

Through color, I have sought to
cor and happiness,
rat humanity to man.

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07
AUG

CATEGORY ARCHIVE

On the Visic Abstraction Alma Thom

Alma Thom
deserves a
retrospectiv
book on the
painting by
Diaspora pa
focuses on
forthcoming
MoMA will
sustained c

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and illustrat catalog is fo

until then

Vincent Johnson

Artist and Writer in Los Angeles

Curator of The Photographic In
Angeles in the Spring of 2017.

Museums B Painter Alm of Storage f Major Retro 30 Years

Artsy Editorial
By Hilarie Sheets
Jan 21st, 2016 9:32 pm



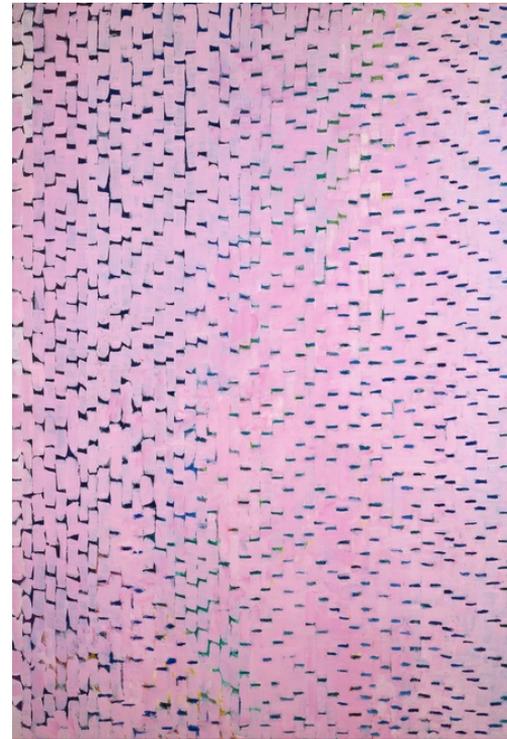
Portrait of Alma Thomas © Michael Fiske
Art, Smithsonian Institution, Washington

“Through color, I have sought to concentrate or
In 1972, at age 80, Alma Thomas
receive a solo exhibition at the
year by *The New York Times*, the
before settling in Washington, I
was go into museums, let alone
times have changed. Just look :

Thomas, who achieved widespr
colorful, exuberant abstract pa
slipping from the mainstream a

1978. Last year, the White House in the Obamas' dining room, which artist from storage, juxtaposing in the inaugural exhibition of its discovery at the same time," said Tang Teaching Museum in Sara retrospective of the artist's work organized the show with Laurer Museum in Harlem, where the re

The first graduate of Howard U Thomas taught art for 35 years Washington, D.C., while always night and weekend classes at A representational painting to ab in 1960, she committed herself personal style of brilliantly huec vertical stripes and radiating cir phenomena like the patterns of Apollo moon missions. "Throug beauty and happiness, rather th said in 1970.

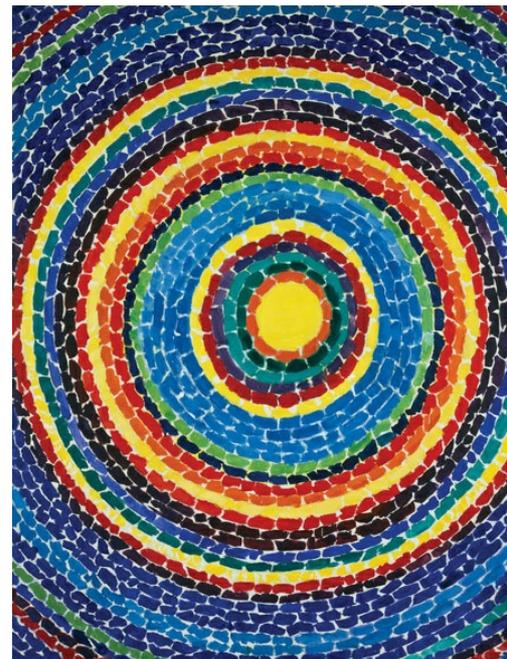


Left: Alma Thomas, Cherry Blossom Syn Michael Rosenfeld, New York. Right: Alr lo an from the National Museum of Wome Images courtesy of the Frances Young T

Michael Rosenfeld, the primary

says it took courage for black a
expectation to make work repre
struggles. “Her decision to be a
social-political statement—the
picture of American painting,” s
solo exhibition of Thomas’s wo
canvases to this new retrospec
works into the collections of n
Philadelphia Museum of Art and
Art in Arkansas, as well as the V

When it opens next month, the
hanging of some 30 small studi
and form, about half of which h
borrowing these works (dating
in Georgia, where Thomas, who
archival materials. (The artist a
called the Smithsonian America
her pathway to abstraction and
who will also include the large c
with two studies for it. The only
retrospective, it shows her intir
movement. “The signs and the t
painting,” says Berry.



Left: Alma Thomas, *Splash Down Apollo 1970*. Images courtesy of Michael Rose Museum.

“One of the things we couldn’t do was go into m
have changed. Just look at me now.”

The exhibition will also underscore and nature distilled in large-scale *Through Fall Flowers* (1968). The style, bristle with broken stripes with different hues peeking through will focus on paintings influenced including *Snoopy Sees Earth Wrap* American Art Museum. The orange brushstrokes, balanced perfectly paler orange, is both minimal in

The final gallery will show paintings brush marks start to deviate from webs and mosaic patterns. “She confident nature-inspired images included, *Hydrangeas Spring Sor* free-form like wedges and come they tumble.

For the curators, who are pulling exhibited, “it’s the kind of show something to the telling of art I put on a major Thomas exhibition is the first museum retrospective Wayne Museum of Art in Indiana Thomas works out and showing are moved by them,” says Berry from great museums, maybe with rather than back in storage. The



Alma Thomas, *Deep Red Roses Chant*, 1940, oil on canvas, 18 1/2 x 12 1/2 inches, Skidmore College Art Museum, New York, and the Frances Young Tang Center for the Arts, Skidmore College, Saratoga Springs, New York

—Hilarie Sheets

“Alma Thomas” will be on view at the Skidmore College Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, from Feb. 6–Jun. 5, 2016, and at the Skidmore College Art Museum from Oct. 30, 2016.

Why Brilliant African American Painter Alma Thomas Was Not Famous Until Age 75

A solo retrospective at a New York City gallery will help you discover an artist largely unknown to the public. The Skidmore College Art Museum's exhibition of 20 years of her work shows how painter Alma Thomas shines more brightly than ever.

Despite a lack of widespread pu with a solo exhibition at the Wh death. (It was the institution's f American woman.) A posthumo by the Fort Wayne Museum of A 2000. What's more, her work ha Carter to Obama and included in Remarkably, these late-in-life re failure to catch on to her work find her artistic stride until she

The first fine arts graduate of l Thomas only began to devote h retired from more than three de age of 69. Thomas's work then representation to colorful abst and referencing black popular c creating brightly hued, brick-sha other and coalesce into synchron representational nor political, T female African-American artist herself as a black artist, Thoma an American."

Early mature works, such as *En* engaging use of color. Although of paint, the image's background tone. In the center of the canva orange, teal, and red. The whole paint, reminiscent of Byzantine impressionist paintings of Geor similar construction, though he plane of the painting in a tall ve

Fall Approaching (1969) is more organized ways and, in places, p them. Her color palette in many colors of painters such as Alfre repetition to build his composit

Some of Thomas's composition and *Oriental Sunset* (1973), use a horizontal plane. The former juxtaposes color, the latter a rich, bloody red on a vibrant blue. This parallelism parallels Yayoi Kusama's "Infinite Mirror Room" with an undulating expanse of red. Her work is most visible, in her carefully cultivated relationship.

Despite not identifying as a black woman, her accomplishments. Having grown up in the South, she once told an interviewer, "One of the things museums, let alone think of having changed. Just look at me and my work."

—Stephen Dillon

"Alma Thomas: Moving Heaven and Earth, 1958–1978" is on view at Michael Friedman Gallery, 16, 2015.

—
THE NEW YORKER

BY PETER SCHJELDAHL



Thomas's "Breeze Rustling Through Foliage"
Photograph by Arthur Evans

A small but wondrous Alma Thomas in Harlem put me in mind of a desert cactus and then, in the 1970s, died in 1978, at the age of eighty in Washington, D.C., whose own work sophisticated but of no special kind. In 1960, and took up color-intense watercolors of loosely gridded, satisfying feats (and my personal favorite) at the Morningside School, a group that included M

associated with the prescriptive
Greenberg: painting shorn of im-
gesture. Wielding brushes, Thor
of working strictly with stains c
inessential to an ordered glory
a gulp the mode's ideas—ration
with no loss of formal integrity
The boldly experimental work o
young master, but it harvested

Thomas, who was African-Ame
1891. Her father was a business
three younger sisters. In 1907, t
house in a prosperous neighbor
life. She concentrated on math
an architect. Unsurprisingly, giv
sex, in 1914 she found herself t
at Howard University as a home
art department, newly founded
Herring, and became the school
earned a master's degree from
and studied painting at America
Greenberg's doctrines.

[View full screen](#)

"Yellow and Blue" (1959).
Courtesy Michael Rosenfeld Gallery

Though she initially hung back f
Washington's cultural circles, ir
artists, in the late nineteen-for
and artist Lois Mailou Jones. Th
Vassily Kandinsky and Henri Ma
his paper cutouts at the Museu
came slowly but steadily. When
a solo show at the Whitney Mus
the things we couldn't do was g
our pictures there." She added,

Thomas said that she was mov
shapes of a holly tree in her gar
harmonies on her flower beds—

from the air. Space exploration oranges, and yellows is titled “S (1970)—a whimsy that seems n Thomas was not sentimental. M resonant oil sketches of the 19 She said, in 1970, “Through col and happiness, rather than on p panache in such works as “Wind deploys touches of hot, warm, columns. Intervals of white can horizontally curving fissures: w

Thomas suffered increasing he apace. She closed the gaps bet colors in the darkling “Stars and shimmering “Arboretum Presen work, “Hydrangeas Spring Song patches, squiggles, and glyphs (energetically scattered on whit moment, as anything being pain abstraction was sprouting repr way to revived figurative styles her a perennial artist’s artist, c now. Thomas didn’t change art attention, respect, and someth

—

WALL STREET JOURNAL

Arts

Arts in Review

Art Review

‘Alma Thomas’ Review

Alma Thomas was an underapp lifetime of learning and beauty

By Judith H. Dobrzynski

March 1, 2016 4:50 p.m. ET

Saratoga Springs, N.Y.

Hanging in the last gallery of “A painting titled “Cherry Blossom amid hundreds of the delicate pink looking down on a sea of pink. Color rosy-hued daubs of paint piled on it’s a marvel, the conceptual equivalent
Alma Thomas
Tang Teaching Museum

Through June 5

“Cherry Blossom Symphony” is College’s Tang Teaching Museum works on paper to showcase the Inspired by nature and influenced (1891-1978) created exuberant of all, color. As she once said, “

Thomas was African-American, she sometimes touched on racial limit—her work. She also said, a to concentrate on beauty and harmony to man.”

Thomas was born in Columbus, called the most oppressive decade departed in 1907 for better lives seemed to flourish. She earned few years. Then she attended Howard degree in fine arts it ever conferred education from Columbia University capital, she took a job teaching remained until she retired at the

Having always dabbled in making classes at nearby American University scene, associating with Morris the Washington Color School, their Their art was about formalism

elements of a composition); he most prominent and influential exhibitions and sold many of he

In 1972, a dozen years after her American Art presented a solo devoted to an African-American “Mars Dust,” from 1972, a begun “Cherry Blossom Symphony” th inaugurated its new building las collection.)

The Tang exhibition opens with “Yellow and Blue” (1959) and “U but are derivative and undisting would not have merited this ext nearby show her coming into he

In “March on Washington” (1964 protest signs and loosely rende are much like the trademark dai works. The two other figurative “March on Washington” that sh devotes more of the canvas to final version, the people won.

It’s all uphill from there. Her evc trove of works on paper in the r Thomas experiments, working c stand alone as sumptuous watc

Thomas painted abstractions c her home. Her “earth” works, fo vertical stripes in bright colors. abstractions of rows of flower relief from daily indignities she

Thomas was also enthralled wit cosmos seen from space. Still her visualizations are hotly colc Perhaps the best, “Starry Night

corner of light—a blood red, orange, and black canvas.

The last gallery contains, for me, the “Blossom Symphony” there is the “Arboretum Presents White Dog” in blue. “White Roses Sing and Sing” and “Whirling Dervish” (1976) are bright. They are her “mosaics,” fashioned from

“Alma Thomas,” which will move in the summer, shows her to be a spirit who is innovative with age.

Ms. Dobrzynski writes about curatorial work at <http://www.artsjournal.com/review>

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The Changing Color of Abstract Painters

by Hilary m. Sheets, [ART news](#),

□

[KaviGupta_Review638.pdf](#)

Donald Judd didn’t have to explain it. C. Jones, an African American artist, is an issue of how her work can or should be made this beautiful line and not his cultural identity.”

Jones, 45, sidestepped the debate about Minimalism when she was in school in the 1970s. Yet over the last decade she has made her work between the histories of African America—“black guys in the 1950s” and “making it this bluesy hybrid with

In her recent show at Sikkema & environment accompanied her panels attached to the canvases the edges of the canvases bou sense of movement, rhythm, ar she says, “gave me the permiss said, ‘I didn’t fall out of the sky.

The contributions of African A abstract painting have historical the kind of questions faced by painters never seem to be celebr curator at the Contemporary A organized “Black in the Abstrac the history of African American placed younger artists, includin in dialogue with members of the Alma Thomas, and Romare Bea the 1960s.

“You find these artists being m Cassel Oliver continues. “There Movement that you did work th in no uncertain terms,” she says 1960s to promote social and po “Oftentimes abstract painting i by the black community. From t sense of not being preoccupied

The 1960 canvas Strange Land, unrecognizable to most viewers when he started making collage African American life, that he a contemporary Jacob Lawrence, the most renowned African Am portrayals of black families wer needed and that they expected essay “The Negro Artist’s Diler work by blacks on “sociological experimentation with Abstract gone virtually unnoticed. The fi

of his work is being prepared by New York.

“It took a lot of integrity and a lot of courage for an African American artist to be an abstractionist in the 1960s,” says Rosenfeld, who organized “Beyond the Color Line: African American Art, 1950–1975” at his recent show. The exhibition brought together what Rosenfeld calls the “second generation” of African American abstract artists—Charles Alston, Charles Delaney, Norman Lewis, Alma Thomas, and others. The first generation, including Frank Bowling, Sam Gilliam, Richard Hunt, Al Loving, and Jack Whitten.

Rosenfeld points out that Norman Lewis, a landmark symposium organized by his friend Ad Reinhardt and held at the University of Pennsylvania, present debated what to call the movement. “Abstract Expressionism was the term that was used, but it was routinely omitted from the narrative of the history of art. The first comprehensive overview of the movement was in 2015 at the Pennsylvania Academy of the Fine Arts.

Alma Thomas was picked up by the Whitney Museum and was the first African American artist to be included in the Whitney Museum in 1972. Yet she was often overlooked.

“The African American Abstract Expressionist movement as their white counterparts. They were trying to express themselves and trying to express their own experiences.”

While all these artists resisted the idea of their art being a story of black experience, most of the work in the “Beyond the Color Line” exhibition, through July 6, includes works by artists who found ways to meld their art and their experiences.

The 80-year-old Sam Gilliam, known for his colorful, draped canvases, that he sometimes drapes sculptures over a canvas stained and splattered with paint. His work “April (1970), in direct response

Jr. on April 4, 1968.

Lewis's Untitled (Alabama) from angular figures in white packed black field. The artist always did work, but the visual suggestion title clearly alludes to the civil r

"Lewis became a beacon for the space and saying, 'I don't have t work,'" says Kellie Jones, cocur of art history and archeology at Whitten makes the same decisi

The Brooklyn show includes Wh newspaper photograph of a cor revealed under layers of stockin that can't be covered over. The and moved to New York in 1960 Expressionists, many of whom said he felt pressure to make w 1960s—and wanted to do so—h 1970.

"If I was going to get around Bill than he, and second of all I had Whitten, who created a 12-foot paint in a single gesture across decade before Gerhard Richter a similar technique.) Whitten, w New York, will be the subject of Contemporary Art San Diego in

As a graduate student at Yale in also found inspiration in the wo abstractionists —namely Ad Re and Larry Poons's Op art canva '70s, Pindell experimented with hundreds of tiny paper dots wit onto cut-and-quilted canvases, dye, sequins, glitter, and powde

#20: Dutch Wives, Circled and S Abstract.”

“I remember going with my abstr and the director at the time sai white boys,” says Pindell, addin with the same kind of response because we didn’t do specificall

Pindell, who just had an exhibiti conscious intention was to exp when she started on those wor memory that came back to her. 1950s, she and her father, who stand and were served mugs wi

“I asked my father, ‘What is this because we’re black and we can realized that’s really the origin circle in my mind, trying to take

Odili Donald Odita, 48, says that the older generation of black ab freedom in the face of an art m stereotypes. In the early 1990s, at Bennington College in Vermo mainstream abstract painters s Noland, Odita got a job at Kenke painter Joe Overstreet, who co American artists. Stunned that began a project to interview abs such as Pindell, Loving, Edward Odita’s research grew into a se over the years.

“Any kind of formal invention in not second rate, then somethir Odita, noting that Clark laid clai before Frank Stella—and that tl regularly visited Bowling’s studi one word in support of his work

modern art, these older-genera
disenfranchised and marginaliz

Oditia didn't want his own work
Stella and Noland, and all this ir
an abstract artist. Because his
was a baby and settled in Ohio,
traditions at home and America
making geometric paintings in v
abut in compositions that sugg

"I wanted people to identify the
color and see the patterns of o
the space of the painting," Odit
designs of African textiles, TV
suburban wallpaper in his work,
York. "If it's successful, it does
engaging with other things that
of the composition, light, what
body and mind," he says.

James Little, 60, also has an af
hard-edge abstract paintings th
figured out ways of suggesting
shift color," says Little, pointin
were also responding directly to
my background, which was a ve
reflected for me the best expre
and freedom. I've had to do an u
on both sides, amongst the bla
with what I believe in." His canv
in "Black in the Abstract."

June Kelly, whose gallery repres
the art world at large toward bl
group of collectors who are mo
painters now," says Kelly. "As tl
to open up their collections. Th
historians and curators such as
Powell, Lowery Stokes Sims, Ju
making a difference."

Jennie C. Jones is thrilled by the
now interested in her work. She
Thelma Golden, who has organi
Experimentation: Black Artists

“Over the last 20 years, she has
step away from focusing on the
solo show at the Contemporary
black collectors today who say,
Constructivism, and now I feel
reframed in a new context.”

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art history / painting

20
FEB

The Rectangular Canvas is Dead: Richard Diebenkorn and the problem of the modern painting

Jed Perl/Th

Republic 9.7



Rose Mandel Archive

The Rectangular Canvas is Dead
Richard Diebenkorn and the problem of the modern painting
By Jed Perl

September 7, 2013

You have probably never heard of a virtuoso, no question about it call the teensies. Frankly, I worry graduate school, with a show at Lower East Side over the winter panache to her it'sy-bitsy glimpses empty shelves, or a bicycle lock which she paints—one is two and quarters inches and the biggest hubris, a pride in how much she about Ray's hunkered-down face fearfulness that overtakes all that as I worry about the power of the many of our galleries and museums that makes it so difficult for possibilities of brushes and pigments

Eleanor Ray is in her mid-twenties ought to be trying things out, you artists—the greatest artists—allowing herself to experiment, vignettes. Why this should be I wonder if Ray, coming of age at be dead or dying, believes that a few tiny embers alive. You cannot perfectly ordered minuscule vignettes grays and their knowing allusion. When Ray paints light reflected door, she goes for a dashing venture trouble is that the sizes of the unresolved conflicts in a perfect these paintings. They're so dangerous lockdown. There is a sensibility interesting conflicts and contradictions been squared away without even

Painting, which for centuries remained fallen from grace. I am quite sure serious painter is. Which is not

even in eclipse: excellent paintings and there are masterpieces that. But the painter's basic challenge and metaphors on the flat plane shape, is no longer generally seen in place in the visual arts where they meet together. Everybody I know who talks about how we are going to respond in going into a defensive posture strikes me as too willing to accept recent years, perhaps never to be a foundational value or idea—as she is no fight in her work. Behind the sadness of defeat. She is much

What is to be done? Nothing at all. To closely follow the visual arts subject is judged from such a perspective is an interesting data point, not to fall from grace remain to be understood. What happened is an urgent matter, not to be dominated by many of the contemporary gallerygoers and museumgoers. A new painter in a blue-chip gallery. Mehretu's first solo show at MoMA in spring. Brett Baker, a painter who has small abstract paintings at Elizabeth and Graham. An online magazine called Painters and Writers. A range of intellectual conversation. Painting's fall from grace has produced a dedicated to revisionist and alternative. "Reinventing Abstraction: New Works by the critic Raphael Rubinstein at MoMA this summer. This show examines the work of Dunham, Bill Jensen, and Joan Semwill. A generation ago. For those who are looking for promising directions that painting can take, certainly insights to be gained from Diebenkorn's work from the 1950s at the Museum in San Francisco.

Ever since the Renaissance, painting has been an adventure in the visual arts, a territory of instability and variability of experience. The delimited two-dimensional space of the painting, with its increasing marginalization of perspective, has to do with a growing skepticism about the world. Skepticism now dominates the art world, in departments, museums, and in the artistic future is by and large a course, a certain amount of skepticism is required, and the grandeur of painting is in the ways in which the artist changes. Painting predicates an irrevocable commitment on which the artist works—and in an endless variety of ways. And the reason why painting has fallen out of favor, as well as all the arguments against it, are those positions at the same time that our culture finds exceedingly uncon-

Painters are aware of the problem. Clement Greenberg's brief for painting, at once elegantly plainspoken and a little attention to the varieties of painting. There is a widespread suspicion of painting, blamed on the artists and the culture in exclusionary terms. And so a theoretical painter like Carroll Dunham—who shows his comic canvases at Barbara Gladson for Artforum—recently observed, "The shadow histories of the twentieth century are reshuffled and rediscovered." We can comment in a conversation with Greenwold's catalogue of Greenwold's show this past spring. Greenwold's show is for an artist who is nothing if not now mostly been admired by other deranged contemporary artists. The family and friends are represented in claustrophobic interior spaces. allowed bits of abstract imagery.

elements—to erupt in front of a
is rejecting what he calls “this k
on one side and figuration is th
ever mix in art or in anything.”

Although I sometimes enjoy the
painterly technique, his work ult
melodramatic—Kafkaesque kits
immensely intelligent man, and
good deal about how a serious
conflict between painting’s sta
struggles with what he describe
modernism.” While his work is lo
psychological suggestions, and
confusingly that he is “not inter
stuff. So my premise is Greenwo
that he is interested in the cons
Greenwold’s case, the formal a
some might label literary. In ad
comments on Philip Roth, the Y
the movies he directs. He obvio
duty as director and actor. Gree
in his own compositions, with h
(often) buck-naked body front a
pieces. That Greenwold wants t
strike me as strange, not at all,
elements into a convincing who

This brings us to the crux of th
sufficiently acknowledges paint
question that preoccupies pain
that Carroll Dunham, who obvio
Greenwold, appears as one of t
Rubinstein’s exhibition explorin
recent abstract painting. Lookin
abstract artists were doing in t
rather like Dunham’s “parallel or
“an alternative genealogy for co
Read, “Reinventing Abstraction”
Dunham’s elegantly eccentric H
formal title giving no hint as to

forms; Joan Snyder's rapturous with its luxuriantly orchestrated The Tempest (1980–1981), a fl sci-fi snout, at once melanchol show are Louise Fishman, Mary Mueller, Elizabeth Murray, Thon Stephan, Stanley Whitney, Jack

Rubinstein wants to move beyond painting or the return of painting from the radical, deconstructiv (which many of [the artists in th larger painting history and more is arguing for is the polar oppos "Tradition and the Individual Tal advocates is nourished by a wid approaches. The fact that the v look very different from one an are joined in their taste for hete for each is heterogeneous in hi painterly ways of painting, expe deep spaces, and the incorpora naturalistic to thoroughly nono correctly, he wants to rediscov little seen or understood, and ir more distant past to the prese

I am sympathetic with Rubinste strong case that the history of individual histories of painters. history of painting must ultima of individual histories. If the da painting is that it degenerates i thousand individual histories is another competitor in the baza leave-it proposition, with no mc else.

