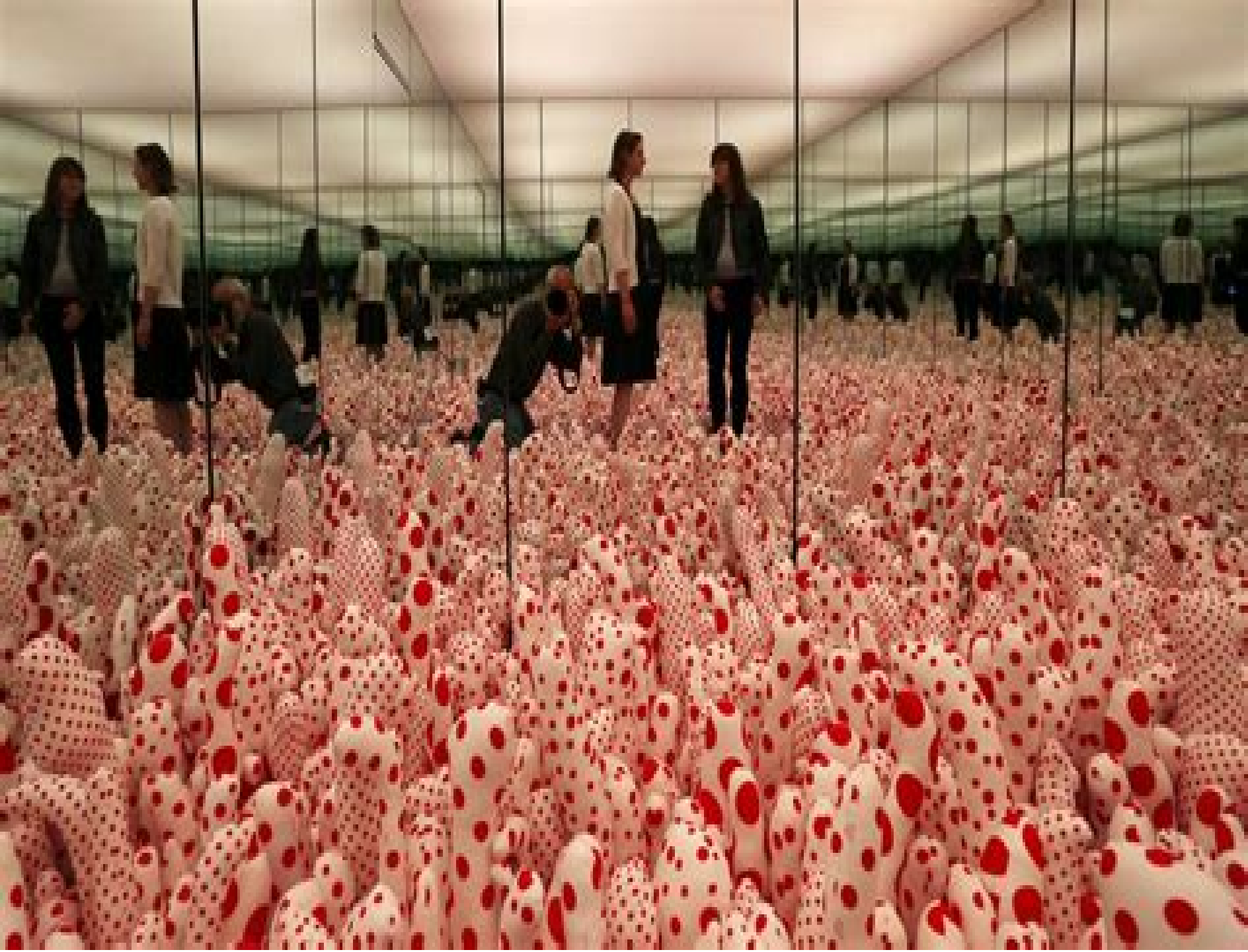




Yayoi Kusama Infinity Mirror Room Phallis Field Afterall

Lotte Johnson, Chris Bayley



Yayoi Kusama Infinity Mirror Room Phallis Field Afterall:

