

ECCENTRIC OBJECTS

RETHINKING SCULPTURE IN 1960S AMERICA



JO APPLIN

Eccentric Objects Rethinking Sculpture In 1960s America

Amy Sande-Friedman



Eccentric Objects Rethinking Sculpture In 1960s America:

Eccentric Objects Jo Applin, 2012-10-30 In America during the 1960s sculpture as an artistic practice underwent a series of radical transformations Artists including Lee Bontecou Claes Oldenburg Lucas Samaras H C Westermann and Bruce Nauman offered alternative ways of imagining the three dimensional object The objects they created were variously described as erotic soft figurative aggressive bodily or in the words of the critic Lucy Lippard eccentric Looking beyond the familiar and canonic artworks of the 1960s the book challenges not only how we think about these artists but how we learn to look at the more familiar narratives of 1960s sculpture such as Pop and Minimalism Ambivalent and disruptive the work of this decade articulated a radical renegotiation rejection even of contemporary paradigms of sculptural practice This invigorating study explores that shift and the ways in which the kinds of work made in this period defied established categories and questioned the criteria for thinking about sculpture

Eccentric Objects Jo Applin, 2012 In America during the 1960s sculpture as an artistic practice underwent a series of radical transformations Artists including Lee Bontecou Claes Oldenburg Lucas Samaras H C Westermann and Bruce Nauman offered alternative ways of imagining the three dimensional object The objects they created were variously described as erotic soft figurative aggressive bodily or in the words of the critic Lucy Lippard eccentric Looking beyond the familiar and canonic artworks of the 1960s the book challenges not only how we think about these artists but how we learn to look at the more familiar narratives of 1960s sculpture such as Pop and Minimalism Ambivalent and disruptive the work of this decade articulated a radical renegotiation rejection even of contemporary paradigms of sculptural practice This invigorating study explores that shift and the ways in which the kinds of work made in this period defied established categories and questioned the criteria for thinking about sculpture Publisher's description

Sculptural Materiality in the Age of Conceptualism Marin R. Sullivan, 2017-07-05 Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972 Yayoi Kusama's Narcissus Garden Michelangelo Pistoletto's Newspaper Sphere Sfera di giornali Robert Smithson's Asphalt Rundown and Joseph Beuys's Arena These works all utilized non traditional materials collaborative patronage models and alternative modes of display to create a spatially and temporally dispersed arena of matter and action with photography serving as a connective material thread within the sculpture it reflects While created by major artists of the postwar period these particular projects have yet to receive substantive art historical analysis especially from a sculptural perspective Here they anchor a transnational narrative in which sculpture emerged as a node a center of transaction comprising multiple material phenomenon including objects images and actors When seen as entangled polymorphous entities these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three dimensional phenomena and photographic image in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere

American Artists Engage the Built Environment, 1960-1979

Susanneh Bieber, 2023-07-31 This volume reframes the development of US American avant garde art of the long 1960s from minimal and pop art to land art conceptual art site specific practices and feminist art in the context of contemporary architectural discourses Susanneh Bieber analyzes the work of seven major artists Donald Judd Robert Grosvenor Claes Oldenburg Robert Smithson Lawrence Weiner Gordon Matta Clark and Mary Miss who were closely associated with the formal aesthetic innovations of the period While these individual artists came to represent diverse movements Bieber argues that all of them were attracted to the field of architecture the work of architects engineers preservationists landscape designers and urban planners because they believed these practices more directly shaped the social and material spaces of everyday life This book's contribution to the field of art history is thus twofold First it shows that the avant garde of the long 1960s did not simply develop according to an internal logic of art but also as part of broader sociocultural discourses about buildings and cities Second it exemplifies a methodological synthesis between social art history and poststructural formalism that is foundational to understanding the role of art in the construction of a more just and egalitarian society The book will be of interest to scholars working in art history architecture urbanism and environmental humanism The Accidental