One would hope that some mor the personal histories that rive discovering the general within t

Francisco, for a major exhibition Richard Diebenkorn did as a relation to the Bay Area.
"Richard Diebenkorn: The Berkeley Years" is the title of the exhibition at the University of California, Berkeley Art Museum and Pacific Film Center, curated by Timothy Anglin Burgard, a curator at the de Young Museum of Fine Arts Museums of San Francisco, from October 2011 to January 2012. The exhibition is held at the Springs Art Museum in the fall. Diebenkorn painted his figures, still lifes, and landscapes, and the lessons that he drew from them. He is more than has generally been acknowledged as a pioneer of the reductive formal strategies of abstract expressionism, a central gift to twentieth-century art. He is also the painting as symbolist experimenter.

Beginning with the abstract landscapes, Diebenkorn refuses to allow his paintings to be defined in purely abstract terms. He walks a fine line between the late 1950s and early 1960s, from passages of almost atmospheric abstraction to arrangements of full-strength realism. He convinces me that it is the former that is the hyperbolic colors and forms. And it is the latter, within a single painting, so that a landscape with an arm and a wedge of sky is a wedge of light and a dead weight and a wedge of

Particularly fascinating is the realism of the figures and the considerable number of female figures clothed and nude. The included date from after the production of the photograph done in the late 1950s, a photograph of Diebenkorn in 1956 and another photograph, taken in 1958, of Diebenkorn drawing his wife in 1958 make it clear that he is at least on parallel tracks. Diebenkorn is not quite young or on the cusp of middle age, but he is emotions: sexual charm and charm, and ennui. With their casual hair and sexy legs, these women suggest the late 1950s and early 1960s, and ambitions erotic and other. (The only other artist whose drawing up feeling for male-female relations is Diebenkorn.)

became friends when Kitaj spent time with Diebenkorn. Diebenkorn always regarded drawing as a natural activity and is generally more of a naturalist than a painter. To see how the psychological crossroads of his life, seen in a way allegorized in the paintings, where color and shape take on an emblematic quality.

I have heard it said by some painters that Diebenkorn's figures in a legible three-dimensional space, capable of doing so in the drawing, when he turned to painting he wanted to create a sense of space on a Porch (1958), one of the finest landscape paintings. The landscape is joined or juxtaposed with a porch, and that is probably why the figure, which in what looks like a wicker chair, is set against a background of color that is extravagant, maybe gauzy, and filled with blackish, purplish blues. The figure is monumentalized. She is a totemic figure, merging with the blocky forms of the landscape. Although the figure is also not exactly representative of reality. The landscape's strong sense of space become emblematic of the work. The answer is to be discovered in the work that is difficult to determine—very difficult to explain?

In the late 1950s, Diebenkorn said, "I got out of a relationship with things that I had an impression. To call this expressionist is to confuse the issue." Diebenkorn's work is a broad human consciousness is revealed in the environment in which naturalist processes and pressures. The window becomes a prison. The Diebenkorn's figures are a consistent part of the symbolist tradition that includes the work of Vuillard's luxuriantly perfervid interior and Matisse crowned by extraordinary

of his wife in the bathtub, in wh
ardent color.

Considering how unwilling Diebe
format or a formula in the 1950
how many good and maybe ever
(1962), a view of ocean and oce
portrait of the California coast
Matisse's views of the Promen
done in 1963—a knife in a glass
—are in the tradition of Manet's
superior to them in their firm ar
There are some extraordinary in
suggested with haunting circum
woman's head leaning against a
to the studio wall. Diebenkorn's
midcentury art, as he moves fro
(1959) to the Ingresque sensua
is of course hardly alone in the
East Coast quite a few artists v
abstraction were evolving origi
Porter and Louisa Matthiasdot
who at least for a time manage
symbolic an imagination on the
to simplistic solutions.

Diebenkorn's figures, landscape
early 1960s are a reminder of ho
within the stability of a painting
preoccupied Diebenkorn as he g
more formalized and regularize
paintings did not reflect the wo
put stability at such considerak
on a psychological interpretatio
to say that the conundrum for
been how to maintain some dep
about while insisting on the fre
concept alive. To do so succes
past couple of years I have sen
particular interest for significan
John Dubrow, Bill Jensen, Joan

challenges involved in maintaining freedom to take fresh risks. This is even as one goes over the line, before all else in the face of an

The evolution of painting is inevitable, is a matter of change. But what As Rubinstein observes in the context of the significant that after all the tall canvas and the end of the tyrant —with the exception of Elizabeth the framing rectangle. With painting new not so much through its dis which the old ways are given so panoramic abstractions in Julie spring, with their layering of arc deep space, put me in mind of *A* cinematic and even a sci-fi quality reviving as it did unresolved fee pictorial dramaturgy. As for the small abstractions, at Elizabeth's mind Paul Klee's *Magic Squares* Sheila Hicks—the question became coloristic hedonism is strengthened by the power of a grid. The beauty of painting individualism of the painter but always simultaneously in the context of the past.

The trouble is that you cannot when you are forced into either

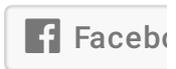
To assert that painting is a great Nobody would disagree, even though contemporary painting. The problem with the collapse of the framing rectangle is experiencing the world. I am not the supremacy of that rectangle has surrounds us, whether the layering moving eye of the digital camera. But even if the rectangle remains reaffirmed by the shape of the

that we are increasingly encour
the fundamental artistic experi
even the postmodernists in the
painting, they tended to assum
stable fact. Now painting itself
dissident form, a way of turning
performance art or assemblage
out of their studios, they find t
offensive one, with painting the
is that you cannot really get do
are forced into either a defensi

The great question now is how
stability of painting without fall
Richard Diebenkorn, in his figure
and early 1960s, suggests a pro
reinvestigating. The bottom line
much from scratch, obliged to
a personal radicalism. This is th

Jed Perl is the art critic for The
recently, of Magicians and Char
Read MoreArt, Jed Perl, Richard

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2 YEARS AGO  SHORT URL  C

art history / newyork / painting

Miami Art B

Must See Ex Parties and Updated De

Changes abound for the upcoming **Miami Art Ba** billion dollar upgraded historic Fontainebleau H now \$20 a head. The Rubell Family Collection s artists exhibition that will rotate works over the d massive four custom built room exhibition of the Academy in London in the fall of 2014. The ICA M a show of the NYC video artist Alex Bag. The del working in abstraction. With NADA, Scope, Pulse Miami side is now Art Miami and its Context Art F Deauville Hotel, which NADA just left after last ye including the Frederick Weisman art foundation selection of Latin America art. There will also be the exhibition of representational and realist Moore Building in Miami's white-hot Design Dist under the direction of Franklin Sirmans. Isaac Ju its North American debut at Young Arts in Wynnw Miami has a couple of new gallery districts – Littl spaces.

Up the road we can look forward to the opening o building, and the Museum of Latin American art b Vincent Johnson is an artist and writer in Los Ang Angeles for the November 2015, 15th Anniversar

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Published on *miami.com* (<http://www.miami.com>)
Home > Art Basel 2015 Sketch Book: 8 Artists to

Art Basel 20 Book: 8 Arti

By Galena Mosovich | *Miami.com*

Created 12/02/2015 – 20:27

Original sketches artists who are m Miami Art Week

As a cadre of the world's best a Miami, it's easy to gloss over th marginalization, we honed in on artists, who embody the city's c them to create a unique sketch Book.

Agustina Woodgate

[Click here for a larger version of](#)

In her own words: My practice explores radical imagination.

Why she's hot: Agustina Woodgate's work spans the globe.

generally emerge outside exhibition spaces. Showing inside, she converts such spaces into new roles (New Landscapes, Barcelona).

Where to find her now: Woodgate's anniversary exhibition titled, "Future Landscapes" (7221 NW 2nd Ave., Miami).

Future happenings: Solo exhibition at Radioee.net, an online billboard, will go live from Istanbul, Tel Aviv and Miami in 2016.

Asif Farooq

[Click here for a larger version of](#)

In his own words: My body of work explores ideas constructed over the next 100 years, an accelerator and launching a satellite.

Why he's hot: Farooq is taking a leap into the creation of a functional paper airplane replica— 102 percent-to-scale, a fighter jet. As the son of a civil engineer, he has inclinations with a knack for technology, electronics and the theoretical.

Where to find him now: Farooq's Artist Studio Visits (open to AE

Future happenings: The reveal of 2016.

Bianca Pratorius

[Click here for a larger version of](#)

In her own words: I'm a multimed sculpture with felt as well as co

Why she's hot: Pratorius' use of mysterious. She doesn't set the technique allows for the material in the sculpture. Her pieces argue be repeated once removed from

Where to find her now: Pratorius Independent Thinkers at Scope Contemporary at Aqua Art Fair, Shade: A Survey of South Florida 2nd Ave., Miami.

Future happenings: Solo show

Brandon "Wizz Dumb" Deener

[Click here for a larger version of](#)

In his own words: I create in the dedicated to giving the viewer a

Why he's hot: This rising star artist producer, whose work is closely started teaching himself to paint random and saccharine objects

vibrant colors. While deeply influenced by pop art is sweeter and less irreverent.

Where to find him now: Search for his work on Instagram.

Future happenings: Wizz Dumb's 'The Future' at Miami Country Day School in August.

Daniel Fila

[Click here for a larger version of his work.](#)

In his own words: I'd rather be heard than seen. My work is dimensional, layered and multifaceted range.

Why he's hot: Fila parlayed his talent from Architecture Senior High (DASH) to the College of Art and Design into a successful career. He is considered an OG of the Miami art scene (Erin, Sunbather, The Fresh Moments) and figurative to abstract painter amongst collectors and corporations.

Where to find him now: Fila will be at an intimate event with Locos por Arte in Little Havana (535 SW 12th Ave) to <http://www.estamosjuntos.org>

Future happenings: Fila will start exhibiting in coming months in North Carolina.

Jillian Mayer

[Click here for a larger version of her work.](#)

In her own words: My work explores how art affects our identities, lives and communities.

Why she's hot: Mayer's oeuvre is

photography, telephone number
her work investigates the tension
of identity. This summer, Mayer
magazine; the featured piece was
Projects, the Design District ex

Where to find her now: Mayer's
group exhibition presented by C
Spirits Sports Cafe, 100 21st S

Future happenings: Solo shows
David Castillo Gallery in Miami. A
founder of the Borscht Film Fest

Jim Drain

[Click here for a larger version of](#)

In his own words: "I like my suga

Why he's hot: In 2013, Vanity Fair
Greatest Living Artists Survey,
artists— including Ed Ruscha, R
favorite contemporaries. Drain's
mesmerizing abstract textile sc
youth held up by masterful cons
Modern Art (MoMA) also holds
collection.

Where to find him now: The Sta
celebrate the hotel's 10-year ar
poster by Drain. The poster, wit
Shop inside the hotel (a portio
Children's Museum). New York's
and gallery is showing Drain's w
from Toronto at Art Basel in th
(Entrance Hall B, booth T3).

Future happenings: Drain's Plea Village Green will be completed

Michael Vasquez

[Click here for a larger version of](#)

In his own words: A painterly large aggressive mark-making that conveys the energy of the subject.

Why he's hot: Vasquez introduced a new gang from the perspective of a young man in the absence of a father figure. The work includes paintings, collages and installations that explore the search for identity, community and belonging in places (read: the walls of a museum).

Where to find him now: Vasquez is featured in "Commissions" Art Fair presented by the Miami Art Commission at 35 NE 29th St., Miami and in "100 Years of South Florida Art" at the venue (located in Miami).

Future happenings: The Smiths Center for Contemporary Art "Portraiture Now: Staging the Self" at the Cultural Center in Albuquerque, NM, in collaboration with the Aesthetic Institute at the University of New Mexico, Vasquez will exhibit his work in Art next spring.

Miami.com's Art Basel 2015 Sk

- Art Basel

Source URL: <http://www.miami.com/art-basel-2015>
[Mega Guide To Art Basel Miami Beach 2015: Tuesda](#)

Gary Pini

01 December 2015

Yves Behar is the recipient of the "Award" and he'll be honored with the convention center through December 1st. A student team fair's entrance for their submission models of unrealized design projects including Firma Casa from Brazil Brothers, and Italian gallery Sec editions.

The Miami Project is also launching SATELLITE that will show various properties up near their 73rd St (fill the rooms in the Ocean Terrace Beach) with different installations. Tiger Strikes Asteroid. It's open

VIP/media event today, December 2nd through Sunday, December 3rd, at Pecos, the music venue out in Coral Gables. The band Zs, are putting together a performance at Beach Amphitheater, emphasizing the importance of art practice.”

X Contemporary launches their exhibition on December 2nd through Sunday, December 3rd, from 10 a.m. to 10 p.m. Twenty eight exhibits including “Grace Hartigan: 1960-1970” look at the “genesis of street art” and “Colombia N.O.W.” presented by



Target Too Installation PULSE Miami (4601 Collins Avenue, Miami Beach) “Celebration” at 4 p.m. today, December 2nd, put together by Hyperallergic; a “Hello, Selfie!” and a live performance. PULSE celebrates the City of Miami with “of Miami” and a “Sunset Celebration” check out “TARGET TOO,” an installation in stores, originally on view in NYC, with a shuttle from the convention center to 7 p.m. through Saturday.

Wynwood Walls (2520 NW 2nd /

including “Walls of Change” with the debut of a new adjacent space. The walls are by Case, Crash, Cryptic, Hueman, INTI, The London Police. In the “garden,” the Spanish artists are stacking shipping containers and will be painting the floors and walls. It opens in the early evening, but then it’s open all day. Goldman Properties’ CEO Jessi Goldman transformed the Wynwood neighborhood. We also hear that New York developer Moishe Mana Contemporary etc.) Moishe is doing development on his 30 acres of

Jeffrey Deitch and Larry Gagoski are doing figurative painting and sculpture. It’s in Miami. The opening is on Tuesday. According to the NYT, artists like Urs Fischer, Elizabeth Peyton, and others are with the exhibition, the artist Robert Rauschenberg starting at 6:30 p.m. today at 200 NE 41st Street.

CONTEXT Art Miami will feature several artist projects and stations dedicated to sound art from Korea; solo exhibitions by Jung Joon and others; and a “fast-track” portrait of the International Airport. Context Art Miami open with a VIP preview benefit concert on Tuesday, December 1, 5:30 to 10 p.m. Miami. The fair is open to the public.

ICA Miami (4040 NE 2nd Avenue) is featuring the video and performance artist Robert Rauschenberg installation “The Van” — on Dec 1. ICA Miami announced the appointment of Jeffrey Deitch as its new director of the Jewish Museum, as its new director. The new, permanent home in the Deitch building was designed by the Spanish architect Arquitectos and is scheduled to

show, "A Public Character," on v
until January 16, 2016. This is t
performance series.

The fourth edition of UNTITLED
12th Street from December 2 t
from 4 to 8 p.m. They've got 11
profit orgs from 20 countries. f
station broadcasting via local V
performances and playlists by a

The poster features a brown background with a white stylized 'Paper' logo in the top right. Below the logo, the date '12.01' is written in pink, and 'BASEMENT 1 YEAR' is in white. The names of the featured artists, Seth Troxler, Nicolas Matar, and Orazio Rispo, are listed in white. Below them, it says 'HOSTED BY Silencio, Paper, A Hotel Life & One Management'. Further down, it mentions 'MATERIAL ART FAIR' and 'BOWL: DJ Brett Sylvia'. At the bottom, the hashtag '#FUTUREMEMOIR' is displayed.

B
Paper
12.01
BASEMENT 1 YEAR

SETH TROXLER
NICOLAS MATAR
ORAZIO RISPO

HOSTED BY Silencio, Paper,
A Hotel Life & One Management

MATERIAL ART FAIR
BOWL: DJ Brett Sylvia

#FUTUREMEMOIR

A HOTEL LIFE ONE MANAGEMENT

RSVP TO RESERVATIONS@B

PAPER Magazine is hosting (an
AB/MB. On Tuesday, December

conversation” with Fab 5 Freddy, followed by a special screening of “Addict.” The Tribeca Film Festival Miami Edition (2901 Collins Ave) sponsors. On Tuesday night (la Silencio, A Hotel Life and One More of the hotel’s BASEMENT night) and Orazio Rispo.

The Wolfsonian FIU Museum is open all week with several exhibitions: “Front: Feliks Topolski 1941,” “Miami Philodendrum” and “Miami Beach

Moishe Mana’s Mana Contemporary Wynwood plans several exhibitions: “California,” featuring selections from the Art Foundation; “A Sense of Place” of Jorge M. Perez; and “Everything American art from the Tiroche.” December 3rd thru the 6th, with Urban Arts is also doing a collaboration at the former RC Cola Plant (550 NW 24th St) with artists — so far the list includes Shok-1 and Shok-1 — plus skateboarding

Bortolami Gallery is opening a year-long exhibition of French conceptual artist Daniel Buren (194 NW 30th Street, Miami). The works with fabric and the 8.7 cr works, Buren will also alter the

Previewing their upcoming South poolside at the 1 Hotel (2341 Collins Ave) Tuesday, December 1st. They plan to open in January 2016. The 1 Hotel also guests and visitors all week.

Miami gallery Locust Projects (their “Art on the Move” series of Miami during December. This year

Martine Syms, includes a series and at bus stops, based on “Ch Killens. There’s a reception for Franklin Sirmans, on December gallery’s site-specific installation “Monteavaro: Nochebuena” in the

Brickell City Centre (750 South peek at their work-in-progress (invite-only event, “Illuminate the unveiling of “Dancers,” a sculpture Wooden Wisdom DJs (Elijah Wood foot glass, steel and fabric structure Dutton.

The Bass Museum (2100 Collins renovations until next year, but in the surrounding park including of a neon sign, “Eternity Now,” hosting a private dinner with Sa Beach EDITION Hotel.

Zurich’s Galerie Gmurzynska ho Casa Casuarina (1116 Ocean Dr Sylvester Stallone and German retrospective of works by Karl by Celant.

The DREAM South Beach (1111 with Brooklyn-based artist — an Green for an exhibition of, acco both a macro and micro sense. The hotel will have a pop-up sho a complimentary print. There’s dinner and afterparty with the G party hosted by YESJULZ on Su

FLAUNT Magazine and Guess h December 1 in honor of their lat and Julie Mehretu. After dinner, of “ME” and music by the Marti

include “ME” writers Susan Tay

The 2015 edition of Elle Decor’s with a VIP breakfast on Decemb Street, Miami). Visits from Dec \$35 donation to pediatric cancer jacquelyn@zm-pr.com. The 6,00 leading designers selected by E

An exhibition called “LAX – MIA December 1st, 5 to 8 p.m., at th Beach). The show was curated Keenan of PARALLEL and is hos It’s on view until December 12th

Art Basel Basecamp (46 NW 36 returns with a space to “re-grow charging stations, information Stop in from December 1 to 6, 4 “Alice in Wynwood” closing part

The first edition of the Curator takes place on December 1, 11 Miami Avenue, Suite 300, Miami by Niekolaas Johannes Lekkerker There will also be a silent auction

New York-based developer Robl collection of pre-crafted structural edition homes and pavilions have and designers including Zaha Hadid Brothers. The VIP launch is in th

NYC club No.8 pops-up in the Re Avenue, South Beach) with DJs the hotel’s Regent Cocktail Club Samba and soul tunes. They’ve Aerosyn Lex.

White Cube’s kick-off party is to Moroder spinning and lots of M

NYC/LA art collective Collapsin
one-night-only video installatio
Med Pharmacy (7430 Collins Av
Satellite Art Fair.



Chloe Sevigny by Pamela Hanson "IC
Hanson opens at the Shore Clu

BOHO Hunter (184 NW 27th Str
collection with music from Bea

Miami's Diana Lowenstein Galle
showing new works by Udo Nog
week.

Alejandra Von Hartz Gallery (26
solo show by Marta Chilindron,
AB/MB. The multi-dimensional s
color, transparency, light, space

When you pass through Art Mia
Art Miami Magazine, that fair's

STK Miami (2311 Collins Avenue)
pop-up gallery featuring artist L
by DJ What on December 1st, 8

=== The Creator

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Blog

Must-See N Miami Art V

By Benoit Palop — Dec 2 2015



Yesterday Kate Durbin's 'Hello!Sea'
Photo: Rollin Leonard, 2015

This time of the year, the whole honest—enjoy the beach, often fairs. Many of our longtime favorite festivities, so to support their some quality digital art happeni

Swapping its successful one-stop a PULSE Miami Beach booth, TI way to reach a wider audience. was hypersalon set in motions that unfolded in the past year. I mostly non-commercial format commercial art world—not a su environment,” Kelani Nichole, fo Creators Project.



Transfer gallery's booth under the

“This year, I went for the exact the beach. TRANSFER is quite f open their fair to a challenging and their *Conversations* curated present two artists working wit

Nichole adds. TRANSFER shows
and Kate Durbin with support fr
taking part in panels and screen



*Faith Holland 'Submissions' 20
Edition of 3 + 1AP, Transfer galle*



*Kate Durbin's Hello!Selfie performance
Photo: Rollin Leonard, 2015*

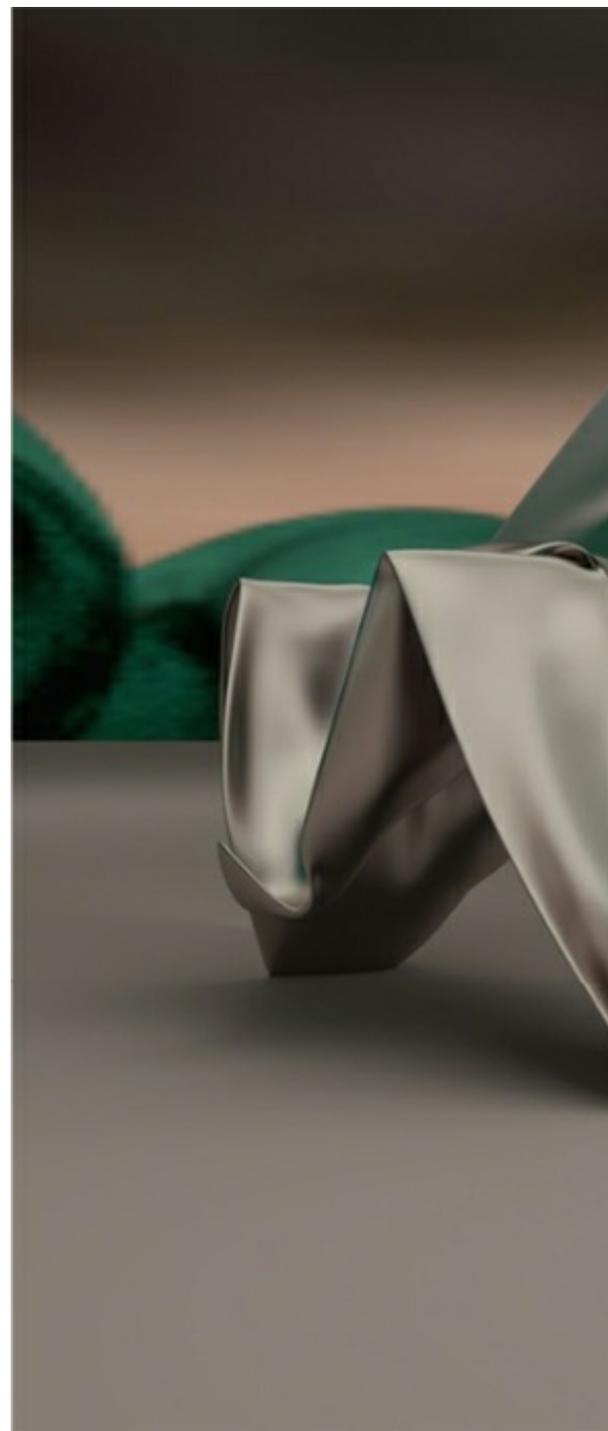
Holland brings her orgasm-inspired works—including her figurative juicy abstract *Ookie Canvas* painting composition called *Peter North*, created from footage of previous rooted performance that explores spaces.