Yayoi Kusama Jo Applin, 2012-10-05 A study of Kusama's era-defining work, a sublime, miraculous field of phalluses against the background of abstraction, eroticism, sexuality, and softness. Almost a half century after Yayoi Kusama debuted her landmark installation *Infinity Mirror Room Phalli's Field* 1965 in New York, the work remains challenging and unclassifiable. Shifting between the Pop-like and the Surreal, the Minimal and the metaphorical, the figurative and the abstract, the psychotic and the erotic, with references to free love and psychedelia, it seemed to embody all that the 1960s was about while at the same time denying the prevailing aesthetics of its time. The installation itself was a room lined with mirrored panels and carpeted with several hundred brightly polka-dotted soft fabric protrusions into which the visitor was completely absorbed. Kusama simply called it a sublime, miraculous field of phalluses. A precursor of performance-based feminist art practice, media pranksterism, and Occupy movements, Kusama, born in 1929, was once as well known as her admirers Andy Warhol, Donald Judd, and Joseph Cornell. In this first monograph on an epoch-defining work, Jo Applin looks at the installation in detail and places it in the context of subsequent art practice and theory, as well as Kusama's own, as she called it, obsessional art. Applin also discusses Kusama's relationship to her contemporaries, particularly those working with environments, abstract, erotic sculpture, and mirrors, and those grappling with such issues as abstraction, eroticism, sexuality, and softness. The work of Lee Lozano, Claes Oldenburg, Louise Bourgeois, and Eva Hesse is seen anew when considered in relation to Yayoi Kusama's.

Yayoi Kusama: Festival of Life Yayoi Kusama, Jenni Sorkin, 2018-09-25 In a unique style that is both sensory and utopian, Yayoi Kusama's work possesses a highly personal character yet one that has connected profoundly with large audiences around the globe. Throughout her career, she has been able to break down traditional barriers between work, artist, and spectator. Kusama's work, which spans paintings, performances, room-size presentations, sculptural installations, literary works, films, fashion design, and interventions within existing architectural structures, has transcended some of the most important art movements of the second half of the twentieth century, including pop art and minimalism. Conveying extraordinary vitality and passion, her work seems to encompass an autobiographic, even confessional dimension. As stated by Roberta Smith in *The New York Times*, "These paintings form a great big infinity room of their own, but one in which each part is also an autonomous work of art, its own piece of wobbly handwrought infinity. You may not want to know these paintings Ms. Kusama has made, but in the moment, their vitality is infectious. It is the vitality of an artist who lives to work, whose work keeps her alive." Yayoi Kusama *Festival of Life* documents the artist's exhibition at David Zwirner's Chelsea location in New York in late 2017, featuring a selection of paintings from her iconic *My Eternal Soul* series, new large-scale flower sculptures, a polka-dotted environment, and two *Infinity Mirror Rooms*. The monograph includes new scholarship on the artist by Jenni Sorkin, as well as a special foldout poster. **Lifework** Moran Sheleg, 2024-07-23 Following the critical scepticism surrounding the notion of the self as a singular entity during the 1960s, many artists and writers sought to test the apparent problem posed by

autobiography as both a traditional genre and as a way of working Considering the consequent emergence of autotheory Lifework traces this shift in artistic and literary production during the late twentieth century and beyond examining a set of diverse practices that mine the line between what it is to make art and what it is to live life The book's chapters connect a variety of artistic strategies that cut across medium geography and time uncovering how the historical marginalisation of first person experience has taken on larger social cultural and political implications in the contemporary moment and how the work of living might still relate to the work of art

Sculptural Materiality in the Age of Conceptualism MarinR. 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

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

Carolee Schneemann Lotte Johnson, Chris Bayley, 2022-09-13 *Traces*

the feminist icon Carolee Schneemann's prolific six decade output spanning her remarkably diverse transgressive and interdisciplinary expression Carolee Schneemann 1939-2019 was one of the most experimental artists of the twentieth and early twenty-first centuries This book traces six decades of the feminist icon's diverse transgressive and interdisciplinary expression through Schneemann's experimental early paintings sculptural assemblages and kinetic works rarely seen photographs of her radical performances her pioneering films and groundbreaking multi-media installations Contributors shed new light on Schneemann's work which addressed urgent topics from sexual expression and the objectification of women to human suffering and the violence of war An artist who was concerned with the precarious lived experience of both humans and animals this book positions Schneemann as one of the most relevant provocative and inspiring artists in recent years Published in association with Barbican Art Gallery Exhibition Schedule Barbican Art Gallery London September 8-2022 January 8-2023