Possibilities of the City Katherine Smith, 2021-03-02 Claes Oldenburg's commitment to familiar objects has shaped accounts of his career but his associations with Pop art and postwar consumerism have overshadowed another crucial aspect of his work In this revealing reassessment Katherine Smith traces Oldenburg's profound responses to shifting urban conditions framing his enduring relationship with the city as a critical perspective and conceiving his art as urban theory Smith argues that Oldenburg adapted lessons of context gleaned from New York's changing cityscape in the late 1950s to large scale objects and architectural plans By examining disparate projects from New York to Los Angeles she situates Oldenburg's innovations in local geographies and national debates In doing so Smith illuminates patterns of urbanization through the important contributions of one of the leading artists in the United States Arthur Dove Rachael Z. DeLue, 2016-03-16

Arthur Dove often credited as America's first abstract painter created dynamic and evocative images inspired by his surroundings from the farmland of upstate New York to the North Shore of Long Island But his interests were not limited to nature Challenging earlier accounts that view him as simply a landscape painter Arthur Dove Always Connect reveals for the first time the artist's intense engagement with language the nature of social interaction and scientific and technological advances Rachael Z DeLue rejects the traditional assumption that Dove can only be understood in terms of his nature paintings and association with photographer and gallerist Alfred Stieglitz and his circle Instead she uncovers deep and complex connections between Dove's work and his world including avant garde literature popular music meteorology mathematics aviation and World War II Arthur Dove also offers the first sustained account of Dove's Dadaesque multimedia projects and the first explorations of his animal imagery and the role of humor in his art Beautifully illustrated with works from all periods of Dove's career this book presents a new vision of one of America's most innovative and captivating artists

and reimagines how the story of modern art in the United States might be told **Art Market Research** Tom McNulty, 2013-12-19 This book is for art market researchers at all levels A brief overview of the global art market and its major stakeholders precedes an analysis of the various sales venues auction commercial gallery etc Library research skills are reviewed and advanced methods are explored in a chapter devoted to basic market research Because the monetary value of artwork cannot be established without reference to the aesthetic qualities and art historical significance of our subject works two substantial chapters detail the processes involved in researching and documenting the fine and decorative arts respectively and provide annotated bibliographies Methods for assigning values for art objects are explored and sources of price data both in print and online are identified and described in detail In recent years art historical scholarship increasingly has addressed issues related to the history of art and its markets a chapter on resources for the historian of the art market offers a wide range of sources Finally provenance and art law are discussed with particular reference to their relevance to dealers collectors artists and other art market stakeholders **Slant Steps** Jacob Stewart-Halevy, 2020-09-15 *Slant Steps* explores the vital role of the semi periphery artistic communities working between the provinces and the metropole Premised on the collective fascination with the found object *Slant Step* the book details a history of encounters among artists filmmakers critics and others operating in and out of the Bay Area during the long 1960s They revised the terms of the counterculture the appeal of consumer goods and the surfaces and materials of industrial design and contemporary sculpture Whether extending to international exchanges or shrinking to local coteries these circles helped develop process funk and conceptual art as they forged new directions for the art world and its members Yet when these groups degraded their own works alongside those of their rivals they made their political and aesthetic commitments difficult to decipher reorganizing the ties between the visual arts and the New Left Merging sociologies of art with the tradition of social art history Jacob Stewart Halevy uncovers the oblique perspectives and values of the semi periphery revealing its enduring impact upon contemporary art above all in the field of pedagogy *Lee Lozano* Jo Applin, 2018-01-01 An illuminating study of an overlooked artist from the 1960s whose work has recently returned to the limelight This is the first in depth study of the idiosyncratic ten year career of Lee Lozano 1930 1999 assuring this important artist a key place in histories of post war art The book charts the entirety of Lozano's production in 1960s New York from her raucous drawings and paintings depicting broken tools genitalia and other body parts to the final exhibition of her spectacular series of abstract Wave Paintings at the Whitney Museum of American Art in 1970 Highly regarded at the time Lozano is now perhaps best known for Dropout Piece 1970 a conceptual artwork and dramatic gesture with which she quit the art world Shortly afterwards she announced she would have no further contact with other women Her dropout and boycott of women lasted until her death by which time she was all but forgotten This book tackles head on the challenges that Lozano poses to art history and especially to feminist art history attending to her failures as well as her successes and arguing that through dead ends and impasses she struggled to

forge an alternative mode of living Lee Lozano Not Working looks for the means to think about complex figures like Lozano whose radical politically ambiguous gestures test our assumptions about feminism and the right way to live and work