DiMoDa VR installation at Satel

Alfredo Salazar-Caro and Willia
Projects, giving fairgoers the cl
Rift-powered VR installation. Fi
Claudia Hart, Tim Berresheim, J
2001 by Salvador Loza and Gibra
opens new perspectives in term

On the other side of the bay, W
viewers with a bunch of activiti
DJ performances, to one-of-a-l
artworks showcased by the 30



*Dye sublimation on aluminum,
gallery*

Taking over the beach with its h
Keenen and Terence Riley of K/
many international exhibitors—
who explore contemporary cura
ranging art practices.

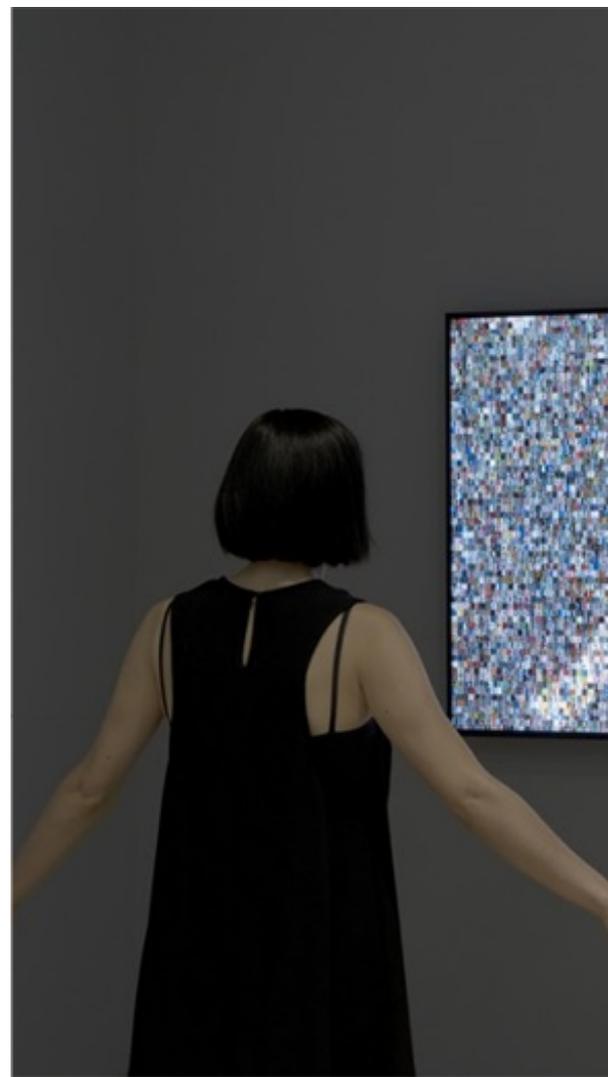
“bitforms gallery has been a pa
years,” Steven Sacks, director a
have a very specific focus on n
generations and media types.” I
artworks by artists such as Ma

Monaghan, Rafael Lozano-Hem
strongly contribute to the solid
ruthless contemporary art land



*Inkjet print mounted on Dibond,
bitforms gallery*

“The art fairs are an amazing pl
people and introduce and educa
typically does stand out among
fair is a smaller, curated fair wit
the larger Art Basel fair, which l
concludes.



*Computer, Kinect, display, Rafaela
gallery, 2014*



bitforms gallery's booth at UNTITLED

Most of the fairs will run through

[Click here](#) for more details about
[UNTITLED](#). [Click here](#) to check out
out the bitforms booth.

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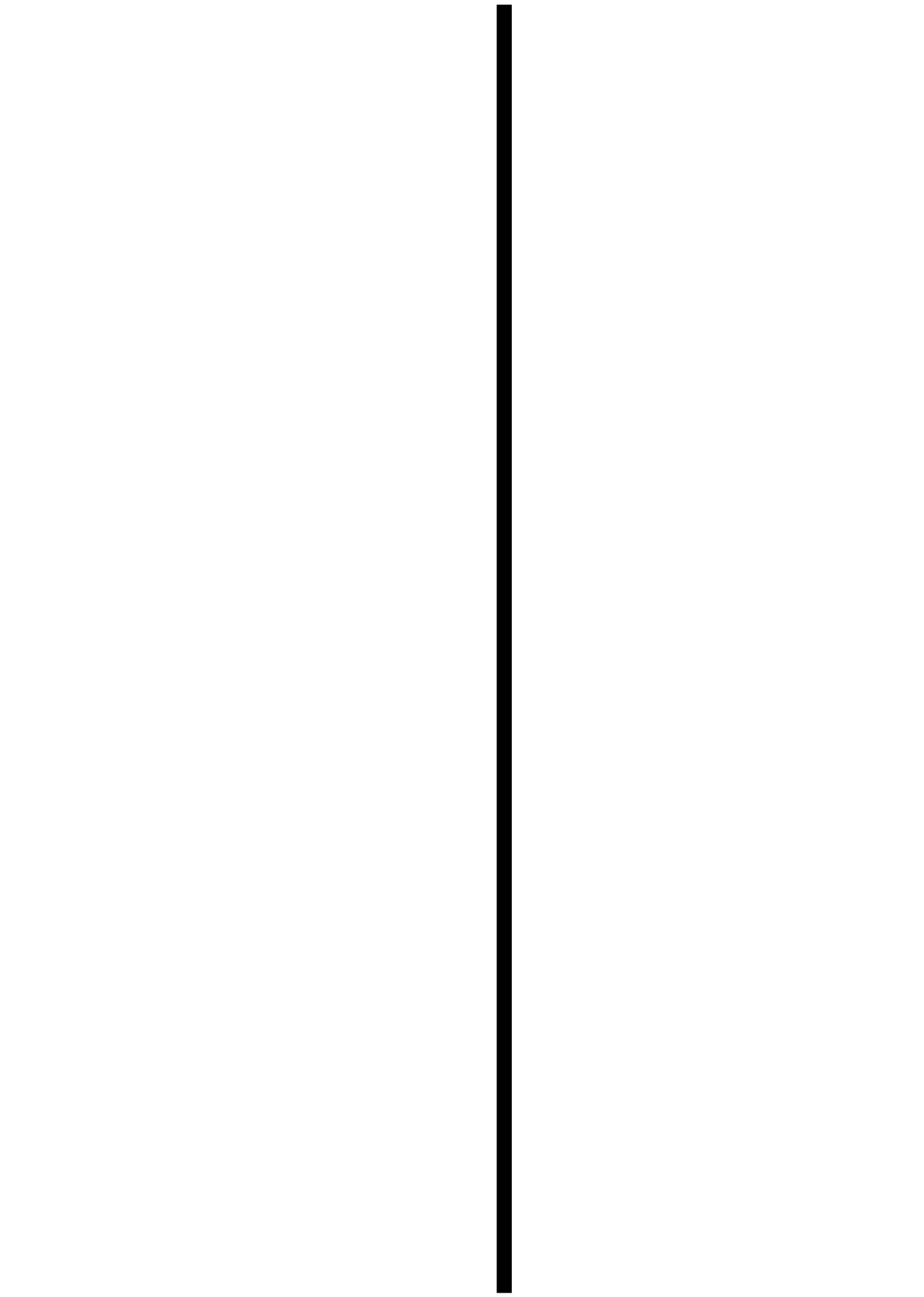
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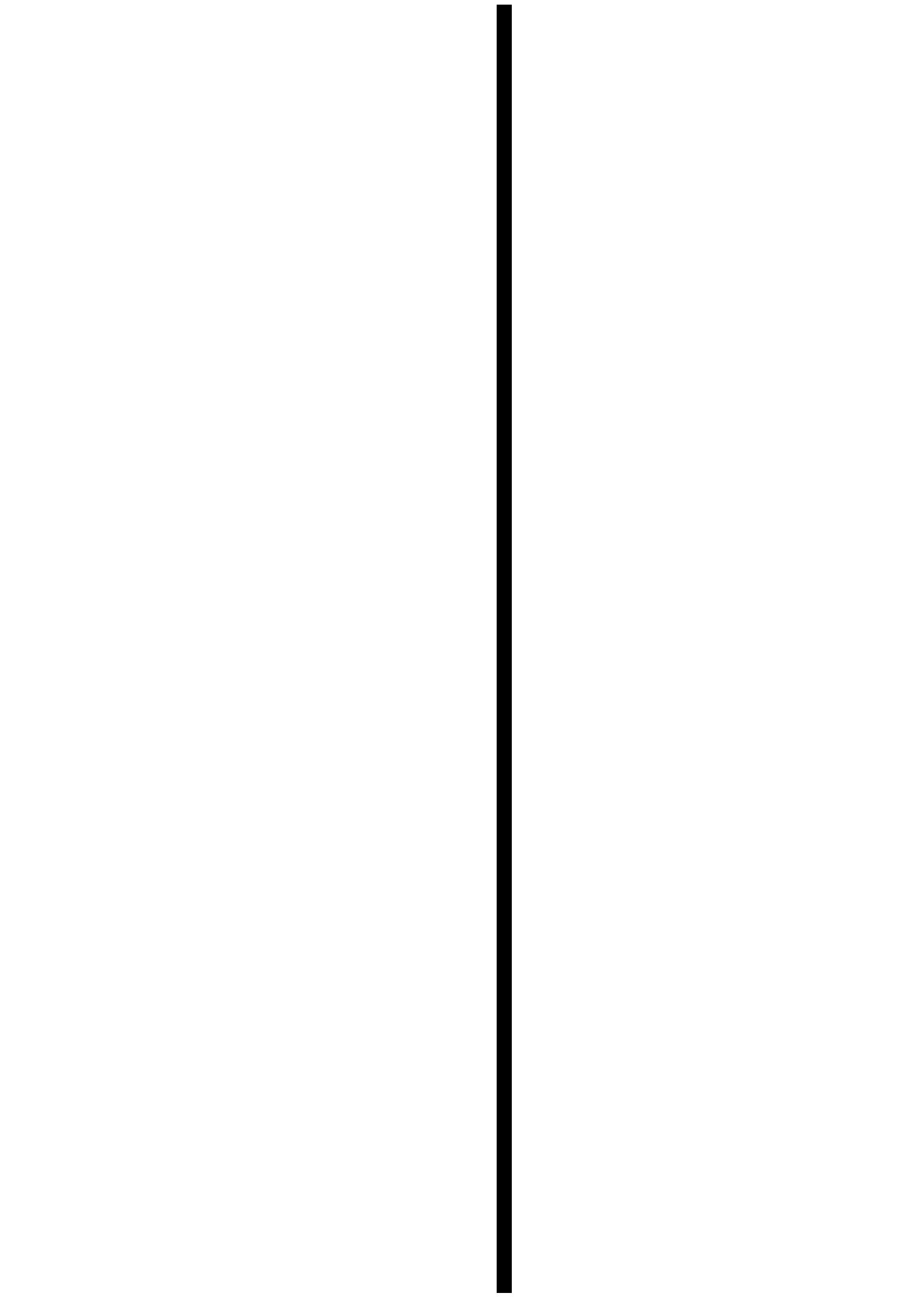


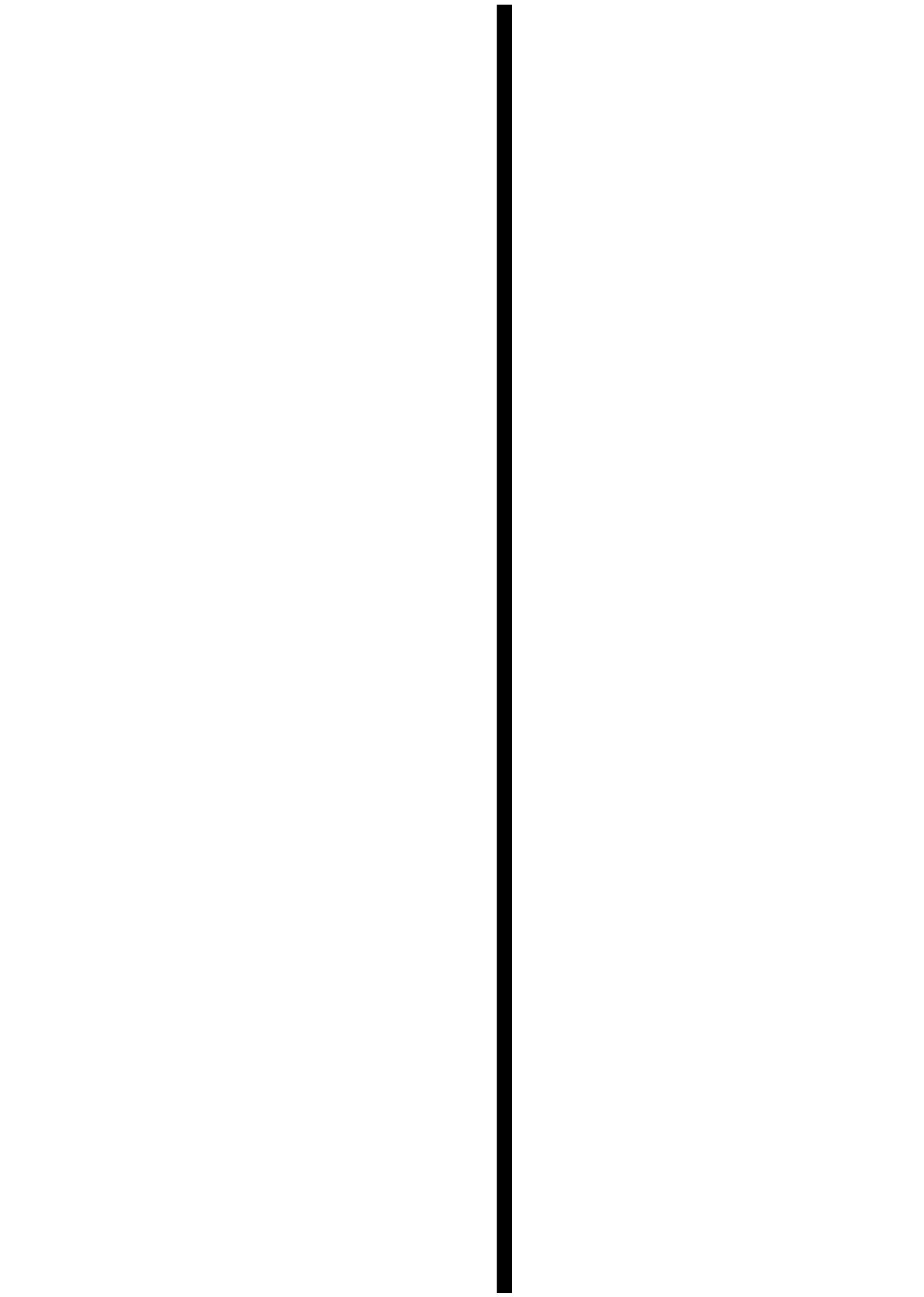
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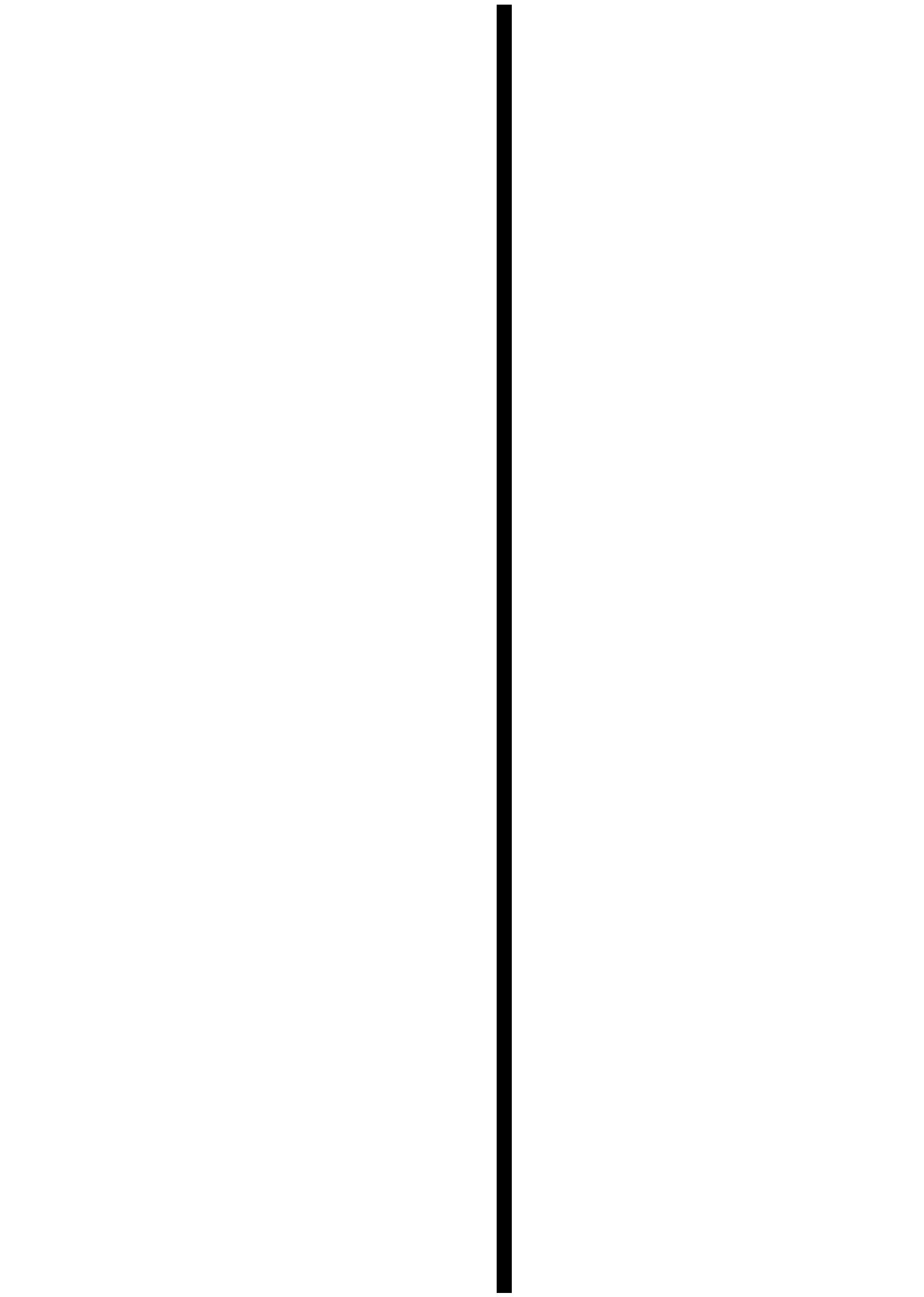


Getty Images









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Partner \

A Guide to Art Basel: The Must-s

Now in its 14th year, Art Basel i

Presented By //

T.M. Brown // December 1, 2015

Every year around this time, the scenesters descend on South F year, the stateside spinoff of the calling Art Basel an art fair is lik swankier than ever before, attr

providing one of the world's big

Before we get to all the shows in Miami, we here at SPIN want to talk about K-PAX, a launch event to show HOLE, on the rooftop of the Gale at 5:00 PM, brought to you by t

Ill Points Art Basel Concert Series (December 5 at Mana Wynwood)
ADVERTISING

If SXSW moved to Berlin for a year, Gosha Rubchinskiy, and got real about Points. The three-year old art, is a compulsory event for people in March, so when they decide to do it in the middle of Art Basel, you know it

Life and Death Showcase with I (9:00 PM)

Ill Points Art Basel's opening night in Miami for the fourth time in as long as not disappoint with its lineup. The Tale of Us, Mind Against, and The collection of artists that weave into a singular soundtrack. Oh, and announced he'll be joining the L those tickets are going to be ha

Jamie XX and Four Tet (Friday, |

Jamie xx and Four Tet combine to be the centerpiece of Ill Points concert boys can do when they're in the BBC One Essential Mix from Man effortless combination of every into one smooth set. Both are in acclaim so this set will be some richer for it.

A\$AP Rocky and Kaytranada (S

A\$AP Rocky and Kaytranada cl
this Saturday night set is anyth
huge year including his sophom
rumors that he's working on a p
has been pounding the DJ circu
worth its salt the world over. B
Wynwood.

Fuck Art Let's Dance (Thursday
PM)

By far the best name of any par
week—or any party in any city d
bringing Kim Ann Foxman, Justi
Electric Pickle in Wynwood for a
with just the right amount of tr
staples Psychic Mirrors will be
mixing together soul, funk, and
singularly South Beach.

Superfine! Jet Set Jubilee (Thu
Avenue at 7:00 PM)

Ever wanted to see Shamir perf
3000 square foot chandelier de
artist Diego Montoya? Yeah, th
Superfine! have put together ar
in tandem with their impeccable
time around they've brought in
album Ratchet—for a performan
chandelier is going to be huge.

