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Parkett Number 28 June 1991

Gloria Moure, Sigmar Polke



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The Pictures Generation, 1974-1984 Douglas Eklund, 2009 Image art after Conceptualism CalArts Hallwalls and Artists Space The jump appropriation and its discontents His gesture moved us to tears pictures art in a reinvigorated market

Art Of The Postmodern Era Irving Sandler, 2018-05-30 Sandler discusses the major and minor artists and their works movements ideas attitudes and styles and the social and cultural context of the period He covers post modernist art theory the art market and consumer society American and European art and artists are included **Parkett**, 1984 **Chuck Close** Robert Storr, Chuck Close, Kirk Varnedoe, Deborah Wye, 1998 For the past 30 years American artist Chuck Close b 1940 has concentrated on essentially one subject the human face This volume the most comprehensive assessment of Close s work yet published includes portraits of Robert Rauschenberg Roy Lichtenstein Alex Katz Lucas Samaras and others It accompanies a mid career retrospective opening at The Museum of Modern Art New York in February 1998 178 illustrations 113 in color *Jeff Koons* Scott Rothkopf, 2014-07-08 With over 200 illustrations of iconic works as well as preparatory studies and historic photographs this book offers fresh insight into Koons s polarizing and influential career *Robert Gober* Paul Schimmel, Hal Foster, Museum of Contemporary Art (Los Angeles, Calif.), 1997 *The Art of David Ireland* Karen Tsujimoto, Jennifer R. Gross, 2003-12-15 Widely recognized as one of the West Coast s most important and critically acclaimed practitioners of conceptual and installation art David Ireland born 1930 has taken the concept of art itself as one of his subjects A self described post discipline artist guided by Zen thought and postmodern aesthetics Ireland moves fluidly from making small drawings to creating sculptures as large as houses Freely incorporating anything within his conceptual or physical reach dirt concrete wire and other everyday materials his work is subtle puzzling and witty and consistently challenges traditional definitions of art In this book accompanying the first full scale retrospective of Ireland s work curator and author Karen Tsujimoto provides an insightful overview of more than thirty years of the artist s accomplishments from his drawings sculptures and site specific installations to his remarkable series of architectural transformations including his well known house at 500 Capp Street in San Francisco Chronicling Ireland s circuitous route to his calling Tsujimoto explores how key life experiences have influenced his artistic perspective from his early art student days through his years as an African importer and safari guide to his long standing interest in Eastern and particularly Zen philosophy and his deep connections with the San Francisco Bay Area conceptual art community An illuminating essay by art historian and curator Jennifer R Gross also considers Ireland s art in terms of historical materialism assessing his use of neglected materials and artifacts as a process of cultural preservation *1000 Years of Swiss Art* Heinz Horat, 1992 *Sigmar Polke* Margit Rowell, Sigmar Polke, Michael Semff, Bice Curiger, Museum of Modern Art (New York, N.Y.), 1999 Sigmar Polke s thirty five year career during which he has produced a vast range of work in all mediums has earned him a reputation as one of the most significant artists of his generation Born in 1941 he began his creative output around 1963 in Dusseldorf during a time

of enormous social cultural and artistic changes in Germany and elsewhere Few of his works demonstrate more vividly his imagination sardonic wit and subversive approach than the drawings watercolors and gouaches produced during the 1960s and early 1970s Embedded in these images are incisive and parodic commentaries on consumer society the postwar political scene in Germany and classic artistic conventions *James Turrell* James Turrell,1992 *New Glass Review* ,1992 *Ann Hamilton* Joan Simon,2002-04 These process oriented installations perhaps more accurately called tableaux vivants are so particular to their sites that after their initial showing they survive only in photographs sketches and other descriptive documents Of more than sixty installations created by Hamilton since 1981 only a fraction have been published in journals and exhibition catalogues and few but the most intrepid travelers have experienced a significant number of these works in person along the international routes in Sao Paulo Sydney and Venice or across North America from Banff Canada to Santa Barbara California to Columbus Ohio and Charleston South Carolina **Robert Gober** Robert Gober,Serpentine Gallery,Lynne Cooke,Tate Gallery Liverpool,1993 Robert Gober rose to prominence in the mid 1980s and was quickly acknowledged as one of the most significant artists of his generation In the years since his reputation has continued to grow commensurate with the rich and complex body of work he has produced Published in conjunction with the first comprehensive large scale survey of the artists career to take place in the United States this publication presents his works in all mediums including individual sculptures and immersive sculptural environments as well as a distinctive selection of drawings prints and photographs Prepared in close collaboration with the artist it traces the development of a remarkable body of work highlighting themes and motifs that emerged in the early 1980s and continue to inform the artists work today An essay by Hilton Als and an in depth chronology with extensive input from the artist himself foregrounds images from Gobers archives including many neverbefore published photographs of works in progress Amazon **Louise Bourgeois** Jerry Gorovoy,Louise Bourgeois,Pandora Tabatabai Asbaghi,1997 Born in 1911 in Paris Louise Bourgeois was raised in a household that famously included her fathers mistress who was also Louises nanny She studied philosophy and mathematics before turning to art in 1934 and over the next few years studied at various art academies and in the atelier of Fernand L ger among others She moved to New York in 1938 with her new husband American art historian Robert Goldwater Her first U S showing was in a print exhibit at the Brooklyn Museum and over the next 50 years she exhibited consistently in solo and group shows In 1982 Bourgeois was the subject of the first retrospective ever given to a woman artist at The Museum of Modern Art New York and her work has remained in the spotlight ever since *Artbibliographies Modern* ,2005 *Elusive Signs* Bruce Nauman,Joseph D. Ketner,Janet Kraynak,Gregory Volk,2006-03-03 Images of nearly all Bruce Nauman s signs and room installation using neon and fluorescent light from Window or Wall Sign 1967 to the monumental One Hundred Live and Die 1984 accompanied by interpretive essays Intrigued and inspired by the neon beer signs on shopfronts in his San Francisco neighborhood Bruce Nauman created his first neon piece Window or Wall Sign in 1967 He wanted he said to