New Histories of Art in the Global Postwar Era Flavia Frigeri, Kristian Handberg, 2021-03-24 This book maps key moments in the history of postwar art from a global perspective The reader is introduced to a new globally oriented approach to art artists museums and movements of the postwar era 1945-70 Specifically this book bridges the gap between historical artistic centers such as Paris and New York and peripheral loci Through case studies previously unknown networks circulations divides and controversies are brought to light From the development of Ethiopian modernism to the showcase of Brazilian modernity this book provides readers with a new set of coordinates and a reassessment of well-trodden art historical narratives around modernism This book will be of interest to scholars in art historiography art history exhibition and curatorial studies modern art and globalization

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

Sanja Ivekovic Ruth Noack, 2013-03-22 The first sustained examination of a canonical and widely exhibited work by a leading artist of the former Yugoslavia In Sanja Ivekovic's Triangle Trokut 1979 four black and white photographs and written

text capture an eighteen minute performance from May 10 1979 On that date a motorcade carrying Josip Broz Tito then president of Yugoslavia drove through the streets of downtown Zagreb As the President's limousine passed beneath her apartment Ivokevic began simulating masturbation on her balcony Although she could not be seen from the street she knew that the surveillance teams on the roofs of neighboring buildings would detect her presence Within minutes a policeman appeared at her door ordered her inside Not only did Ivekovic's action expose government repression and call attention to the rights of women it also called attention to the relationship of gender to power and to the particular experience of political dissidence under communist rule in Eastern Europe Triangle is considered one of Ivekovic's key works and yet despite Ivekovic's stature as one of the leading artists of the former Yugoslavia it has received little direct attention With this book Ruth Noack offers the first sustained examination of Ivekovic's widely exhibited now canonical artwork After a detailed analysis of the work's formal qualities Noack considers its position in the context of artistic production and political history in socialist Yugoslavia She looks closely at the genesis of the performance and its documentation as a work of art and relates the making of the work and the politics of canon making to issues pertaining to the former East West divide She discusses the artistic language and meaning making in relation to conceptualism and performance and to the position of women in Tito's Yugoslavia and in society at large and investigates the notion that Ivekovic's work of this period is participating in citizenship shifting the focus from the artist's subversive act to her capacity to shape the terms through which we order our world

Patternalia Jude Stewart, 2015-10-13 From the author and designer of ROY G BIV a delightful fully illustrated new volume on patterns from polka dots to plaid their histories cultural resonances and hidden meanings *Delirious* Kelly Baum, Lucy Bradnock, Tina Rivers Ryan, 2017-09-12 Can postwar art be understood as an exercise in calculated insanity Taking this provocative question as its basis this book explores the art and history of delirium from 1950 to 1980 an era shaped by the brutality of World War II and the rapid expansion of industrial capitalism Skepticism of science and technology along with fear of its capability to promote mass destruction developed into a distrust of rationalism which profoundly influenced the art of the times *Delirious* features work by more than sixty artists from Europe Latin America and the United States including Dara Birnbaum Len Ferrari Gego Bruce Nauman Howardena Pindell Peter Saul and Nancy Spero Experimenting with irrational subject matter and techniques these artists forged new strategies that directly responded to such unbalanced times Disturbing and challenging the works in this book in multiple media and often counterintuitively incorporating highly ordered and systematic structures upend traditional notions of aesthetic harmony Three wide ranging essays and a richly illustrated plates section investigate the degree to which delirious times demand delirious art inviting readers to think crazy p p1 margin 0 0px 0 0px 0 0px 0 0px font 14 0px Verdana *Thomas Hirschhorn* Anna Dezeuze, 2014-08-22 An illustrated examination of one of Hirschhorn's precarious monuments now dismantled Part text part sculpture part architecture part junk heap Thomas Hirschhorn's often monumental but precarious works offer a commentary on the spectacle of late

capitalist consumerism and the global proliferation of commodities Made from ephemeral materials cardboard foil plastic bags and packing tape that the artist describes as universal economic inclusive and without any plus value these works also engage issues of justice power and moral responsibility Hirschhorn born in Switzerland in 1957 often chooses to place his work in non art settings saying that he wants it to fight for its own existence In this book Anna Dezeuze offers a generously illustrated examination of Hirschhorn s Deleuze Monument 2000 the second in his series of four Monuments Deleuze Monument a sculpture an altar and a library dedicated to Gilles Deleuze was conceived as a work open to visitors twenty four hours a day seven days a week Part of the exhibition La Beauté in Avignon Deleuze Monument was controversial from the start and it was dismantled two months before the end of the exhibition after being vandalized Dezeuze describes the chronology of the project including negotiations with local residents the dynamic between affirmation and vulnerability in Hirschhorn s work failure and scatter art in the 1990s participatory practices and problems of presence maintenance and appearance raised by Hirschhorn s acknowledgement of error in his discontinuous presence on site following the installation of Deleuze Monument