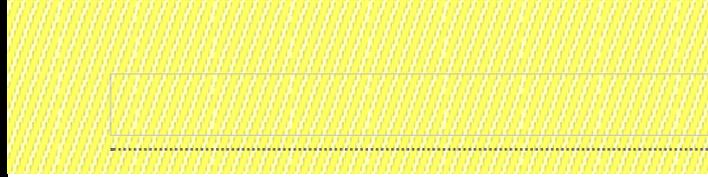
Green Velvet and Tiga (Friday, D

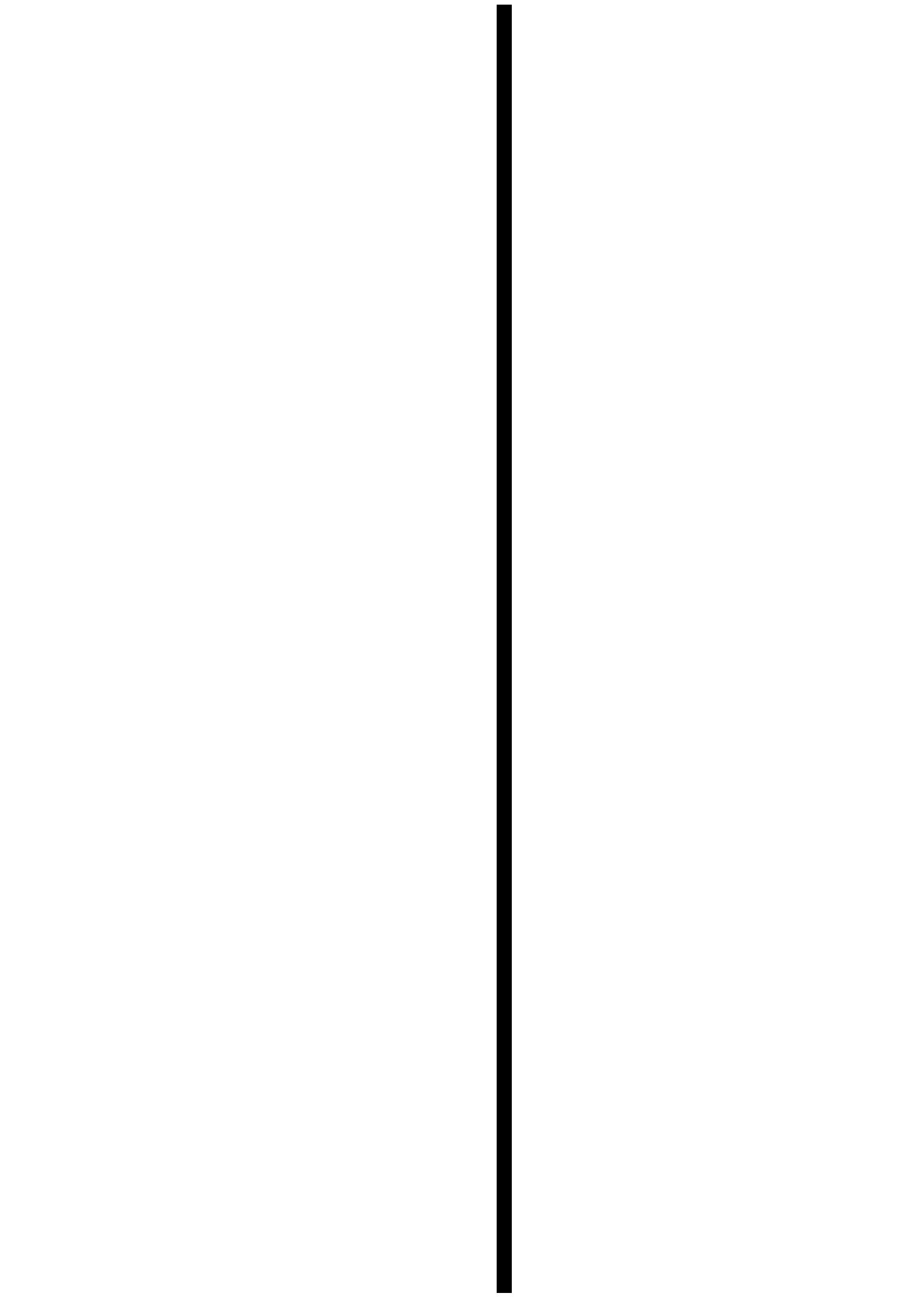
Any show featuring Green Velv
fantastic. Techno's resident oc
Tiga, a 1-2 punch that will satis
alike. This show is flying slightl
these two are the real deal.

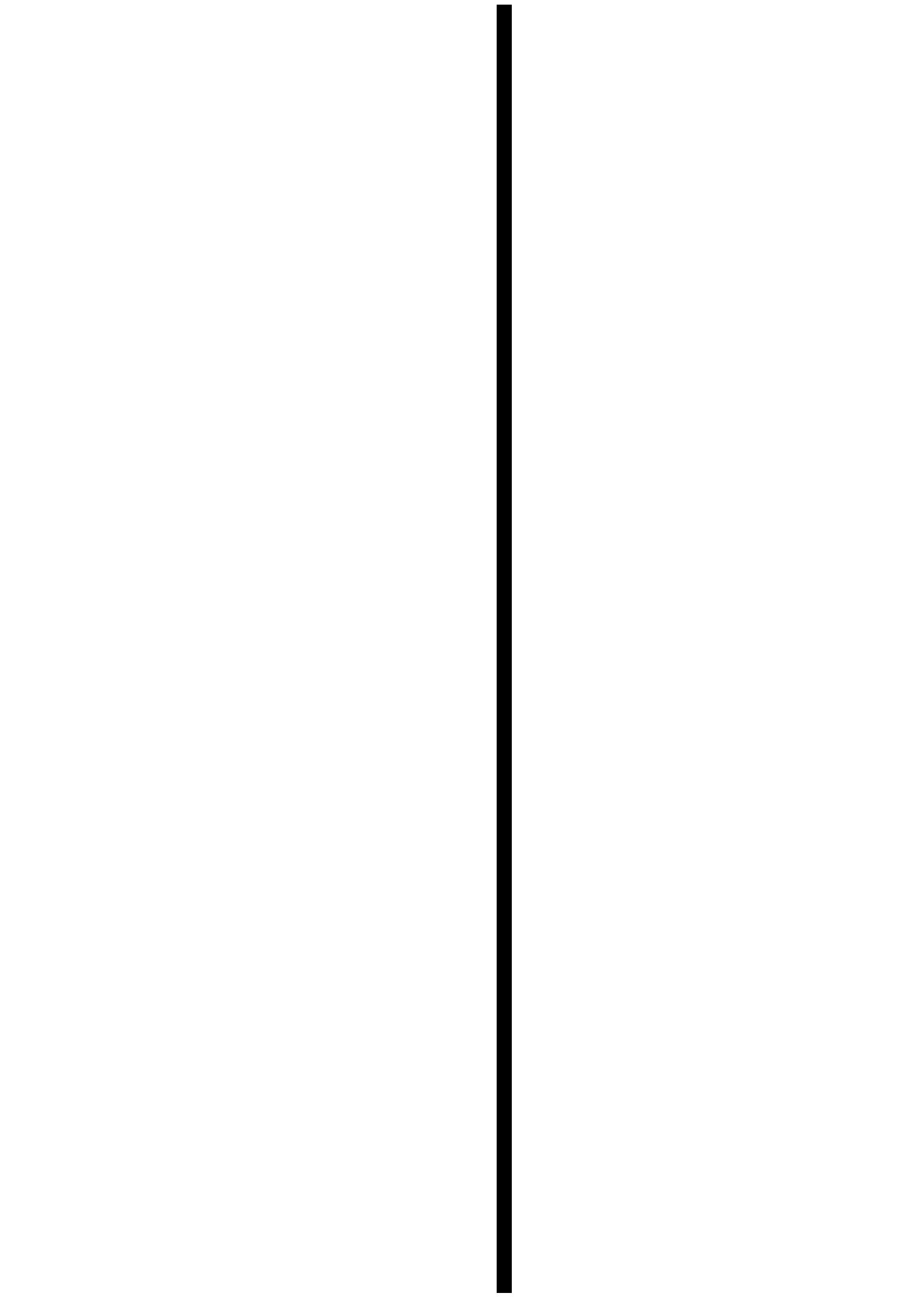
DJ Mustard and Fabolous (Satu
9:00 PM)

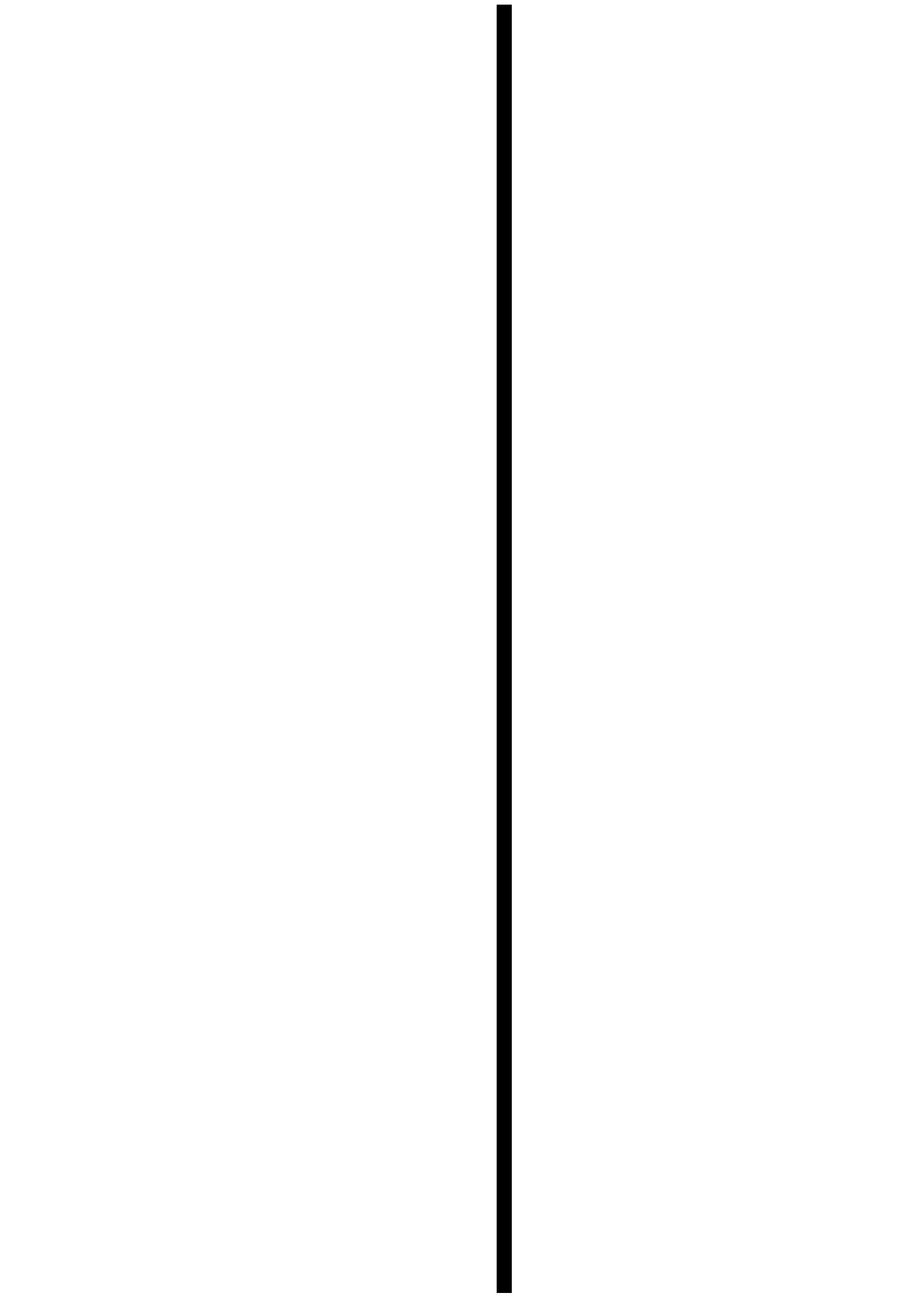
DJ Mustard's fingerprints have
for the last year and change so
this Saturday night show. He'll l
night of throwback hits mixed v
CLSoundtrack[at]fresh.guestcc

===









This year's annual presentation explores the theme of *Inside: C* from the bright, airy and sophisticated new hanging garden. The installation art by 15 artists that reflect the down barriers between fiction space to create images inspired and alternative landscapes. A (2014), a lightbox by Doug Aitken signs, this work highlights the landscape. Additional featured Clemente, Carlos Cruz-Diez, G Opie, Marc Quinn, Caio Reiser Schnell, Simmons & Burke, Xavi Wasmuht. The works, selected Americas Jacqueline Lewis, re themes and media, including drawin

[Miami Herald | MiamiHerald.com](#)

UNREALISM

Unrealism: *Exhibition of figurative Dietch and Larry Gagosian. The Design District. 11 a.m.-8 p.m. Fr*

LITTLEST SISTER FAIR

Gallerist Anthony Spinello launched Littlest Sister, a "faux" invitation women-identified Miami artists Bastidas. Each artist has a solo sound and performance presentation exploring arts and real estate, v *Second Ave.; littlestsister.com. 8-1 Sunday. Free.*

Sean Kelly X Chrome Hearts: W
Jose Dávila, Robert Mapplethor
Wiley. Chrome Hearts, 4025 NE

100+ Degrees in the Shade: A Sun
Florida artists. 3900 N. Miami A

===

ARTSY

Your All-End Guide to Mi Art Scene

Artsy Editorial

By Alexa Gotthardt

Nov 24th, 2015 9:56 am

To the contemporary art set, M
productivity and decadence play
collectors, artists, and curators
metropolis to sell their wares, r
would make *Miami Vice's* Crock
Beach might be considered the
fairs and ephemeral exhibitions
bungalows alike, it's high time t
happening across the city's spr



Diana Nawi, photo by Mylinh Trieu Nguy
Johnson-Milewski, photo by Gesi Schill

With guidance from four Miami
Emmett Moore, curator Diana N

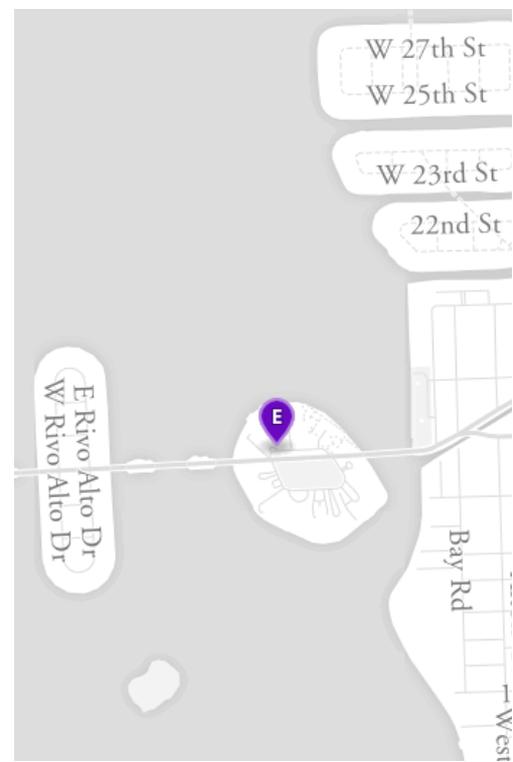
Perez—we highlight the art spaces, beaches and swamps, American collections of rare palm trees and after the art-crowd's dust settles, a place where cultural output of a

Miami Beach



Photos by Gesi Schilling.

Edged by sherbet-hued high-rise chairs, this skinny strip of land—where Miami's more flamboyant from the mainland by Biscayne's holiest Art Deco edifices, flash consort. It's also home to sprawling old-school restaurants, and dives like they were forged in the '50s



A. Art Basel in Mi

MIAMI BEACH CONVENTION CENTER

After Art Basel expanded to Miami Beach Convention Center (between the 19th and 25th Streets), it quickly became an annual stop for an ever-growing brood of art fairs. In December, this mainstay is the mix of booths from the biggest and youngest spaces, curated projects,

B. Design Miami/

MERIDIAN AVENUE & 19TH STREET, MIAMI BEACH CONVENTION CENTER

Across the street from Art Basel is a cohort of galleries focused on immersive architectural environments. The palm of your hand, created by Ponti, Maria Pergay, and Julie R



Rendering of UNBUILT: Design Miami/ + School of Design.

Insider tip: Don't miss Kengo Ku completely in plastic, at Galerie military hut—the only one of its Seguin.

C. Bass Museum

2100 COLLINS AVENUE

Though this museum, founded in 1976, is a well-preserved Art Deco structure, its current director, artist Sylvie Fleury is hanging her work on the building's facade from December.

The glowing neon sign is a part of a running public art collaboration at the museum. This installment, curated by Katharine Willis Thomas brings works by Sam Falls, Katharine Willis Thomas to the lush lawn.

D. Nautilus, a SIX

1825 COLLINS AVENUE

Two blocks away and right off t
is accompanied by activations f
artist Mira Dancy (with a sprawl
plucky fresco on the floor of or
mirrored rooftop installation), a
idiosyncratic spaces throughou
Soboleva, Artsy Projects: Naut
the hotel.

E. The Standard S

40 ISLAND AVENUE

Swing by the swank Standard h
a snack on its expansive deck, c
Drain's limited-edition posters,

South Beach



A. UNTITLED

OCEAN DRIVE AND 12TH STREET

This curatorially driven satellite Hole, Taymour Grahne, Steve T Throughout the week, performing surrounding landscape. Don't miss Hollander's *MILE*, beginning each 4 p.m. Also on our radar is UNT that replace traditional art fair

B. Scope

801 OCEAN DRIVE

This year marks Scope's 15th anniversary with exhibitors along with curated sections Program, and FEATURE, the last approaches to photography.

C. La Sandwicherie

229 14TH STREET

For a much needed dose of sustenance grab a stool at La Sandwicherie for their signature sandwiches—all on a bun. Wash it down with a smoothie late night for a snack and hazy crowd. It's one of the few places open until 5 a.m.

D. Mac's Club Deuce

222 14TH STREET

Miami's oldest bar, Mac's Club Deuce offering a swirl of whiskey and jazz sharks, and wobbling newbies a owner, Mac Klein, turned 100.



Exterior of The Wolfsonian-FIU. Courtesy of The Wolfsonian-FIU

E. Wolfsonian-FIU

1001 WASHINGTON AVENUE

This museum is one of the crowning achievements of a Miami philanthropist and passionate collector. In 1986, he donated his ever-growing collection of propaganda—his collecting habit—his treasured vintage hotel keys—their stories—stunningly beautiful Mediterranean architecture. “Margin of Error,” which takes a mastery and engineered catastrophe—crashes, explosions, collapses, and interruptions—the path of progress.”

F. Puerto Sagua

700 COLLINS AVENUE

Insider tip: For a quick, low-key, take a seat at this Cuban diner—paper placemats, complete with a kitchen fire, Puerto Sagua has been open on November 30th, just in time for

G / H / I. Joe's, Mi

11 WASHINGTON AVENUE; 730 FIRS'

Insider tip: For a longer, more lu
favorites: Joe's for stone crabs
Milo's for fresh fish; and Prime

North Beach



A. Faena Hotel

3201 COLLINS AVENUE

Collector and hotelier Alan Faena has built the Faena hotel with an ambitious art spa designed by architect Peter Koolhaas's OMA. While the Forum programming kicks off—and into December, when assume vivid a

disco on the beach. It's open to



Rendering of assume vivid astro focus's

B. EDITION Hotel

2901 COLLINS AVENUE

While it might be best known for its underground scene (cool-kid magnet BASEMENT), the hotel has a rough projects in its poolside bar. The hotel's long marble lobby and stand of art. James (Bungalow 262) shows work by Couillard, and Harper's Books (E) features artist Sue Williams of her new, colorful

C. NADA

THE FONTAINEBLEAU MIAMI BEACH, FL

Making a move from the charmingly hip uptown to the high-gloss Fontainebleau, the Dealers Alliance (NADA) fair, which features L.A.'s Anat Ebgi to Berlin's SANJA. Exhibitors are known for bringing

D. PULSE

INDIAN BEACH PARK, 4601 COLLINS

A couple of blocks north is another hub, the main drag. From mainstay galleries to groundbreaking nonprofits like the Miami Museum, mount focused presentations of contemporary art in the fair's curated section, PLANNED, and selections from idiosyncratic Miami-based artists.

E. Miami Project and Art on Paper

DEAUVILLE BEACH RESORT, 6701 COLLINS AVENUE

Take a cab a few minutes north to the Miami Project and Art on Paper, taking you to the Deauville Beach Resort. Also filling this hub is a series of installations, and new media installations, and curatorial effort. We're especially excited to see the venue Trans Pecos is setting up a series of installations, Michael Beharie, among others.

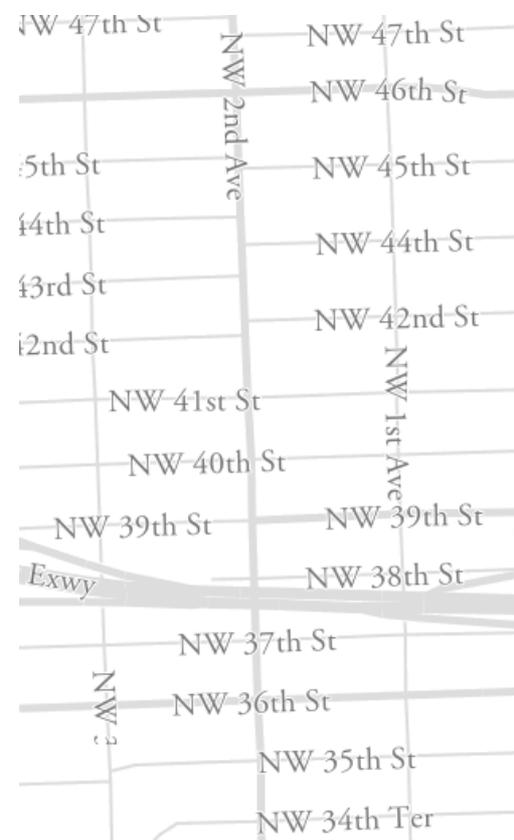
F. Sandbar Lounge

6752 COLLINS AVENUE

Insider tip: Across the street, visit the Sandbar Lounge for a drink and game of pool.

Design District

As you pass across the causeway, the Miami skyline comes into focus. The Design District is a dynamic cultural spaces. You may find it just north of highway 195, where you'll find, in recent years, been converted into galleries, and restaurants.



A. ICA Miami

4040 NE 2ND AVENUE

While its new Aranguren & Galle construction, the one-year-old contemporary exhibitions to its solo exhibition by radical video anticipating. For his part, Emme programming: "I'm excited to see put on some great shows in the what's in store."

B. de la Cruz Collection Art Space

23 NE 41ST STREET

Around the corner, visit one of brought into the public sphere by group show "You've Got to Know irreverent highlights from the c most influential work.

Insider tip: "The private collection"

contemporary art,” says Diana I



Installation view of "Beatriz Monteavaro"

C. Locust Projects

3852 NORTH MIAMI AVENUE

Since its founding in 1998, this steady stream of experimental ambitious work by a bevy of you choreographer Silas Riener, ins' conceptual artist Martine Syme

Insider tip: And as you traverse graphic prints, emblazoned with "Always" plastered on city buses "Chitlin' Circuit" posters, which musicians could perform freely

D. Jeffrey Deitch "UNREALISM" at t

191 NE 40TH STREET

Sometime rivals Jeffrey Deitch

collaboration over four floors (District architectural gem. They brings together artists—from J Juliano-Villani—representing a r



Larry Bell's 6 x 6 An Improvisation. Copy Chinati Foundation.

E. Larry Bell's 6 x 6 the Melin Building

SUITE #200, MELIN BUILDING, 3930 M

White Cube brings Larry Bell's 6 x 6 installation built from towering Light and Space pioneer's masterpiece to provide a reprieve from the teeming fairs

F. Mandolin

4312 NE 2ND AVENUE

Insider tip: For lunch or dinner, try the favorites, Mandolin: "It's such a great place with the nicest people." It also serves a hidden patio dotted with sky blue

G. Michael's Genuine

130 NE 40TH STREET

Insider tip: Or for heartier fare in a more casual seat at Michael's Genuine, open to the public (see Schwartz. It's one of Jorge Perdomo's (see devouring the Harris Ranch blackberry brioche bun).

Little Haiti / North Miami

In the 1800s, this area, north of the city, was a grove, from which it drew its name. The neighborhood is defined by its Haitian immigrant population.



A. Gallery Diet

6315 NW 2ND AVENUE

Founded by impresario Nina Jochims, the mainstay recently moved north to a 10,000-square-foot compound in the h

home,” says Johnson-Milewski. windows and outdoor space. With “Trees in Oolite,” the gallery’s first, its full advantage. In the complex Emmett Moore, Katie Stout, an avocado, and oak trees. Inside, skyscapes she painted *en plein* occasional candle as her only li



●
Katie Stout

Gallery Diet



•

Emmett Moore

Ass Tray (After the garden

Gallery Diet

B. Spinello Project

7221 NW 2ND AVENUE

This experimental space is up t week with “Littlest Sister,” a co art fair, with the tagline “Smalle gathers “booths” by 10 women- working in painting, installation,

C. Michael Jon Ga

255 NE 69TH STREET

This gallery’s roster is chock fu the country—Paul Cowan, Math month, Sofia Leiby brings bright and words breaking out of alpha abstraction.

D. Fiorito

5555 NE 2ND AVENUE

Insider tip: Travel south past Lit Argentinian restaurant that’s “a Emmett Moore. “I have dreams

Wynwood



Haas & Hahn mural in progress at Wynwood Cooper.

Wynwood has become the post-Miami's art scene to the mainland. Over the last six years, murals by the district's abandoned factories and collections have followed suit, formerly industrial neighborhood vibrant Puerto Rican community.



