pop art through Lucy Lippard's insightful analysis of this groundbreaking international art movement.

Get the Message? Nov 15 2021

Materializing Six Years Dec 29 2022

The Pink Glass Swan May 02 2023 Lucy Lippard is one of the most provocative and groundbreaking art critics of the last two decades. A catalyst for social and artistic change, Lippard's writings show the impact of feminism on art, and art on feminism. The Pink Glass Swan brings together Lippard's essays and articles from various magazines, catalogs, and newspapers from the last ten years. Through the eyes of this influential and important critic, The Pink Glass Swan chronicles the sweeping changes in women's art over the last thirty years.

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