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

Art in America, 2001

London Art Worlds Catherine Spencer, Amy Tobin, 2020-02 Examines the rich networks of international artists and art practices that emerged in and around London during the 1960s and 1970s Discusses diverse practices movements and spaces from painting sculpture and film to performance conceptual and land art

American Art of the 1960s Irving Sandler, 1988 Sandler covers the art artists and movements of the sixties Painterly and Post Painterly Painting Pop Art New Perceptual Realism Op Art and Kinetic Sculpture Minimal Sculpture Construction Sculpture Eccentric and Process Art Earthworks Conceptual and Performance Art and so on He discusses the aesthetics of art as well as the social and political context of art the art market the art world and the culture heroes of the sixties Provided by publisher

Kenneth Snelson and the Science of Sculpture in 1960s America Amy Sande-Friedman, 2012

A Decade of Sculpture Julia M. Busch, 1974 The book includes many plate images both color and black and white The Acknowledgements page p 15 includes a list of the contributing artists Carl Andre Anne Arnold Mike Bakaty Francois and Bernard Baschet Sondra Beal Bruce Beasley Larry Bell Fletcher Benton Ronald Bladen Robert Breer Anthony Caro John Chamberlain Judy Chicago Gerowitz Ligia Calrk Toney DeLap Jose De Rivera Tom Doyle Fred Eversley Dan Flavin Peter Forakis Jane Frank Jane Schenthal Frank Charles R Frazier James Grant Karl Gerstner Robert Grosvenor John Healy Eva Hesse Robert Hudson Jasper Johns Donald Judd Lila Katzen Lyman Kipp Bernard Kirschenbaum Gabriel Kohn Peter Kowalski Sol LeWitt Frank Malina Marisol Eugene Massin John McCracken Robert Morris Sadamasa Motonaga Forrest Myers Elie Nadelman Louise Nevelson Claes Oldenburg Otto Piene Peter Pinchbeck Robert Rauschenberg Martial Raysse Ad

Reinhardt Bridgitt Riley Nicolas Schoffer George Segal Jason Seley David Slivka David Smith Tony Smith Robert Smithson Kenneth Snelson Frank DStella George Sugarman Takis Victor Vasarely David Von Schlegell Al Vrana David Weinrib H C Westermann Audrey Corwin Wright Wilfred Zogbaum Claes Oldenburg Claes Oldenburg, Julia Robinson, 2005 Much of the seminal 1960s sculpture documented in this catalogue is from Claes Oldenburg's personal collection and had never been shown until it was gathered on the occasion of the artist's first major historical New York exhibition since his Guggenheim retrospective of 1995 Included are a large selection of objects from The Store early soft sculptures from The Home and works related to the Airflow project Scholars and new initiates alike will enjoy Oldenburg's earliest riffs on street life yard long gym shoes household objects plump fabric light switches and toilets and automobile culture explored and transformed through innovative manipulations of scale and material into mysterious formally inventive works that address human experience in modern life An insightful essay by Julia E Robinson points to relationships with the work of Daumier Dubuffet and Manet

American Sculpture of the Sixties Maurice Tuchman, Los Angeles County Museum of Art, Philadelphia Museum of Art, 1967 **American Sculpture of the Sixties** Maurice Tuchman, 1967 **American Sculpture of the Sixties** Maurice Tuchman, 1969 *Chronophobia* Pamela M. Lee, 2004 An examination of the pervasive anxiety about and fixation with time seen in 1960s art

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