A. Wynwood Walls

2520 NW 2ND AVENUE

Pioneered by vociferous street
late real estate developer Tony
Wynwood Walls were some of the
art set to Wynwood in 2009. Even
colorful cohort that includes street
some of its undisputed masterpieces
Futura to Os Gemeos. This year
Crash, Logan Hicks, and more) :

B. Rubell Family Collection

95 NW 29TH STREET

Amassed by charismatic patron
collection is housed in a monumen
once owned by the Drug Enforc
"MAN'S LAND," focused on the in
from Michele Abeles and Jenny

Insider tip: Don't miss Jennifer
signature interactive food-base
buttering bread as an act of int
December 3rd from 9–11 a.m.

C. The Margulies WAREHOUSE

591 NW 27TH STREET

Housed in a repurposed Wynwo
collection belongs to Miamian I
new exhibitions of work by Ans
recent acquisitions of pieces by
more.

D. Spencer Finch's

3401 NE 1ST AVENUE

Insider tip: While strolling throug

Finch's ice cream truck. "His so
area with edible frozen works o



Mana Wynwood's facade. Image courtesy of

E. Mana Wynwood

318 NW 23RD STREET

This year, Mana Contemporary
devoted to contemporary art and
about New Jersey compound. L
influential private collections (t
the Jorge M. Pérez Collection, a
this new mainstay on the Wynwo

F / G. Art Miami and

3101 NE 1ST AVENUE

These sister art fairs, the 26-ye
Context, are must-see stops in

H / I. Panther Coffee

1875 PURDY AVENUE; 176 NW 24TH

Insider tip: For a caffeine boost
McGee mural-swathed building
among creative Miamians, try G

says Emmett Moore. "It has a lo
with some silly artsy stuff mixe

Park West/Down



• Nicolas Lobo

Installation view: The

Pérez Art Museum Mi

Taking the southern route from
MacArthur Causeway, you'll lan
south of you. Here, skyscrapers
In recent years, the adjacent wa
down Millennium Park, has tran
manicured landscape of garden



A. The Perez Art Museum

1103 BISCAYNE BOULEVARD

This stunning museum, which opened its doors in 2013, recently brought in a new director to helm its ambitious program. The museum is currently showcasing a mid-career retrospective, “Sunshine and Rain,” by Miami-based artist Nicolas Lobato. The exhibition features large-scale concrete sculptures that he forged in a swimming pool.

B. Cisneros Fontanals

1018 NORTH MIAMI AVENUE

This stunning building, its facade and interior together resemble a verdant jungle. The building houses Cisneros’s comprehensive collection of art. If you’re in Miami now, don’t miss Cuban artist Gu

C / D / E. The Coral Gables Zuma

1 035 N. MIAMI AVENUE; 1 34 NE 2ND

Insider tip: For a cocktail (we recommend passion fruit shrub and pineapple to bar.” For dinner, head south to a delicious Catalan fare. Or for a reservation at Zuma for elegant dining overlooking the water.

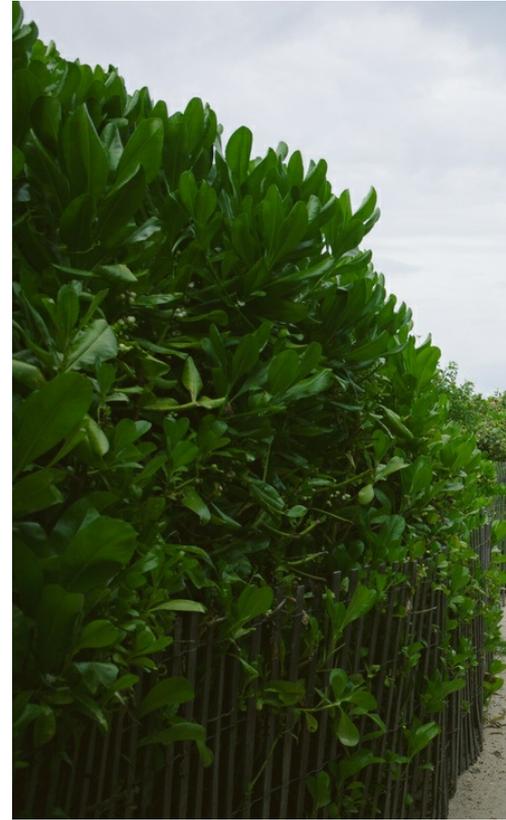


Photo by Gesi Schilling.

—Alexxa Gotthardt

A Short List Week Events

Gagosian, Stallon Munch are bringin

By Ryan Steadman • 11/27/15 1



ven Isaac Julien's *Stones Against*
2015. (Photo: Cour

Miami Art Week gets a bad rap for
Cristal, the caviar and the unicorn
that happen). But, in salute to the
about art, not bikini models) can
a handful of events that put the
For a huge and updating list of c

MONDAY NOVEMBER 30

Isaac Julien | Commission for Re

Basel in Miami Beach

Opening

Jewel Box, National YoungArts F

2100 Biscayne Boulevard

And we're off! Rolls-Royce, the
and '90s rappers, has commissi

artist Isaac Julien titled *Stones*.

at the YoungArts Jewel Box as

Covering 15 screens, Mr. Julien

glacial ice caves in the Vatnajöl

this remote landscape as a met

beauty that can only be access

reflection. Damn that's deep! S

District this year in your soupec

much-needed ego (and id) chec



A moon painting by Anne Craven

Gallery Diet

Ann Craven's I Like Blue

Opening reception

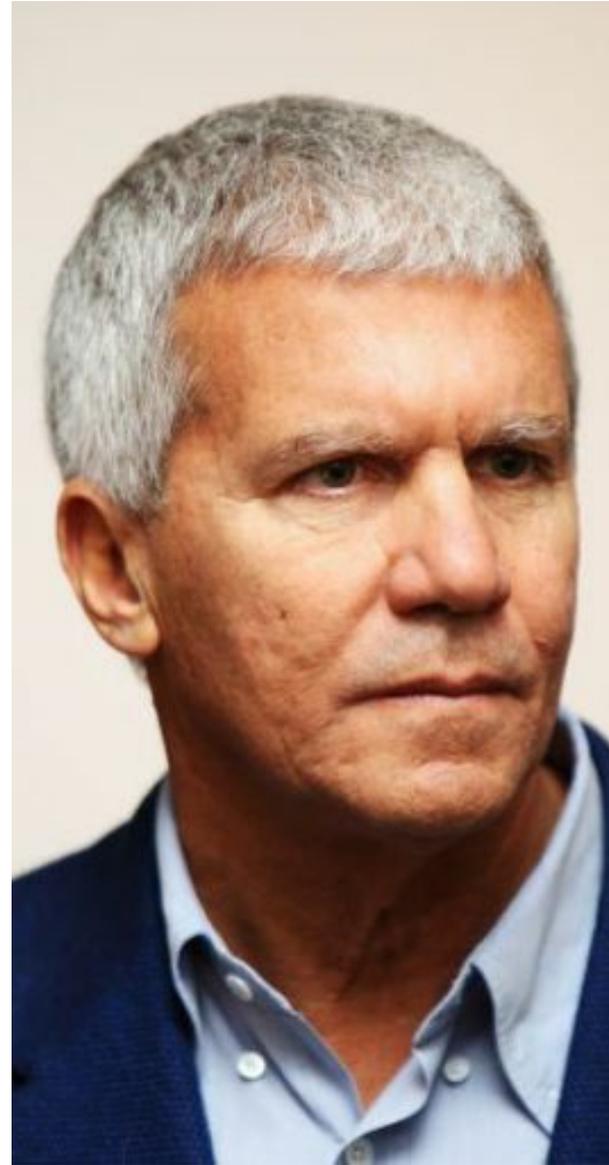
6315 NW 2nd Avenue

5-8 p.m.

A teacher's influence lasts a lifetime. Ann Craven's former students from the University of Florida, including a gallery in the Basel host-city of Switzerland, and Tom Milewski, owner/director of Corridor Gallery, are her favorite, Gallery Diet. Cut to 2015, the show of her former teacher's work is in the coming neighborhood of Little I

reason enough to see this show
be the best place to find crusty
run this city for more than just

TUESDAY DECEMBER 1



“Unrealism”

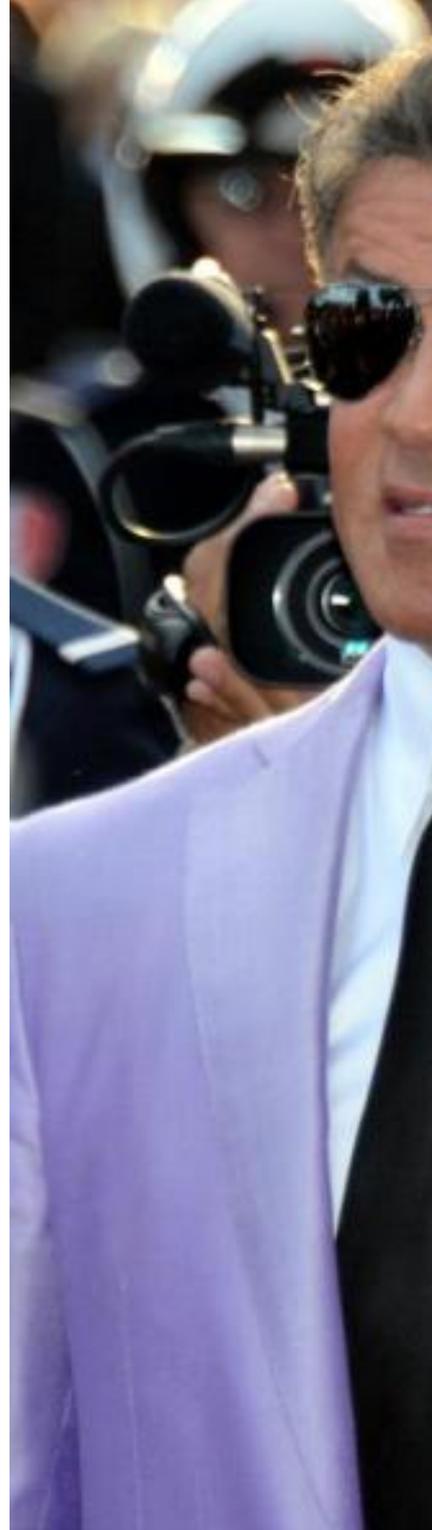
**Organized by Gagosian Gallery:
Moore Building**

3841 NE 2nd Avenue, Miami

Opening reception 5-8 p.m.

This is kind of like when the Per
first time: it was fearsome yet
brought former art world foes l
under one Design District roof?
know it will be a humdinger, too

John Currin, Elizabeth Peyton a
which includes young hotshots
Kruglyanskaya. It's all part of th
collector funds to their secret
take over the world... Can *nothi*



Yo! Ac

Galerie Gmurzynska 'dinatoire'
Villa Casa Casuarina

1116 Ocean Drive

8:30 p.m. Private

Guest curator Germano Celant (the man who brought to us this Zurich gallery with some to know, the usual masterworks) and the event will be held at the sumptuous Versace Mansion, the former castle-like home of the fashion house. Oh and the artist's new work *Mom Will Shoot!* and *Rhinestone* is an accomplished painter himself. If you don't have Netflix *Rocky* in your hotel room, your mini-fridge, you can convince the artist to do something.

THURSDAY DECEMBER 3



NADA Miami Beach 2012

NADA Miami Beach art fair
Private preview
Fontainebleau Miami Beach
4441 Collins Avenue

10 a.m.-2 p.m.

The market for emerging art is Wrong. That's exactly what the get all the primo goodies for th can we? This is what you do: se out your list of potential emerg something that you can move v the Fontainebleau a few hours e elbow and kneepads. The Horts when jockeying for position in f shouldn't be either. Okay, deep |

FRIDAY DECEMBER 4



Mi

**Edvard Munch Art Award
Shelbourne Hotel South Beach
1801 Collins Avenue
By invitation, or Art Basel First C
VIP card**

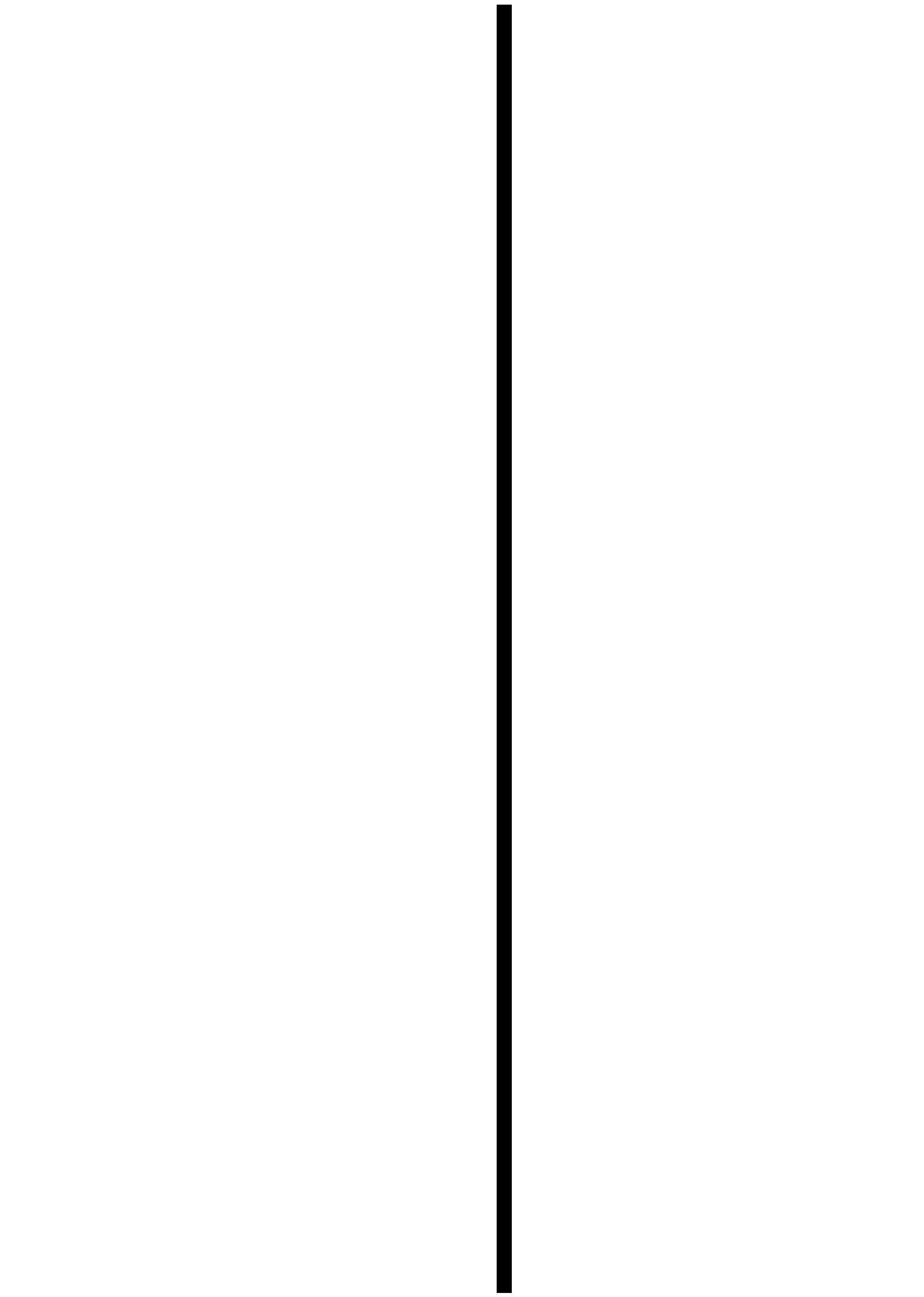
Now this is a big deal. The Edva
10-year hiatus, and the winner v
Week (yes, that thud is the sou
500,000 NOK award (roughly \$5

no older than 40 years of age, v
talent within the last five years
at the Munch Museum in Oslo, I
that the reception should be fil
has us considering this party a

–HAMPTONS MAGAZINE

What to Expect at Art Basel in Miami Beach This Year

Share



Art Basel M 2015 Party

By [Jose D. Duran](#)

Wednesday, November 4, 2015 | 13 days ago



Photo by Nate "Igor" Smith/[drivenb](#)

[Spring break forever.](#)

Yes, art world, Art Basel in Miami pretend all you want that you're brow art and lectures, but nobody get some serious partying done there's one thing we're really go

And rest assured, there will be t
From the completely free to inv

collection of musically driven, n
in, because, you know, we aren'
closing time – 24 hours in Miar
time for you to make an Art Bas
probably has a flight back to Ne

Check back often for updates, |
as more events get announced.
[an email.](#)

Tuesday, December 1

*Slap & Tickle Art Basel with Dav
3456 N Miami Ave, Miami; 305-5
\$20 plus fees via [showclix.com.](#)*

Favela Beach with Mr. Brainwas
p.m. Tuesday, December 1 at W
305-938-3130; [wallmiami.com.](#)
[wantickets.com.](#)

Wednesday, December 2

*Behrouz & Friends Art Basel Editi
Bedouin, Wall Lounge, 2210 Coll
[wantickets.com.](#)*

*A Very Superfine! Kickoff Party w
presented by Superfine! House of
Ave., Miami. Tickets \$25 via [supe](#)*

Thursday, December 3

Related Stories

- [III POINTS ANNOUNC
SERIES LINEUP: JAM](#)

*PAMM presents “Dimensions” by
McNamara, Pérez Art Museum M*

*PAMM Sustaining and above level
Design Miami, and Art Miami VI*

*Life and Death Art Basel with Ta
special guest Richie Hawtin, Mar
p.m.; tickets \$15 to \$66 via [residen](#)*

*Connan Mockasin, Bardot, 3456
\$15 to \$20 via [showclix.com](#).*

*A Jetset Jubilee with Aeroplane w
Superfine! House of Art and Desig
Tickets \$25 via [superfine.design/ti](#)*

*Immortal Technique with Hasar
Churchill's Pub, 5501 NE Second
[churchillspub.com](#). Tickets cost \$
up.*

Friday, December 4

*When Pigs Fly presented by Link
Washington Ave., Miami Beach.*

*tINI and Bill Patrick, Heart Nigh
\$30 via [residentadvisor.net](#).*

*Safe Off/Basel 2015 with Martyn,
Electric Pickle, 2826 N. Miami Av
[residentadvisor.net](#).*

*Miami Nice Art Basel, All-White
400 SE Second Ave., Miami. Tick*

*Jamie xx and Four Tet, presented
Wynwood, 318 NW 23rd St., Mia
[showclix.com](#).*

*Miami Hearts Design, hosted by l
installation, with Afrobeta and M
Art and Design, the Citadel, 8300*

superfine.design/tickets.

*Avey Tare (Animal Collective) DJ
3456 N. Miami Ave., Miami. Doo*

**Nakid Magazine Issue Release F
December 4, at Libertine, 40 NE
libertinemiami.com. Admission**

Saturday, December 5

*Danny Howells, Do Not Sit On th
10 p.m.; tickets \$20 via [residenta](#)*

*Crew Love Art Basel with Soul Cl
Izadi, Jeremy Ismael, and Miami
Ave., Miami. Tickets \$15 to \$35 vi*

*Big Times in Little Haiti with Jeff
Krisp, presented by Superfine! Ho
Second Ave., Miami. Tickets \$25*

<http://www.miaminewtimes.com/ads/show/Mid>
**David Squillace. 11:30 p.m. Satu
Collins Ave., Miami Beach; 305-
to \$70 via wantickets.com.**

Sunday, December 6

*The Visionquest Experience with
Shaun Reeves), DJ Three, Behrou
Ave., Miami. Tickets \$20 to \$30 vi*

*Dark Basel with Necro and Mad
Second Ave., Miami; 305-757-180
fees via eventbrite.com. Ages 18 a*

=

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The ICA Miami

ALEX BAG

On view December 1, 2015 – January 31, 2016

ICA Miami will present a solo exhibition by performance artist Alex Bag during the winter season in ICA Miami's Atrium Gallery, from December 1 to January 31. The exhibition features Bag's key videos, *The Van*, 2001 and a new installation. This exhibition marks the first time Bag's work since 2009.

==



Isa Genzken, *Schauspieler*, 2013

NO MAN'S LAND

Women Artists from the Rubell Family Collection

December 2, 2015, through May 28, 2016

The Rubell Family Collection/Co announce its upcoming exhibit *Rubell Family Collection*, on view through May 28th, 2016. This exhibit is made by more than a hundred from various cultures and disciplines. These include photographs, sculptures and video. The Foundation's 28-gallery, 45 will contain individual presentations and groupings of artists. Several installations are specifically for this exhibition.

In order to present the exhibition, the Foundation will rotate artworks on view through the gallery, presenting different artists at different times. The exhibition are from the Rubells'

Other exhibitions organized by t
is currently on view at the Detro
2016 and *28 Chinese* which is cu
of Art through January 3, 2016.
institutions and seen by over o

A fully illustrated catalog with e
complimentary audio tour will a

To celebrate the opening of *NC*
presenting *Devotion*, her 12th a
on December 3, 2015 from 9 to
gesture as a medium for the ex
couple engaged to be married a
simple act of cutting and butte
repetition as devotion

List of artists:

Michele Abeles	Candi
Nina Chanel Abney	Jenny
Njideka Akunyili Crosby	Cristi
Kathryn Andrews	Hayv
Janine Antoni	Debor
Taubha Auerbach	Natas
Alisa Baremboym	Anya
Katherine Bernhardt	Karen
Amy Bessone	Jutta
Kerstin Bratsch	Klara
Cecily Brown	Barba
Iona Rozeal Brown	Yayoi
Miriam Cahn	Sigali
Patty Chang	Louis
Natalie Czech	Marga
Mira Dancy	Annet
DAS INSTITUT	Sherr
Karin Davie	Li Shu
Cara Despain	Sarah

Charlotte Develter	Helen
Rineke Dijkstra	Marle
Theo Djordjadze	Suzar
Nathalie Djurberg	Josep
Lucy Dodd	Marily
Moira Dryer	Diann
Marlene Dumas	Kriste
Ida Ekblad	Wang
Loretta Fahrenholz	Maria
Naomi Fisher	Ruby
Dara Friedman	Cady
Pia Fries	Katja
Katharina Fritsch	Cathe
Isa Genzken	Silke
Sonia Gomes	Laura
Hannah Greely	Celia
Renée Green	Mai-T
Aneta Grzeszykowska	Solan
Jennifer Guidi	Elizak
Rachel Harrison	R.H. C

EXHIBITION SPONSORS:

U.S. TRUST 
Bank of America Private Wealth Management

PARMIGIANI
FLEURIER

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THE MARGULIES
COLLECTION
AT THE WAREHOUSE
OPENS TO THE PUBLIC
WITH NEW EXHIBITIONS

OCTOBER 28, 2015 THROUGH APRIL 30, 2016

2015-2016

What are the new acquisitions of
Anselm Kiefer, Susan Philipsz, I

Liat Yossifor

**Who are the artists new to the W
Susan Philipsz, Mark Handforth**

**What artists have permanent in
Pier Paolo Calzolari, Anthony C
Eliasson, Peter Fischli and David
Judd, Amar Kanwar, Kiefer, Jani
Noguchi, Michelangelo Pistolet
Smith, Franz West**

**Checklist of Artists in this year's
Magdalena Abakanowicz, Ronal
Calzolari, Anthony Caro, John C
Doherty, Ursula Schultz Dornbu
Weiss, Dan Flavin, Kendall Geers
Heizer, Pieter Hugo, Hans Jose
Jannis Kounellis, Sol LeWitt, Ric
Nickerson, Joan Miró, Isamu No
Segal, Richard Serra, Tony Smit
Spano, Franz West, Pavel Wolbo**

==

NYTimes

Miami's art museums are grabbing headlines when it comes to actual artwork, the city's marquis continue to steal the show. The latest example of blue-chip artist Anselm Kiefer that fills nearly a quarter of Warehouse — a garment factory transformed into Margulies. The exhibit opens Wednesday, but "I go through this again" he trailed off, motioning Kiefer directed a small army of art handlers whirring before a dinner benefiting the Lotus House home World," a 17-foot stack of 400 unfinished canvases played down the show being any kind of aesthetic public feud with that institution over its continued rather than relying solely on private contributors from Mr. Kiefer's handiwork: Don't let meager market process of an artist." Mr. Kiefer, 70, remains a controversial denounced for artwork invoking both World War others a reduction of the Jewish experience to Kiefer. Mr. Kiefer's works refer to everything from the poem Lilith. "Important work always creates polarization who see in me a glorifier of fascism — when you look As for the distinction between having his work show former would proliferate. Collectors should be following own tastes. He compared the phenomenon with like Andrew Carnegie: "I think it was J. P. Morgan

==

The de la Cruz Collection presents *Know the Rules...to Break Them*, a group of artists from their period associated with defining 21st-century art. The influence that technology and digital work, artists exhibited follow the path of Conceptualism and Abstract Expressionism with subtle negations of their own techniques behind painting and sculpture as strategies of stylistic appropriation and originality.