achieve an art that would kind of disappear that was supposed to not quite look like art Light offered Nauman a medium both elusive and effervescent but one that could also aggressively convey a message Over the first three decades of his career Nauman used the medium of light to explore the twists and turns of perception logic and meaning with the earnest playfulness that characterizes all his art Elusive Signs focuses on the discrete body of Nauman s work that uses neon and fluorescent light in signs and room installations and includes images of nearly all Nauman s work with light After Window or Wall Sign Nauman embarked on a series of neons that grappled with the semiotics of body and identity and with My Name as Though it Were Written on the Surface of the Moon 1968 he forces the viewer to contemplate the role of naming in forming identity Language signs and symbols plays an important role in Nauman s art His later neon works emphasize the neon as a sign presenting provocative twists of language and offering harsh and humorous sociopolitical commentary in such pieces as Run from Fear Fun from Rear 1972 This series culminates in the monumental billboard size One Hundred Live and Die 1984 which employs overwhelming scale to bombard the viewer with sardonic aphorisms In incisive essays that accompany the images of Nauman s work Joseph Ketner II of the Milwaukee Art Museum which originated the exhibit this book accompanies and critics Janet Kraynak and Gregory Volk analyze the works in light both as a body of work and as an access point to Nauman s entire career Distributed for the Milwaukee Art Museum *Corporal Politics* Donald Hall, Thomas Walter Laqueur, Helaine Posner, 1992 *Corporal Politics* documents an exhibition at the MIT List Visual Arts Center featuring the works of eight internationally recognized artists Louise Bourgeois Kiki Smith Rona Pondick Annette Messager Robert Gober David Wojnarowicz Lilla LoCurto and William Outcault The work of these artists showcases a striking recent artistic phenomenon the disturbing isolation of body parts internal organs and bodily fluids to express the vulnerability of our bodies to physical violence sexual oppression and ultimate loss From a sculpture of glass sperm to images confronting AIDS the works of art represented here poignantly question ideals of coherent identity and an integrated self in our times Back cover

Sigmar Polke Gloria Moure, Sigmar Polke, 2005 This publication is the most complete monograph on Sigmar Polke to date and includes a number of works never before published *Photoplay* Lisa Phillips, 1993 *Time Dust*, James Rosenquist Constance White Glenn, James Rosenquist, 1993 James Rosenquist is an internationally renowned artist who first achieved wide recognition as a result of his pioneering contributions to Pop Art in the 1960s and 1970s Like many artists of his circle particularly Andy Warhol and Roy Lichtenstein Rosenquist has been fascinated with the visual language and ephemera of mass reproduction In Rosenquist s case his interest was manifested in an art derived from popular imagery sources yet committed to the expression of his personal concerns as an artist and a printmaker He has tested the limits of the medium in order to achieve on the one hand subtle nuances unique to particular techniques and on the other the vast billboard scale that is his signature style This book traces Rosenquist s entire career from his early work as a sign painter to the creation of what is thought to be the world s largest print *Time Dust* completed in 1992 An important historical text by

Constance Glenn explores such contemporary issues as the role of the mass media the appropriation of its techniques and imagery and the origin and demand for multiple images as well as presenting in depth the artist s evolution as painter and printmaker The 150 colorplates include in addition to landmark paintings numerous examples of previously unpublished sketches and prints as well as many of Rosenquist s famous works such as the great installation print F 111 The book includes a catalogue raisonne of the artist s 229 prints and an extensive bibliography

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