e161 | Alice Underground Andrea Tisano, Silvia De Laude, Simona Scattina, Chiara Lagani, Marina Pellanda, Bruno Roberti, Roberto Masiero, Elisa Bastianello, 2019-11 Editoriale Laura Leuzzi Michela Maguolo Lacan e Deleuze lettori di Alice testi di Jacques Lacan e Gilles Deleuze traduzione di Andrea Tisano Around 1968 I Pink Floyd nel Paese delle meraviglie Michela Maguolo Alice vola Alice nell'aria Su Gianni Celati Alice disambientata Silvia De Laude I Kusama am the modern Alice in Wonderland Laura Leuzzi To be or not to be Alice Compagnia della Fortezza Hamlice Simona Scattina Alice attraverso lo specchio di Fanny Alexander Chiara Lagani Lo specchio di Alice attraverso il cinema Marina Pellanda Alice o le meraviglie di un negativo Bruno Roberti Inseguendo Alice nel frattempo In Appendice Ricette in salsa deleuziana Roberto Masiero Lost in translation Alice nel Paese delle traduzioni italiane Elisa Bastianello Lee Friedlander Saul Anton, 2015-08-28 Lee Friedlander s The Little Screens first appeared as a 1963 photo essay in Harper s Bazaar with commentary by Walker Evans Six untitled photographs show television screens broadcasting eerily glowing images of faces and figures into unoccupied rooms in homes and motels across America As distinctive a portrait of an era as Robert Frank s The Americans The Little Screens grew in number and was not brought together in its entirety until a 2001 exhibition at the Fraenkel Gallery in San Francisco Friedlander b 1934 is known for his use of surfaces and reflections from storefront windows to landscapes viewed through car windshields to present a pointed view of American life The photographs that make up The Little Screens represent an early example of this photographic strategy offering the narrative of a peripatetic photographer moving through the landscape of 1960s America that was in thrall to a new medium In this astute study Saul Anton argues that The Little Screens marked the historical intersection of modern art and photography at the moment when television came into its own as the dominant medium of mass culture

Philip Guston Craig Burnett, 2014-02-28 An illustrated examination of Philip Guston s comic and complex painting The Studio Throughout his career Philip Guston s work

metamorphosed from figural to abstract and back to figural In the 1950s Guston 1913 1980 produced a body of shimmering abstract paintings that made him along with Willem de Kooning Jackson Pollock and Franz Kline an influential abstract expressionist of the gestural tendency In the late 1960s with works like *The Studio* came his most radical shift Drawing from the imagery of his early murals and from elements in his later drawings ignoring the prevailing coolness of Minimalism and antiformal abstraction Guston invented for these late works a cast of cartoon like characters to articulate a vision that was at once comic crude and complex In *The Studio* Guston offers a darkly comic portrait of the artist as a hooded Ku Klux Klansman painting a self portrait In this concise and generously illustrated book Craig Burnett examines *The Studio* in detail He describes the historical and personal motivations for Guston's return to figuration and the mostly negative critical reaction to the work from Hilton Kramer and others He looks closely at the structure of *The Studio* and at the influence of Piero della Francesca Manet and Krazy Kat among others and he considers the importance of the column of smoke in the painting as a compositional device and as a ghost of abstraction and metaphysics *The Studio* signals not only Guston's own artistic evolution but a broader shift from the medium centric and teleological claim of modernism to the discursive carnivalesque and mucky world of postmodernism

Sturtevant Patricia Lee, 2016-05-06 An illustrated examination of a work a Warhol that isn't by Warhol that embodies a shift in attitudes about artistic authorship and originality Warhol Marilyn 1965 is not a work by Andy Warhol but by the artist Elaine Sturtevant 1930 2014 Throughout her career Sturtevant as she preferred to be called remade and exhibited works by other contemporary artists among them Jasper Johns Roy Lichtenstein and Robert Rauschenberg For Warhol Marilyn Sturtevant used one of Warhol's own silkscreens from his series of Marilyn printed multiples When asked how he made his silkscreened work Warhol famously answered I don't know Ask Elaine In this book Patricia Lee examines Warhol Marilyn as representing a shift in thinking about artistic authorship and originality highlighting a decisive moment in the rethinking of the contemporary artwork Lee describes the cognitive dissonance a viewer might feel on learning the identity of Warhol Marilyn's author and explains that mistaken identity is part of Sturtevant's intention for the operation of the work She discusses the ways that Sturtevant's methodology went against the grain of a certain interpretation of modernism and addresses the cultural significance of both Warhol and Monroe as celebrity figures She considers Dorothy Podber's shooting a bullet through a stack of Warhol's Marylins thereafter known as *The Shot Marylins* at the Factory in 1964 and its possible influence on Sturtevant's decision to remake the work Lee writes that Sturtevant's critical reception has been informed by some fictional forebears the made up artist Hank Herron whose nonexistent work duplicating paintings by Frank Stella was reviewed by a fictional critic and suggested by Sturtevant herself Pierre Menard the title character of Jorge Luis Borges's *Pierre Menard Author of the Quixote* who recreates a section of Cervantes's masterpiece line by line And finally she explores installation contexts and display strategies for Sturtevant's work as illuminating her broader artistic aims and principles