“You’ve Got to Know the Rules...to Break Them” American Abstraction with German influences. The explorations of the artists’ techniques they antagonize accepted practices, including cultural, historical and

Per contra, the third floor contains the works of Félix González-Torres, transforming everyday objects into art through repetition, González-Torres, Moore, ideologies and reject the notion

By merging a variety of styles a year's exhibition mirror contem conversation of various interpr exhibition: Allora & Calzadilla, T Bradford, Joe Bradley, Dan Cole Jim Drain, Isa Genzken, Félix Go Guyton, Rachel Harrison, Arturc Houseago, Alex Israel, JPW3, A Kippenberger, Glenn Ligon, Mich Ana Mendieta, Albert Oehlen, G Pernice, Sigmar Polke, Seth Pri Josh Smith, Reena Spaulings, R Guyton/Walker, Kelley Walker, C

===

Mana Conte Announces Art Week Pr

Presenting exhibitions from thr collections in the United States

Nov 03, 2015, 16:01 ET from Ma

MIAMI, Nov. 3, 2015 /PRNewswi announce its second edition of taking place from December 3 t in the Wynwood arts district, th 140,000-square-foot building's Center.

Mana Contemporary will present programs, including:

**Made in California: Selections fr
Foundation**

Made in California—a phrase pc

text/image works—will be a must-see. Frederick R. Weisman was a pioneer in the art world as it emerged as a center for contemporary art. His collection that includes many of the legendary Ferus Gallery, and such as Light and Space, Finish in the direction of Mrs. Billie Milar to amass a substantial collection. The show will be works by John Baldessari, Robert Rauschenberg, Robert

A Sense of Place: Selections from the Collection
Co-curated by Patricia Hanna
Including a selection of over 60 works by artists such as Pérez, *A Sense of Place* is an exhibition that offers a new way of the collection's recent acquisitions from Latin America. Despite the fact that the world is a global world, where technology and communication have blurred boundaries, many of these artists explore their cultural identities by exploring their roots and their origin. The show will examine the ways in which these artists use abstraction, architecture, and a sense of place, and how those elements have influenced the collector and Miami as a developed city. It will also feature influential Hispanics in the U.S. and how they were a visionary for incorporating the latest art and architectural developments.

Everything you are I am not: Latin American Contemporary Art Collection

Curated by Catherine Petitgas
Everything you are I am not presents a selection of American contemporary art from the collection by artists whose title of the exhibition alludes to the ways in which contemporary artists from the mainstream art world have produced their work. With 55 pieces by 30 artists, the show explores the facets of this approach. The show will be on display in January 2011 by Serge Tiroche and will feature the latest and coming art scenes of Asia,

Eastern Europe. London-based respected collectors of Latin American art and art historian.

Mana Urban Arts x Bushwick Collective
The Mana Urban Arts Project is a collaborative live graffiti painting by 50 influential artists in a factory. Renowned artists include Pancho (Italy), Case Maclaim (Canada) in an industrial space adjacent to Intrepid Park, featuring a skateboarding scene, live performances, and live music.

ALSO ON VIEW AT MANA WYNWOOD

PINTA Miami

PINTA Miami is the only curated art fair with a geographic focus that looks to explore contemporary American art identities and issues. PINTA has updated its format to include an international team of recognized artists and five newly designated sections.

SPECIAL EVENTS

VIP Preview Reception

An exclusive preview dinner will be held with the Symphony Orchestra.

III Points Music Festival

In partnership with III Points, Mana Contemporary will host after-hours music events in the stadium.

SHOW INFORMATION

Mana Contemporary

December 3-6, 2015

Mana Wynwood Convention Center

318 NW 23rd Street

Miami, FL 33127

www.manacontemporary.com

Preview Reception

Tuesday, December 1: 6pm – 9pm

Public Hours

Thursday, December 3: 11am – 6pm

Friday, December 4: 11am – 8pm

Saturday, December 5: 11am – 6pm

Sunday, December 6: 11am – 6pm

Admission

Admission to Mana Contemporary is complimentary, unless otherwise noted. For more information regarding PINTA Miami, please contact us at 305.375.1234.

PAPER MAGAZINE'S 2015 MEGA GUIDE TO ART

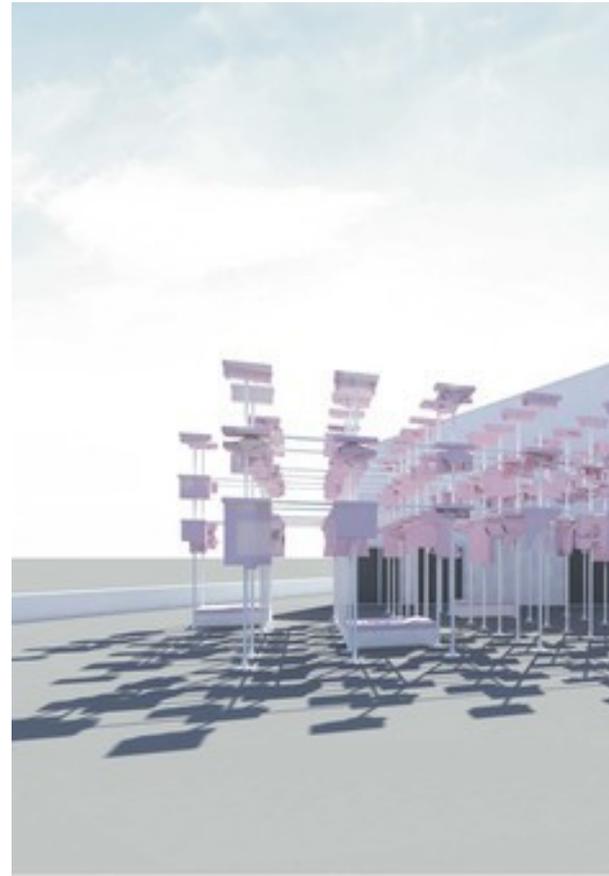
Art Basel is just a month away. The Miami Beach Convention Center will be even bigger and better, with more galleries exhibiting from December 3rd to 5th. The Armory Show, Noah Horowitz, i



Rendering of the new Miami Beach City Hall building. Work on the \$615 million renovation is set to begin as soon as AB/MB ends its \$20 million re-do of Lincoln Road. Corner Field Operations, the firm that won the contract to update the original

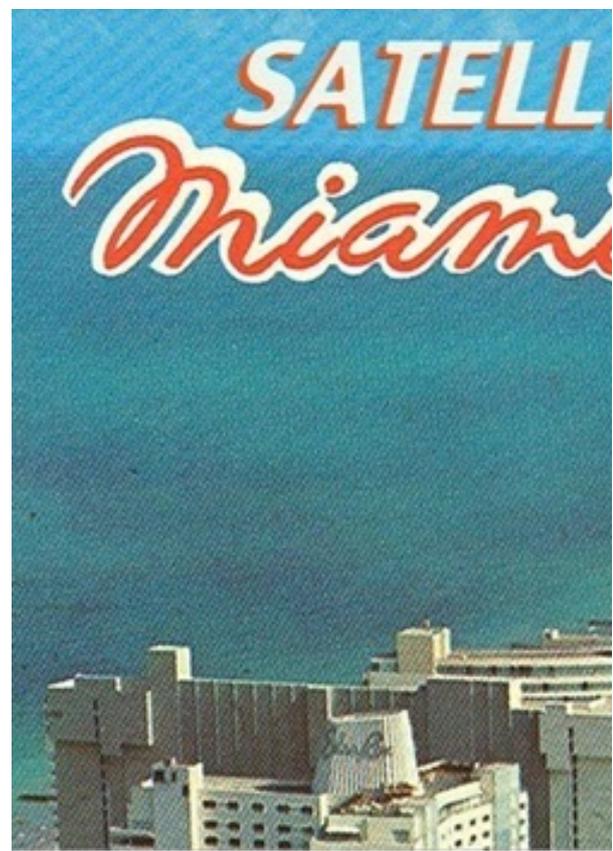
All the AB/MB side-sectors returned to the building, showing “historically informed” galleries showing new works; and featuring emerging artists, including Villa

derived from the scene of the 1 Drive and, "Polyrhythm Technoi electronic music" by Henning Fe presented by Galerie Max Mayer

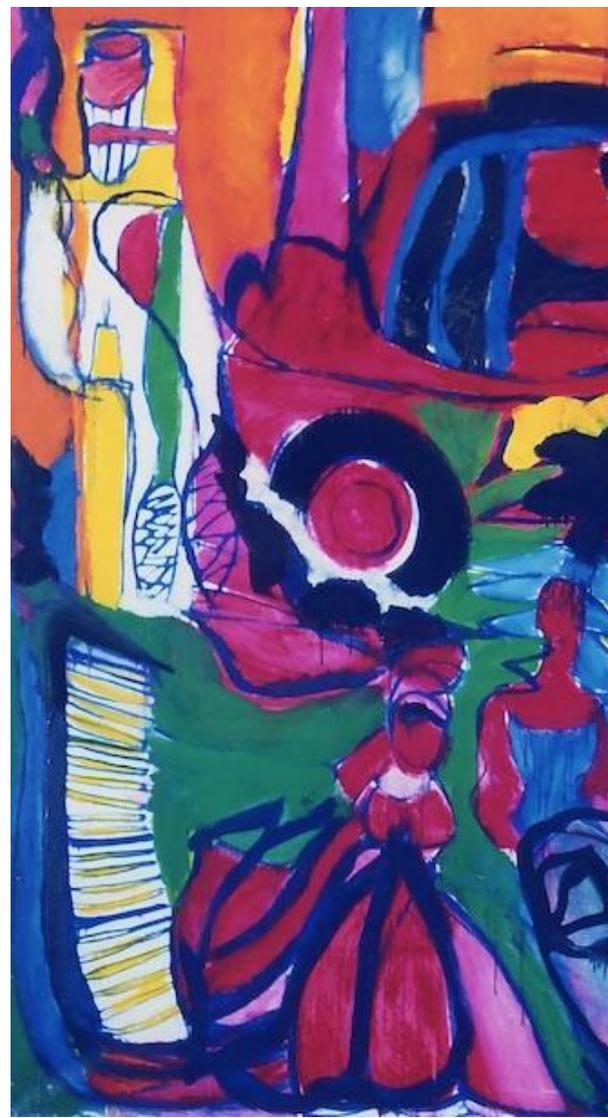


UNBUILT Yves Behar is the recipient of the "Visionary Award" and he'll be hosting the convention center team from Harvard was chosen for their submission, "UNBUILT," a design projects. Expect thirty fairs in Brazil, showing new works by the Secondome, with hand-crafted |

Several changes and new editions are counting — satellite fairs: Miami Deauville Beach Resort (6701 Collins) site of the NADA fair; while the new street to the Fontainebleau (44



The Miami Project is also launching SATELLITE that will show various properties up near their 73rd St (fill the rooms in the Ocean Terrace Beach) with different installations. Tiger Strikes Asteroid. It's opening a VIP/media event on December 1st at Pecos, the music venue out in Coral Gables. The band Zs, are putting together a performance at the Beach Amphitheater, emphasizing the importance of art practice."



Grace HartiganX Contemporary a
edition in Wynwood running from
opening on December 1st from
on hand, plus special projects in
presented by Michael Klein Arts
curated by Pamela Willoughby; ;
TIMEBAG.

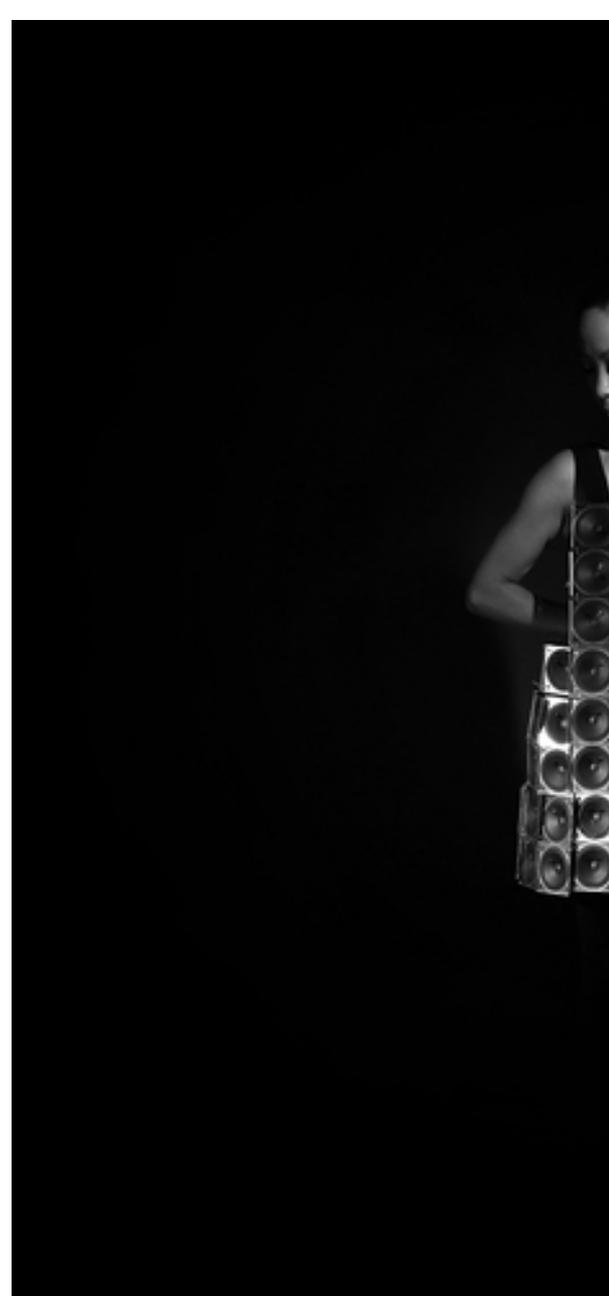


Kate Durbin's "Hello Selfie" / Courtesy of [Askinaz](#) [PULSE Miami Beach](#) returns to the Convention Center (1101 Biscayne Avenue, Miami Beach) starting on December 1st featuring a panel discussion with [Hyperallergic](#), an interactive piece by [Kalup Linzy](#), a live performance by [Kalup Linzy](#), a talk by the [City of Miami](#) at 5 p.m., "Sunset Celebration" from 5 to 7 p.m., [TOO](#), an installation referencing the [view in NYC](#) last March. There's also a [convention center](#), and the fair runs from 10 a.m. to 6 p.m. on Saturday.



Wynwood Walls Wynwood Walls (2 planned this year including “Wal installations and the debut of a Walls Garden.” The walls are by Zacharevic, Fafi, Hueman, INTI, McGinness. Over in the “garden, a mural on stacked shipping containers. Sodamin will be painting the floor. December 1st in the early evening 7 p.m. to 2 a.m. Goldman Property about how art transformed the Times piece. We also hear that Moishe’s Moving, Mana Content mixed-use development on his :

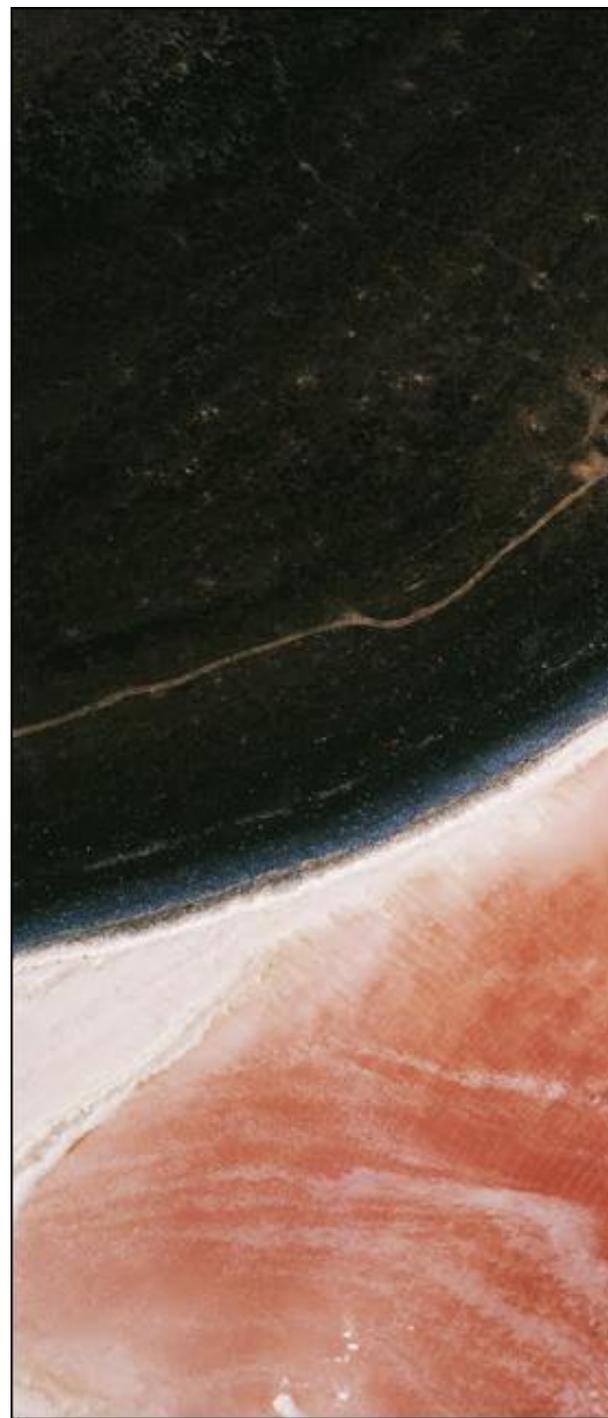
The Patricia & Phillip Frost Art (Miami) will have 5 exhibitions for Braco, Rufina Santana, Carlos E will be a show called “Walls of C Hans Hofmam and, this year, the December 6th, 9:30 a.m. to noon



Pauchi Sasaki's speaker dress The
Drive, Miami) and Peru's gallery
"Abstraction" by Peruvian artist
Peruvian restaurant, La Mar by
restaurant on December 3rd fea
Sasaki who'll be wearing her dre



A previous food installation by (95 NW 29th Street, Miami) will "Land" featuring women artists December 2nd until the end of photos and videos by over 100 number of works, artworks will show. Jennifer Rubell will present installation, "Devotion," on December "bread, butter, and a couple eng



Robert Smithson's "Spiral Jetty" fi

"Our Hidden Futures" is the over
program. Over 50 films and vide
wall outside of the New World C
over 80 more can be accessed i
Colony Theater (1040 Lincoln R
James Crump's *Troublemakers:*
8:30 p.m., followed by a panel di
Marian Masone. The evening sc
films with program themes rang
Point."



Rachel in the Garden (2003), by Rob McKeever. Courtesy Gagos

Jeffrey Deitch and Larry Gagos (figurative painting and sculptur Avenue, Miami). The opening is

view all week. According to the
include Urs Fischer, Elizabeth P



Since 2005, the KABINETT sect
curated installations. This year
work by L.A. artist Glenn Kaino c
interprets the iconic Pierrot cha
interacting with visitors via "se
Galerie Krinzinger will be showin
-1973," documenting the first t
Lelong will present a selection o
Rico-based artist Zilia Sanchez

COM

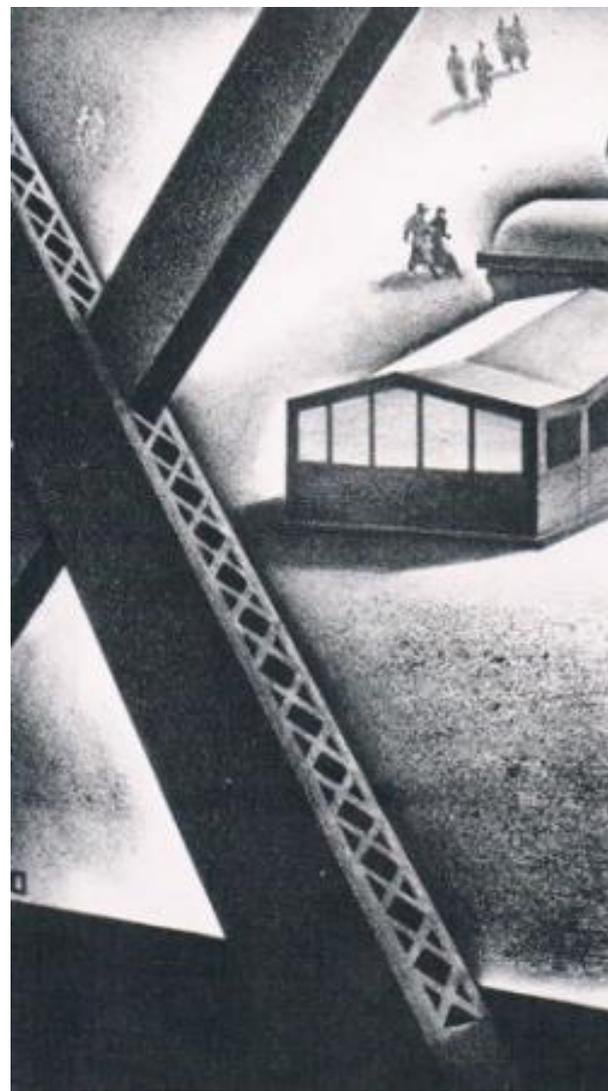
DECEMBER VIP PREVIEW

CONTEXT Art Miami, the sister international galleries this year, installations including 12 listen dedicated to art from Berlin and Satoru Tamura, Mr. Herget and project of workers at Miami International which is celebrating its 26th year. Perez Art Museum Miami on Tuesday, NE 1st Avenue in Midtown, Miami, December 2nd through the 6th.



“Coven Services” (2004) by Alex

ICA Miami (4040 NE 2nd Avenue) performance called “Artist The and Dylan Mira on Thursday, Dec concurrent show, “A Public Cha AB/MB and up until January 16, museum’s new performance se major survey of works by the vi including her interactive install announced the appointment of Jewish Museum, as its new dire new, permanent home in the De building was designed by the Sp Arquitectos and is scheduled to



“Subway Station” by Louis Lozowick

The INK Miami Art Fair celebrates their exclusive focus on printmaking with the Suites of Dorchester (1850) on Wednesday, December 2nd, through the gallery by Louis Lozowick called *Subway Station* at the gallery's booth and *A World in a Room* at Graphicstudio/U.S.F.

The logo for Supercorner House of... features the word "Supercorner" in a large, bubbly, yellow font with a cyan outline. Below it, the words "House of..." are written in a smaller, plain yellow font. The entire logo is set against a solid black background.

Supercorner
House of...

New York-based branding and e...
from December 2 to 6 with thei...
NE 2nd Avenue, Miami) in Little...
the year" with a big opening nigh...
gigantic chandelier installation...
Gilligan Moss, Lauv and more T...
party hosted by PAPER fave, te...

UNTITLED, MIAMI
Dec 2,3,4,5,6, 2015

The fourth edition of UNTITLED...
12th Street from December 2 t...
from 4 to 8 p.m. They've got 11...
profit orgs from 20 countries. M...
station broadcasting via local V...
performances and playlists by a...



Things are really starting to co
Faena's new residential and art
on Collins Avenue. By the time /
Beach should be up and running
Foster + Partners residential to
OMA Rem Koolhaas, should be
they've planned a series of coo
by assume vivid astro focus tha
beach and feature local and int
installation called "A Site To Be
that lets visitors play alternate
site-specific "sand and light" in



The Perez Art Museum Miami (PAMM) is a new museum in downtown Miami designed by winning architects Herzog & de Meuron. When it opens at midnight, they'll be premiering a performance by Blood Orange and Ryan McNamara. The event will feature elements of dance, music and sculpture. For more information, members and VIPs, you can check out Nari Ward's "Sun Splashed," Fire Nation's Aboriginal Australian abstract painting.



Moishe Mana's Mana Contemporary in Wynwood plans several exhibitions, including "California," featuring selections from the Art Foundation; "A Sense of Place" by Jorge M. Perez; and "Everything is American" from the Tiroche collection. The exhibition runs from December 3rd through the 6th, with Urban Arts also doing a collaboration at the former RC Cola Plant (550 NW 25th St) with artists — so far the list includes Shok-1 — plus skateboarding.



Lots of music events and parties with Jamie xx and Four Tet on Friday at Mana Wynwood (318 NW 23rd St) and Young Turks. Tickets are available on [SoundCloud](#). [Milk & Honey](#) records presents Tale of Us, M. Rico & Richie Hawtin on December 3rd. Howells will be spinning at [Do Not Disturb](#) (Miami Beach) on Saturday, December 4th. Pullen are at [Story](#) (136 Collins Ave) on December 5th.



Photo via [.....](#)

Two young London-based artists built camera in the [Delano Hotel](#) December 2nd to the 5th for a They'll be creating exclusive, ha figures all week and have already The work is presented by the UI invite-only reception with the a



Hans Ulrich Obrist

AB/MB's Conversations and Sa
gallerists, historians, critics and
week. Jenny Holzer and Trevor
to 11 a.m., in the Hall C auditori
Serpentine co-director Hans Ul
Grant winner Nicole Eisenman o
also moderate a conversation b
Easton Ellis on "the evolution o

L.A. painter and installation arti
project, "Mister Lee's Shangri-L
Avenue, Miami Beach) on Satur
immersive exotic dance club sh
on view at MAMA Gallery (1242
December 19th.



Photo by Julian Mackler/BFA.cc

[Adrien Brody](#) isn't just a great actor, he's also a painter. His paintings during AB/MB in a show titled "Handguns" at [Lulu Laboratorium](#) (1111 Collins Avenue, Miami Beach) will be on view until December 1st. The show was curated by Spanish artist [Sonia Ferrer](#). The big opening party starts at 7pm on December 1st.

[Calypso St. Barth Beach Boutique](#) (1111 Collins Avenue, Miami Beach) will also be hosting VIP events for the AB/MB.

The [National YoungArts Foundation](#) is hosting a show, "The Future Was Written," by [Rafael Arsham](#) that asks visitors to use their imagination on the gallery walls. On view until December 1st.

[Chrome Hearts](#) celebrates their 10th anniversary at [The Gallery](#), on December 2nd, 8 to 10pm. The gallery (1111 Collins Avenue, Miami) shop in the Design District will be featuring works by Sean Kelly and other artists.

Carpinteros, Jose Davila, Robert
there's a special performance by
Cadenet Taylor.



The MoMA Design Store and or
open a pop-up in the Delano Ho
from November 30th to Decem
sell limited-edition skateboard
including his Campbell's Soup c
proceeds will go to Skateistan,
to empower youth. The private

Louis Vuitton (140 NE 39th Stre
"Nomandes" — a new collection
— in their new store in the Desig
3rd. The pieces are collabs with
Campana Brothers, Maarten Ba
world-exclusive unveiling of a lo



ArtCenter/South Florida has an exhibit by Israel-based artist Dina Shenhav at 7252 NW Miami Court. Shenhav's "hunter" paraphernalia sculpted in white until the end of January.

Entertainment

[Mega Guide to Art Basel Miami Beach 2015: Part 4](#)

Gary Pini

17 November 2015

One of our fave AB/MB sectors has 26 artists who'll be doing site-specific work in Collins Park. Several can be seen at the "Healing Pavilion" enhanced with a group of tall chairs from the original "On the Beach;" a giant set of reindeer lawn ornament by Tony Tasset; a performance by December 2nd, 7 to 9 p.m., and a performance by bodybuilders, men on skateboards, and a performance by Yan Xing.



Tony Tasset, Deer, 2015 Photo credit: Tony Tasset
from December 2 to 6 (VIPs get
countries, plus several special s
Breeder Program for new galler
For a fourth year, the fair collab
and-coming artists. There's als
Mack Wilds and Lil' Dicky on Fric
SCOPE, VH1 and BMI.



As usual, there are lots of cool
(40 Island Avenue, South Beach
The Posters launch of their col
to celebrate the hotel's 10th ar
shop), a VIP-only cocktail party
with Cheryl Dunn for her "Festiv
the Bruce High Quality Foundati
Sunday BBQ hosted this year by

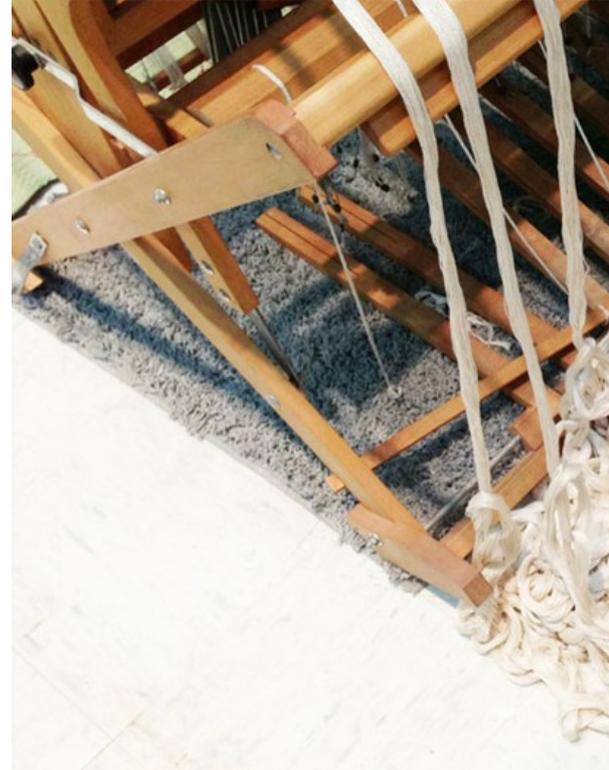
The design team of George Yab
BASEMENT nightclub in the Mia
Avenue, Miami Beach) for an inv
Disco crew and special guest Gi
They're also hosting a private lu
Friday and launching a biannual
with the first issue available ex



The EDITION also hosts pop-up fab bungalows: Half Gallery and paintings by Daniel Heidkamp, a signings by Justin Adian, Sylvie have an installation by Jeremy (



Jeremy Couillard, Bowery Video Warehouse, Indian Beach Park) just projects including: a neon installation by Mike Fleming, a sculpture called Apartment Building by Chris Jones and a small architectural piece by Jim Osman. The fair's PLAY section is curated by Stacy Engman.



Francis Trombly, Over and Under, 2011 exhibition called "Miami" by the M Building marks the 50th anniversary of the building. By periodically installing new works during the year.



Daniel Buren (Spanish luxury fashion
Miami) opens a group show call
December 2nd, 6:30 to 9 p.m. The
Lucie Rie and Rose Wylie; and the
Anderson, creative director of I



Anthea Hamilton, *Dance*, 2012

Previewing their upcoming South
poolside at the 1 Hotel (2341 C
Tuesday, December 1st. They p
January 2016.



Absolut Elyx, Sean Kelly Gallery,
WATER, “the most important di
auction and party at the Delano
on Thursday, December 3rd, 7 t
the Swedish singer Elliphant and

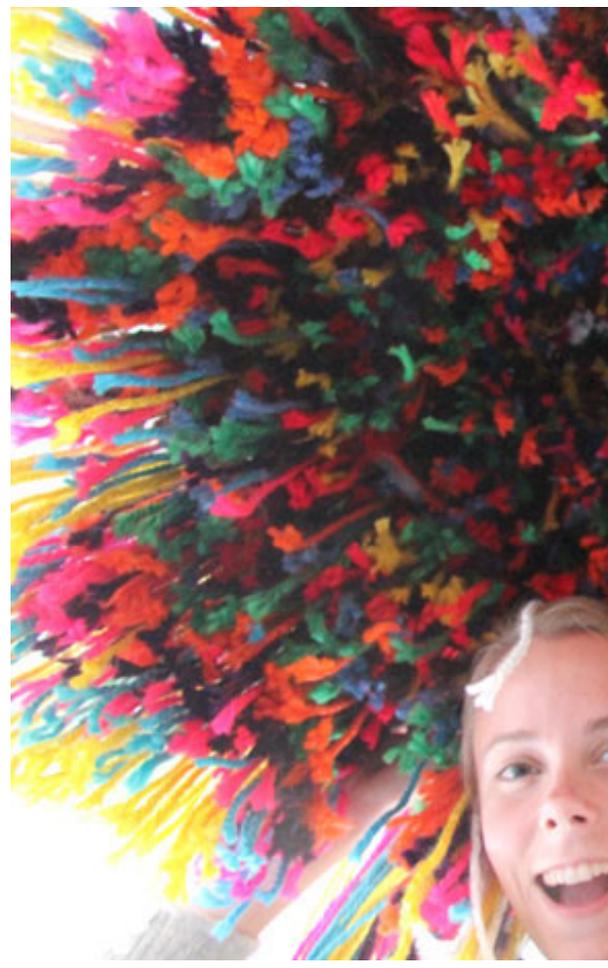


ElliphantPhoto Cred. Corey OlsenRic
the launch of "Ricardo Barroso
Avenue, South Beach) on Decer
photographs of his past and pro
Barroso and Fionn Petch and a



Ricardo Barroso Molteni (4100 NE anniversary on December 3rd, 7 “Amare Gio Ponti,” the first film designer.

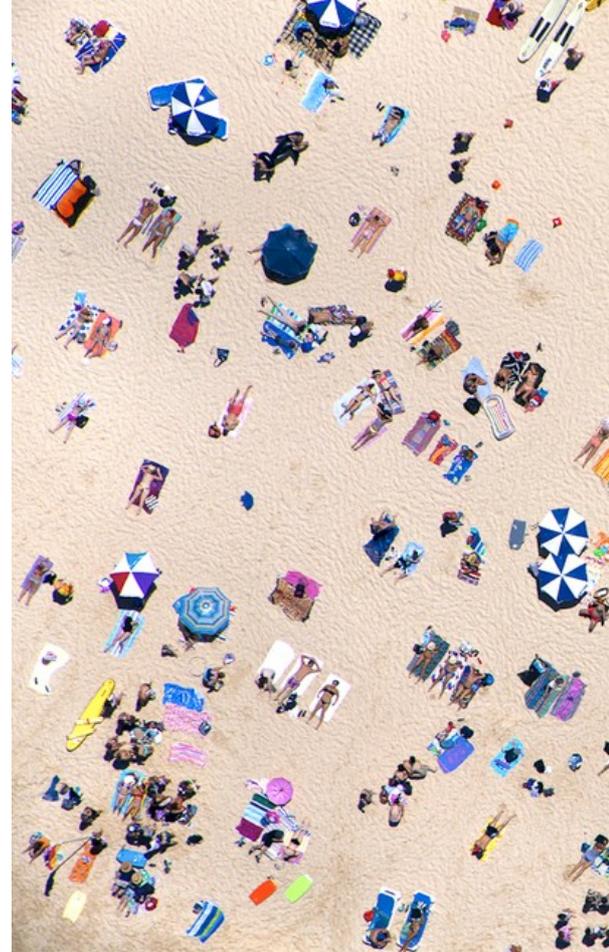
<https://player.vimeo.com/video/Libertine>, one of the new clubs district, hosts a release party for cover artist Jen Stark on Friday collab'ed with Miley Cyrus on M installation at Miami Internatio



Jen Stark Corona brings their “Ele
(1020 Ocean Drive, South Beach
performance by Chilean artist D
Astronomar, Ape Drums and T J



Dasic Brown Jordan and Sunbrel photographs by Gray Malin at a store in the Design District. The the store should be open at the photos from the show will be on from Malin's personal collection



Gray Milan, A La Plage, 2012 The Su
South Beach Hotel (1500 Collin
invite-only artist dinners, event



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3 YEARS AGO + SHORT URL

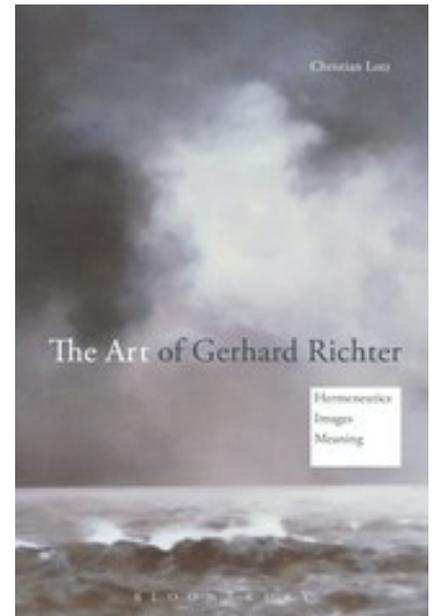
architecture / art fair / art history / art photography / brooklyn / installation / los angeles / los angeles artist / miami / miami collections / sculpture / vincent / class art collectors

anselm kiefer / art basel miami / art warehouse / nada art fair miami / art museum / pulse art fair miami / fair miami beach

Information

The Art of Gerhard Richter Hermeneutics, Images, Meaning

By: Christian Lotz



See larger image

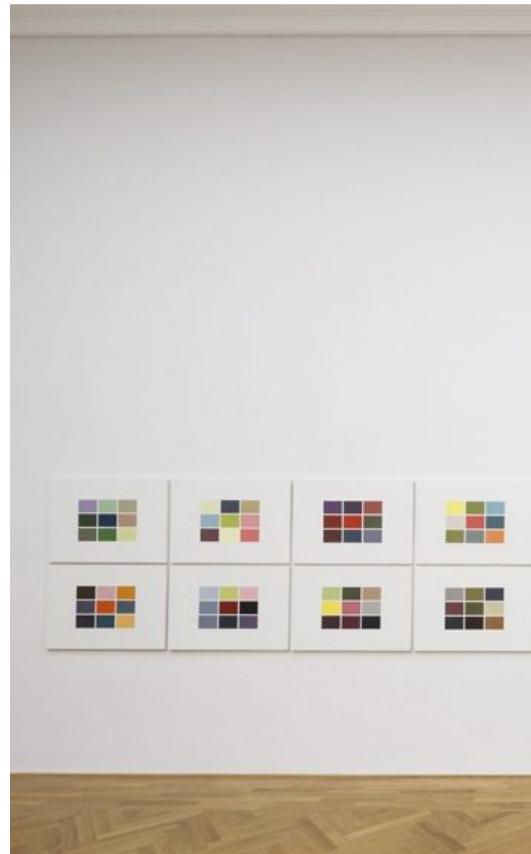
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Online price:	\$78.40
Save \$33.60 (30%)	

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– See more at: <http://www.bloomsbury.com/9781472589019/#sthash.JD3g>

Gerhard Richter Colour Charts in London Presented by Lévy First Time

Amy Lin



Gerhard Richter's *Colour Charts* over the last five decades at Dominique Lévy present some of the best colour work by the artist. *Colour Charts* exhibit highlights from his career and works that are situated in the context of the twentieth century. Gerhard Richter's use of materials and commercial seriality, although he has once stated that he is not a *Duchampian model of Conceptual*



Sample Card for E

Paint Sample Car

Gerhard Richter was inspired by in one Düsseldorf hardware store chromatically rich industrially deprived of any aesthetic motivation the composition of colors was Gerhard Richter's friend Blinky randomly call out the names of incorporated into the artwork. Richter's renowned multi-colored following decades. The series v partly because for the first time capture a referent and its symbol. On a visual level, *Colour Charts* are also a representation of industrial artist and therefore and object



Left : Gerhard Richter – Fünfzehn
Tom Powel Imaging / Right : Gerhard Richter
by Volker Naumann, 1965

The 50th Anniversary Charts

The exhibition at Dominique Lévy
Colour Charts series. Each painting consists of
rectangles or squares of glossy
background. The size of the canvases
few feet tall others almost reach
include single *Colour Chart* paintings
expand the series after a five-year
Colours) painting that consists of a
white-based grid, will be provided at
Museum Frieder Burda in Baden
single-panel paintings *Sechs Ge*

Abstract Painting Documents at Do

Gerhard Richter's *Colour Charts* at
Dominique Lévy gallery in London
the exhibit will feature a selection
series, including an original 1964
the artworks. Additionally the exhibit
comprehensive publication dedicated
Gerhard Richter's best *Colour Charts*
2016

Add more colours to your life by

Featured image: Gerhard Richter
by David Brandt, courtesy of Ger
All images courtesy of Dominique

MOUSSE

“Gerhard Richter: Dominique Lévy, |

October 18~2015

□
..

Dominique Lévy is pleased to announce
an exhibition featuring a vital group
original nineteen “Colour Charts” with
support of the Gerhard Richter Foundation
on the earliest works of this series
Galerie Friedrich & Dahlem, Munich
coalescent, the “Colour Charts” series
artist’s career and are situated

the twentieth century.

In celebration of the fiftieth anniversary of the exhibition brings together works from various institutions. These include the *Farben* (192 Colours), 1966, Richter's only work from this series, painted by Burda in Baden-Baden who is believed to be the largest single-panel "Colour Chart" ever made in Dahlem in 1966. "Gerhard Richter: Colour Charts" work, *Sänger* (Singer), 1965/1966, a series of various shades of red painted on canvas, provides an integral insight into Richter's work. Additionally, Richter's *180 Farben* (180 Colours) provided by the Gerhard Richter Foundation, each with a three-by-three grid of panels, each with a three-by-three grid of panels, Richter produced when he returned from his hiatus. "Gerhard Richter: Colour Charts" comprehensive book featuring a foreword by Elger, Head of the Gerhard Richter Foundation, author of several key texts on Richter, and the University of British Columbia Press, a modern abstraction and its social context, first publication dedicated to the

at Dominique Lévy, London

until 16 January 2015

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"Gerhard Richter: Colour Charts"
London, 2015

Courtesy; Dominique Lévy, London

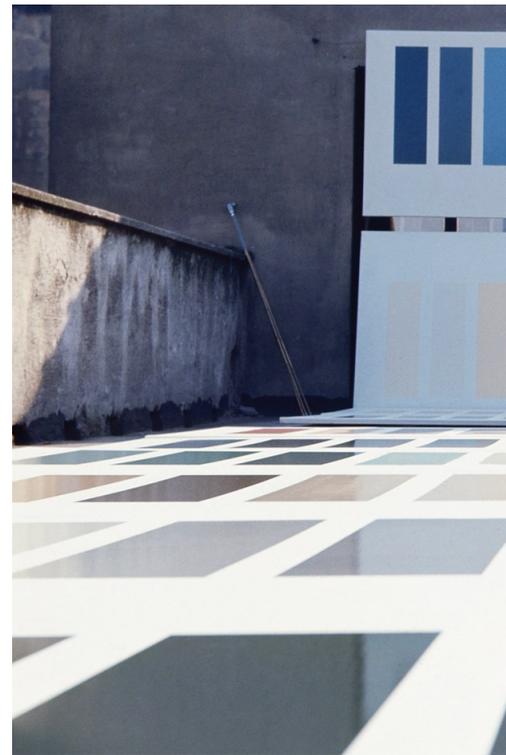
– See more at: <http://moussesem2015/#sthash.XMoMd1Qf.dpuf>

WALLPAPER

Full-spectrum Richter's Color Charts Dominique

Design / 13 Oct 2015 / By Ellen Himelfarb

image: <http://cdn.wallpaper.com/main/farbtafeln-ten-large-colour-charts.jpg>



Read more at <http://www.wallpaper.com/charts-at-dominique-levy#L4s2>

===

BROOKLYN RAIL

Art

•  DEMYSTIFYING GERHARD

Painting in the Abstract Expressionist and Pop Art

by Herbert R. Hartel, Jr.

In the mid-1970s, Gerhard Richter produced abstract paintings whose sketches were often aware of the tools and techniques and the kind of thinking involved.¹ Sometimes the paint is often smeared, dabbed, rubbed, or applied with house painting brushes, palette knives, and glass. The emphatic paint textures are coarse or smooth, even or uneven, clear or vague, incomplete, overlapped, and they have been described as “gestural” or “anti-gestural,” as his “Abstracts,” and they now constitute a consistent portion of his enormous oeuvre. One of the leading abstract painters of the 20th century, a subject of much discussion, yet his work still needs to be discussed. How should we discuss them art historically?

These works have been associated with Conceptualism, and Neo-Expressionism, and others. They are most frequently discussed in terms of the problems and complexities of postmodernism. It is concluded that Richter's work has become meaningless and irrelevant in a world where there are no longer possible, intended, or intended. This deconstruction of painting as a process as it is indicative of it. That they are counter intuitive to postmodern theoretical discourse. He devoted his life to such a nihilist appeal, and efficacy of his own work, even though Richter has refuted this in interviews over the years. Scho

comments about his technical
of meaning and purpose.

These interpretations relate Richter to Pop Art since they claim his works are detached and are not important as individual expressions of awareness and reflexive ontology. They are related to postmodernism and related to the idea of the artwork as expressive, emotive, spiritual, and detached, aloof, and impenetrable. This interpretation requires looking at them without emotional responses or substituting them with intellectual ones that artworks that are connected to very different ideas, responses, and interpretations. Abstractions to Neo-Expressionism and the movement originated in Germany in the 1970s. However, if Richter's work is an expression and meaning, how is it a revitalized painting and its expression? Expressionism is such a broad and complex term that it is a moot point to debate Richter's

Richter's abstract paintings have a different quality than Expressionism in their painterly processes, bold and powerful effects. Yet they are obviously different from the effects of Expressionism. What explains their ambiguity? Expressionism? They are better understood if Expressionism is reconsidered. Pop Art is the movement that helps explain this complex relationship. Richter's career blossomed in the 1970s in West Germany and immersed himself in the Socialist Realism he studied in the East. Pop Art was rapidly gaining attention and falling into historical context. In the 1950s, Jackson Pollock, Andy Warhol, and other abstract paintings evolved as he absorbed the ideas and aspects of Abstract Expressionism. Richter and Pop Art is rooted in the context of his youth, family, Germany during

and political issues, such as “U (1966), and “October 18, 1977” mass media imagery, they have become a major proponent of t have related everything Richter Richter’s drastic shifting among complicated how his work has k stylistic development has beco since the 1960s. In spite of wid suggest otherwise, we still exp orderly, logical way and are surp

Lichtenstein’s paintings of brus “Big Painting No. 6” (both 1965) consists of brushstrokes and n the wake of Abstract Expressio or expressions of doubt about of painting, especially abstract and expressive possibilities. Lic few brushstrokes in the manne Richter’s fascination with paint him to a curious arbitrariness a modeled paint application. Whe Raisonné 330] (1972) is a jumb Painting” [CR 398–1] (1976) and feature distinct brushstrokes d emotion. In the earlier painting most noticeable, while in the la brushstrokes are the intersecti Richter’s early abstract painting of paint surfaces. In “July” [CR 5 patches of lightly shaded gray, a composition with sharply disc dispersed shapes. Richter has c pictorial composition, color, an seems anachronistic today. “Ju abstract elements rooted in Po

In “Abstract Painting” [CR 551– green and broad, thick, slightly brown allude to the evocative p

never achieve the potent feeling of
Expressionism because Richter
This composition is rather similar
the irregular, brushy forms across
more nuanced and indicative of
receptive to Lichtenstein's skein
does not completely agree with
Richter and Abstract Expressionism
"Painting" [CR 587-5] (1985) is
abstractions of the late 1950s,
painting, violently brushed areas
crash into one another, while Ri
spiky black lines, and broadly sc
blue and brown, but Richter's ar
landscape background, while de
spatially with more spontaneou
blending of different colors and
forms, textures, and colors tha
never attempted. In the de Kooni
feeling. This is much less appar
of earlier abstraction is the rea

From 1969 to 1972, Lichtenstein
and their reflections that used
illustration techniques to explo
paintings may be mildly satirica
ideas on the absence of space
led to the merging of the mirror
like "Mirror # 3 (Six Panels)" (19
right. Richter has often explore
"Abstract Painting" [CR 554-2]
yellow-green that are smoothly
intersecting, overlapping conto
one another as they confront o
marks of green and orange on t
short parallel lines commonly u
in mirrors and other shiny surfa
has rectangular areas of evenly
with a paint roller that engage t
it. In the late 1980s and after, w
and "Abstract Painting" [CR 840

picture plane is virtually complete. The mass printing methods that he uses—squeegees, sponges, wool, sand, and congeal paint in an open canvas. The use of various implements creates effects of textures and colors usually expected between a pair of hands.