Jeff Wall David Campany, 2011-05-27 Examining a work that

marked the emergence of photography as an art made for the gallery wall instead of the printed page Jeff Wall's *Picture for Women* 1979 marks the transition of photography as an art form from the printed page to the gallery wall Before this photographs from the orthodox photographic work of Walker Evans to the Conceptual photography of Dan Graham seemed intended for the page even when hung in a gallery In *Picture for Women* a woman looks outward as if at the viewer a camera occupies the center of the photograph the photographer stands on the right Modeled on Manet's famous painting *Un bar aux Folies Bergère* in which a barmaid seems to look directly out of the painting observed by a man on the right *Picture for Women* establishes its own art historical genealogy claiming its rightful position within the canon Wall's photograph is an ambitious attempt to relate the artistic and spectatorial demands of the late 1970s to a modernist pictorial art that had been too hastily rejected by Conceptualism In this illustrated study David Campany offers an account of Wall's move from a Conceptual approach to a reengagement with the idea of a singular as opposed to serial picture He shows that Wall's decision to present his work as a large scale back lit transparency together with his commitment to a singular image amounted to a radical departure He contrasts Wall's idea of the photograph as a tableau or picture inherited from the history of painting with the works of the Pictures Generation including Richard Prince Cindy Sherman and Jack Goldstein and argues that *Picture for Women* is inseparable from the modern fate of the picture in general **Семь ключей к современному**

ИСКУССТВУ Саймон Морли, 2021-11-16 Yayoi Kusama Midori Yamamura, 2024-03-19 An examination of Yayoi Kusama's work that goes beyond the usual biographical interpretation to consider her place in postwar global art history Yayoi Kusama is the most famous artist to emerge from Japan in the period following World War II Part of a burgeoning international art scene in the early 1960s she exhibited in New York with Andy Warhol Donald Judd Claes Oldenburg and other Pop and Minimalist luminaries and in Europe with the Dutch Nul and the German Zero artist groups Known for repetitive patterns sewn soft sculptures naked performance and suggestive content Kusama's work anticipated the politically charged feminist art of the 1970s But Kusama and her work were soon eclipsed by a dealer controlled art market monopoly of white male American artists Returning to Japan in 1973 Kusama became almost as famous for her self proclaimed mental illness and permanent residence in a psychiatric hospital as she was for her art In this book Midori Yamamura eschews the usual critical fascination with Kusama's biography to consider the artist in her social and cultural milieu By examining Kusama's art alongside that of her peers Yamamura offers a new perspective on Kusama's career Yamamura shows that Kusama who came of age in totalitarian wartime Japan embraced art as an anticonformist pursuit seeking a subjective autonomy that resulted in the singular expression of her art Examining Kusama's association with European and New York art movements of the 1960s and her creation of psychedelic light and sound Happenings Yamamura argues that Kusama and her heterogeneous peers defied and undermined various pillars of modernity during the crucial transition from the modern nation state to global free market capitalism The art market rediscovered Kusama in the 1990s and she has since had a series of high profile exhibitions

Recounting Kusama's story Yamamura offers an incisive penetrating analysis of postwar art's globalization as viewed from the periphery **Yayoi Kusama: Life is the Heart of A Rainbow** Russell Storer, 2017-06-30 Accompanying the first major survey of Yayoi Kusama's work in Southeast Asia this catalogue explores the captivating work of one of the world's most influential artists It features essays by curators from National Gallery Singapore and Queensland Art Gallery Gallery of Modern Art a biographical timeline and beautifully reproduced images of her paintings sculptures collage performances video works and installations

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