Warhol demonstrated for Richter the possibilities of Pop Art, like serial repetition, even the blunt presentation of the subject matter as possible with vivid, garish colors. Richter applied advertising, packaging, and mass production innovations into a more expressive style. He was particularly fascinated with Warhol's images and that he was moved to create a series. This series consisted of reproducing photographs of electric chairs, and similarly disturbing subjects, and shifting the photographs with a grid. Serial repetition and the strict composition are apparent in Richter's abstract works of the 1960s, in which many small rectangles are repeated on the canvas. These were based on the work of manufacturers. Although their composition is uniform, and large-scale, they are a virtual concurrent movement.

Warhol's influence on Richter's work of the past 25 years. "Abstract Painting" [CR 759-1] (both 1990) repetition across the composition. Silvery gray vertical streaks clinch between them suggest depth. In blotches and streaks has the look of painting. "Abstract Painting" [CR 759-1] Richter's success in combining blurring. Vertical strips of green and hazy forms create horizontal vi-

the painting presents a frame of ruined and stained film, forever used repetition, fading, and blur effectively in "Marilyn Diptych" appropriate for the untimely death blurring and fading in his painting emotional impact is similar. In the same pictorial devices in his ab

"Abstract Painting" [CR 778-2] is an expressive abstract image from Warhol. It features a grid of blue and yellow. Oil paint has been used with large brushes and squeegee to create long, thin lines that make up the composition horizontally. Small areas of bright red are scattered throughout the composition; some are rectangles and others are drips and streaks of paint that convey a sense of shock, danger, and disaster. A good comparison is Warhol's "Red Disaster,"⁵ in which the figure is drenched in red ink and repeated in a grid arrangement on the canvas. Richter's social malaise, psychological alienation he observed during his childhood and the damage done by the war to major American monuments, "Statue of Liberty" (1962),⁶ is in its emotively suggestive impact. The American monument is blurred and tilted to the left while large areas of blue and red are printed and altered photographs of the unsettled, endangered, and iconic. However, his blunt repetition and repetition render his meaning uncertain, a message that is halted. Warhol said that emotionally disturbing photographs were not in the news media, that this desire for Richter's abstract paintings of

The vivid, garish, and clashing colors in his paintings were probably inspired

simplified, bold, and eye-catching posters, signs, and billboards. For Rosenquist, these works demonstrate how the intense, visceral subjects are made acutely obvious through abrupt and improbable distortion and intensification of compositions where crowding, confusion, and ambiguity of recognition and interpretation are central. Rosenquist since at least 1970, has worked there and in New York City. His paintings of the 1970s and 1980s are characterized by abstractions from the mid-1970s. Rosenquist has explored an increasingly wide range of subjects, from the cosmic, supernatural, and increasingly more abstract, with lurid, dazzling colors and surprising textures that often create a sense of movement and tension.

Richter's "Clouds" [CR 514-1] (1970) is a painting of broad brushstrokes of dark green and blue across the bottom, and white and yellow squeegees and trowels on the top. One of the interesting aspects of this painting is that the blue which is located in the bottom of the composition is transformed into a dark, almost black, color. Such bizarre transformations are characteristic of Rosenquist's paintings and have been noted by many critics. They are apparent in "Star Thief" (1971) where a woman's face, bacon, and various other objects are transformed into a colorful bird-insect creature. In "The Bird of Paradise Approach" (1972) the radiant yellow light of a sun is transformed into a colorful bird. "Pavillion" [CR 489-1] (1982) consists of a composition of colors and textures with irregular, organic shapes. It features smooth areas of blue and green, and strokes of gray. This painting suggests the atomic blasts, clouds, and abstract forms. Rosenquist's "F-111" (1964 - 65) (1986) is a tour de force of vibrant colors and sensuous textures, which vary from light to darker tan on the left, plus dark, almost black, across the composition but more precisely rendered, dark triangular shapes.

square juts into the foreground masses of paint. It is similar to vivid, lush, and unrealistic textu

Although Richter's abstract pai aesthetics of Pop Art, they hav that Pop Art usually explored. D Expressionism, they are not pai introspective, cathartic, or exis mean actually comes from Rich verbose theory. He has said tha visualizations of imaginary plac conceived and invented by the a changing themes in Rosenquist bizarre, fantastic, and dreamlik have always remained represen "rightness" in his abstract paint components of a composition is also essential to their meani but some of his works are clear respect. "Abstract Painting" [C 2] seem to have this elusive pic shapes, and forms come togetl captivating.

NOTES

1. To see the Richter painting gerhard-richter.com.
2. See, respectively, whitney.c lichtensteinfoundation.org,
3. See tate.org.uk/art/artwork
4. See mfa.org/collections/ok
5. See www.warhol.org/ArtCo
6. For the works by James Ro: artist.com.

Contributor

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Robert Rauschenberg Interviews, Lectures, Texts and Texts

Posted in anticipation of the Robert Rauschenberg retrospective at the Los Angeles Music Center, 2016.

Douglas Russell, MD

Semel Institute for Neuroscience and Human Behavior



“An exhibition by artist Robert Rauschenberg
1953.”

Photo by Allan Grant/Time Life Pictures

In September of 1953, the Stabile was a landmark exhibit of work by a young artist (at the exhibition) and by Cy Twombly. Two pieces from Robert Rauschenberg's series of rectangular canvases covered in white paint were placed together side by side. Most of them; critic James Fitzsimmons described the act as “destructive.”² The painting *They are empty* – but *not* empty – collaborator John Cage strongly described them as “airports for thought.”³ He credited them for the courage to do what is often referred to as the “silent” act. Rauschenberg's white emptiness

perceive subtle variations of light and shadow from the room that have landed on the wall. Variations of light and shadow are always thought of the white paintings as hypersensitive. So one could look at the room by the shadows cast by the paintings become what the viewer sees. Focused attention is expanded with emptiness. The paradox behind Rauschenberg has stripped all the color from Cage's 4'33," it is an art of non-visual painting pictured above was created at Black Mountain College. There he discovered Zen Buddhism and brought a new mind to his compositions. Through sharing ideas and participating in the performance of John Cage's *Theater Piece #1*, Rauschenberg is regarded as the first "happening." His *White Painting* series were hung from the ceiling of *Automobile Tire Print* in 1953, it is said that Rauschenberg has never attributed the influence when he created the *White Paintings*. In her illuminating book *Where the Light is: the Inner Life of Artists*, it seems that Rauschenberg at least indirectly informed the concept. Regardless of the true source of the concept, it is to a Zen conceptualization, although

As a psychiatry resident increasing my interest in Stress Reduction (MBSR) and its effects on the brain, I find myself gravitating towards the *White Painting* series with specific interest. Zinn (who developed the treatment of moment awareness by attending to the present in a non-judgmental manner⁷. MBSR is a form of mindfulness meditation and its practice is way not dissimilar to Rauschenberg's *White Painting* program was originally developed for people with chronic pain, but has subsequently been used for mental health in clinical and non-clinical settings. A meta-analysis by Fjorback et al, MBSR

(MBCT) can complement medication for psychological distress and stress. Research also shows that symptoms of anxiety and depression also have evidence that meditation practice may allow for enhanced gamma synchrony in areas associated with monitoring (fMRI)¹⁰, and greater grey matter volume in the posterior cingulate cortex, temporal lobe (MRI).¹¹ For one 14-year-old female with severe depression, MBSR became a turning point. Some patients remain skeptical about the meaning to the practice of meditation. The artwork of Rauschenberg and Cy Twombly's literature creates a scaffold upon which to build meditation practice, and perhaps to give it a try.

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<http://www.queer-arts.org/archive/show4/forum>

The Art of Code

by

Jonathan Katz

Almost from the very beginning
and Robert Rauschen
by people who had litt
meant to each other.
with the same facile la
art—and viewed and re
showed together, wer
discovered together b
be declared Pop, or m
with the development

away from Abstract Expressionism. Their movements generally theirs was confined to the New York area. It is remarkable then that Robert Rauschenberg could simply never miss the other's. It seems that Rauschenberg were in some extent how they paradoxically, while they acknowledged, few could and fewer still knew the friendship. John and Rauschenberg's position of being under the same sky. Yet they were a couple of ellipses, and omissions in accounts of their history against an insistent art world that led both artists to act in ways they had together.

Although the artists rarely met, there is reliable evidence that John and Robert Rauschenberg, as artists, it was probably the relationship of their lives that have a profound effect. In a critical moment in their lives, split up in 1961, the aftermath of both artists left New York. They changed their pictorial language, but neither spoke to one another.

Given the intensity of something of a shock spoken of it, and Rausch a few times, and then a direct acknowledgment the following interview

RR: I'm not frightened Jasper and I have working artists conflict in those the most impossible life.

Interviewer: Can you parted ways?

RR: Embarrassing known.

Interviewer: Ever famous?

RR: Socially. We sensitive because to the art world known, up and affectionately i

While to a greater or lesser resisted further elaboration art offers a number of some kind of pictorial undeniable. Not only from light bulbs to the directly mine gay culture

seem to invoke aspects of the connection between the two, neither nor thematic, but conceptual. Abstract Expressionism was the dominant art of the day. It was in reaction to the dominance of Expressionism's dominant American art. And it is the work it generated and the work it generated a two-person movement.

Most critics agree that the finest work grew out of the period 1957-1961, a time of intense activity in which they searched for the essence of Abstract Expressionism. "The term 'Abstract Expressionism' was once remarked of this period in permission." The statement was seriously both in terms of innovation and construction of the lives of these movements correlated.

The dealer Leo Castelli's discovery in 1957 of the most famous artists of the movement recounts that he went to the artist's studio (Fig. 2) to select paintings. Rauschenberg's first mentioned Johns's name varies with the telling, connected Johns's name

he had seen in an earlier artist, who just happened to be Rauschenberg. Rauschenberg was having just entered a room full of work that had never before exhibited, all the images which would soon become the successful living American offered Johns a show that was, at least temporarily,

Rauschenberg's and Johns' relationship from the beginning. A power dynamic is set up in their relationship, with Rauschenberg the senior and more established artist and Johns the junior and enabler of his younger friend. As Johns has remarked to Rauschenberg, "You are the most fecund and important artist of the century after Picasso." Rauschenberg, without doubt his sincerity, cannot be taken for granted, as he is implicated in discussing the relationship between the two. Thus there is a power imbalance in the male/male relationship between Rauschenberg and Johns in heterosexual partnership. Rauschenberg has historically been factored into the relationship from the beginning. With no social or cultural pattern their expectations were forced to negotiate together.

It was winter of 1953 that Rauschenberg met Jasper Johns, although Johns had been born in 1949. Rauschenberg,

in Port Arthur, Texas, the navy and four more schools from Kansas. Johns, born in 1930, moved to South Carolina in order to attend college but his story was interrupted by two years in the army. After he got a job at the Marlborough store, he was working toward a degree in Visual Arts. Visiting at Black Mountain College, Johns was introduced to Rauschenberg by the artist and art writer Susan Rauschenberg at school. At an artist's party and through the help of Rauschenberg and Johns began to sell his work at Rauschenberg convincing him to open a bookstore and join him in selling at department stores. The store was named Matson-Jones, and in 1955, Rauschenberg moved his studio into John's building and they moved together again.

When Rauschenberg first showed his work a few times at the Marlborough store, he connected to Abstract Expressionism and participated in an invitation to exhibit with leading figures. He was part of the New York circles, a friend of important artists and a regular with them at the Marlborough store, the epicenter of the New York School where the painters and

comfort and console
habitués, the Cedar's
appreciative audience
had yet to hear of Abs
the fame that it would
international artistic n
decade off.

A young, ambitious ar
Rauschenberg gravita
neighborhood bar tha
and their hangers-on i
Definitionally bohemia
fame finally arrived an
new influx of artists' c
artists threatened a b
costs the impression
connotations of an ef
questions of beauty. I
Abstract Expressionis
West that never was v
macho art world comp
over women, vain boa
was a heady mix.

If machismo, as we ar
to fear, then the Abst
their maleness. Ameri
regard to its artists ar
never more so than in
America was rolling up
to work to defeat Cor

With Abstract Expressionism, the struggle to voice identity and the connection between the unconscious and the conscious in question. And male does not see claims to universality. It is claimed to stand in for self-presence before used martial metaphors, a word like engagement. Theirs were totemic bonds of silence. And their performance (remarkable self-sacrifice, committed suicide), so evanescent realm of the great promoter and Expressionists, once remarked, "a shift from was no longer supposed accurate representation of interior sensation or emotion."

For Rauschenberg, the probably both attracted and passionately admired Expressionists—particularly Newman—and valued intense male bonding in the masculine art world, compared over the very act of art-making in which the merest suggestion

vigorously opposed. For Rauschenberg paint a

Moreover, never before homosexuality under : suppressed. Leaders as Joe McCarthy expelled Communism, declaring of seducing and enervating perverts” were declared President and Congress formidable powers of them out. During the more than Communists lost and homosexuality an unprecedented topic of homophobic decade of pictures in the Abstract revealing his interior self necessarily enjoined for revelation. And even if pictures, how could he generated by a gay man intelligibility? Rauschenberg of the artists at the CIA talk to. It almost seemed them sharing some common me.” Indeed.

When Rauschenberg first in 1950, he probably did man. He was actively

artist whom he had many students in Paris. After enrolling together at the experimental arts institute in North Carolina. At the time of Rauschenberg and Twombly's meeting in June of 1950 they were not to last: less than a year later Twombly became involved with another woman. In 1951, shortly after Twombly's marriage to Christopher, Rauschenberg moved to Mountain in the company of his wife. Rauschenberg and Twombly met together that led them to Europe. After an extended stay in Europe Rauschenberg returned to his studio on Fulton Street with Twombly.

The work Rauschenberg did with Twombly, but became a number of telling characteristics. Jackson Pollock's ragged, ponderous pronounced art struck a curiously famous for a series of flat white paint on a flat brushstrokes, no detail, absolute inverse of Abstract surface, color, and expression anti-Abstract Expressionism.

Abstract Expressionism
autographic or gestural
Rauschenberg declared
others, using a roller.
of silence in these pairs
nothing to say, or better
be said. To quote the
of Abstract Expressionism
suddenly brought one
devastating silence...
to do with art, life, and
as his responsibility, not

The spectator had never
previous generation. In
Abstract Expressionism
artist, not society, not
were in no way influenced
to be an individual means
society. The Abstract
themselves as painters
the exigencies of culture
place and audience that
meaningful. They thought
autonomous individuals
workers.

Many gay men knew
the dominant culture,
on their individuality
were therefore keenly
romantic individualism

the myth of self-deter
Abstract Expressionis
like Rauschenberg nev
expression as an indiv
Rauschenberg said re
language [of Abstract
make function for my
'struggle' and 'pain'... I
paint." Rauschenberg
paint precisely becaus
in his life, in comparisc
as just, well, paint. Rau
to reflect the insights
painted world in favor
detritus of culture.

An early art-school fri
one of Rauschenberg
was still a student, co
on the floor of the Art
capture the imprints c
his first work to mine
painting, painting that
the self in it. If we loo
Rauschenberg even a
footprints, but bluepri
artmaking that defy th
conventions of art as

Perhaps Rauschenber
opposition to Abstrac
his Erased de Kooning

Rauschenberg requested that the work would then exhibit as a single piece. He reportedly picked a color to make the task as difficult as possible. Rauschenberg succeeded, but the work went wild. But it is very much a statement of generational change that should be couched, not as a negative, but as some similar positive. In the form of an erasure of the White Paintings, it is a statement that the self could only be preserved in the context of Abstract Expressionism as a co-equal form.

This would change after the war. Two gay men working in New York and Johns developed a style that bore a resemblance of the kind of work that the Abstract Expressionists took for granted. They developed a new pictorial language, with subjects—and a new sense of meaning. Meeting Johns, Rauschenberg began painting as an Abstract Expressionist in his own selfhood and started painting with Johns. Judy Garland and Abraham Lincoln. In turn, Johns, after meeting Rauschenberg, became a painter.

Whether these developments were due to the influence of one or the other, or if they were instead a product of the time, is a question that remains open.

difficult to determine. as perhaps the defining subjectivity is clear. G that isolates and path community and comm the development of a scholarship in lesbian for example, the impo the development of le United States precisely individuals from divers including lesbian and g the only ones like them one another, they beg and develop communi continued, even grew, operated in a similar f Rauschenberg in the c Expressionism, creati for dialogue, understa had never experienced and I used to start ea Abstract Expressionis

Although Johns and R one another for comm assertive gay and lesb make its presence fet gay civil rights organiz holding regular meetin Frank O'Hara and Allen their gayness in explic

knew and were friendly
avant-garde, but it was
never their main social
overwhelmingly hetero
and Johns were always
neither they nor their
relationship between the
to reap the benefits of
having to identify or as
lesbian community.

By 1954, Twombly had
Johns had become the
attention. At this time
going to the Cedar Bar
Expressionist painters
remarked about Johns:

*He and I were
critics. Actually
ever shared ide
with about pai
Twombly was i
not critical. I d
Cy's direction i
you could only
Jasper and I lit
would say, "I v
and then I'd ha
Ours were two
and being so ci
kept any incide*

occurring.

Rauschenberg's life and art as he became involved with art. He divide his career in two phases. This is not to say that one was a follower, but rather that his inclinations, gave each phase new directions, supported by a deep understanding context.

Among the works Rauschenberg meeting Johns were a series of out of diverse materials including gold. Johns reportedly said which was to explore the idea of considers dirt and paper as precious and rare. Rauschenberg's works would be valued as proven prescient: only a few survive, none in tissue paper. In this series, Rauschenberg explored social and its role in the determining of value, and the artist's ability to create art understood as a transcendence under Abstract Expressionism. This shared cultural heritage of Abstract Expressionism into paint was rupture of concentration on the meaning in a work of art.

Another early sign of Rauschenberg's interest in painting titled "Yoicks" anything Rauschenberg canvas covered with a in bright yellows and relatively somber pale combination of the tit pasted on the surface "Yoicks" a celebratory Rauschenberg's conc understood as a place sensibility, an emotive Expressionism, the ca an actual thing upon w from strips of cloth to alternating horizontal from the rectilinearity painting were not so r materials, as a produc themselves.

Rauschenberg next to images and sculpture type of additive comp genre somewhere bet would make combines throughout the entire together—ceasing ab once told a collector v called Untitled (with St painted at a time of pa Johns. The paint-splac

bottom of this work a
Abstract Expressionist
the common joke that
on the floor.

Within a few short months
Rauschenberg had effected
significant changes of
role of the social in the
employing the canvas
and finding in the development
to make concrete the
changes in direction a
preoccupations of Ra
day. Taken together, the
kind of refusal of the
Expressionist pictorial
of this first combine the
determining role in its

For Johns, the meeting
been even more significant
matter is that Johns was
met. The association
give him the courage to
an artist, it showed him
Rauschenberg taught
showed him alternative
nurtured his career. John
meeting, "He was kind
and I thought of him as
He'd already had a nur

had been to Black Mo
those avant-garde peo

Little record remains o
months of the relation
all. But enough pieces
it must have been like
they seem very much
combines. Johns cover
mounted a similarly co
of a head, covered a J
collage. Perhaps he do
their use of found ma
too close in spirit to th

Johns's breakthrough
(1955). A single image
American icon, "Flag"
common with Rausch
that sense, it succeed
exploration that had n
beneath their surface
and Rauschenberg's c
Both take fragments
making the relationshi
subject of inquiry. "Fla
questions. Is it a flag
the answer, it has not
of self. Once again, th
away from a celebrati
bedrock of culture wh

Johns's career development exhibition at the Leo C. Modern Art bought the and one appeared on the stark, single-image canvas completely new. In complex pictorial arrangements the Abstract Expressions no similar degree of success Venice Biennale of 1960

There is no doubt, however Rauschenberg were engaged and personally during the world was very limited on one another. There energies. Other people a two-way operation.' evident in many of the large combine called Untitled Rauschenberg explicit Johns and its place in onto the surface of the photo of his young son hometown newspaper naive oil painting by a flag (the year Johns painted Johns that Rauschenberg well as letters from Johns combine thus stands merging the seemingly past (family) and present

integrated whole that
other way.

Another combine of t
“is literally a combinat
friends within an arma
this piece, submitted f
Stable Gallery, Rausch
these friends from th
through his painting. T
under one door, a pain
third image by his frie
is a program from an
autograph by Judy Ga
friends and lovers is k
Garland autograph is a
the development of ye
Rauschenberg’s art, a
relationship with John

Judy Garland was and
culture, the queen diva
and other combines o
(Fig. 6) directly alludes
Rauschenberg’s work
These works were pa
that began to figure g
explicit ways, from th
in “Canyon” (1959), to
dominates one side of
tracing of a nude man
“Wager” (1957-9). Ho

“coming out” legible o
references tend to be
now are scholars beg
whether Rauschenber
gay culture to be unde
by any audience, strai
conjecture. He never
man, and the possibili
were intended only as
perhaps no larger than

What references ther
complex and indirect.
team portrait of the M
Abstract Expressionis
with delicate fabric sv
odalisque staring at h
autographed photo of
of Garland alone was
coupled with a peculia
Dictionary, “bantam” r
pugnacious person; 2.
fowl in which the male
or wrestler weighing k
short, bantam refers
masculinity—a kind of
perceived lack. Here t
Yankees photo, couple
deliver a highly coded,
Expressionism and its
masculinity. Such a re
odalisque looking at h

photograph of Judy G

Where Rauschenberg's references are more explicit, they require a more detailed background. In one drawing illustrating Dante's *Inferno*, Rauschenberg's attention to the canto is more explicit. According to Dante, the damned are forever barefoot over the ground. In his drawing, Rauschenberg's more explicit reference to the text is an identification with it, suggesting a deepening relationship with the number and specificity of the references. Although no similar passage spans the entire span of his earlier references to gay culture, the percentage of Rauschenberg's

Johns's art has never been associated with the painting of *Caravaggio*, a question of his identity that he always posing it in the context of the never celebrating it as he would have done. Caravaggio's canvases facing in on the wall, primarily the back of the head, the painting is structured so that the face would be turned away.

After completing this

explore the theme of
drawn shade in the pa
book with paint in “Bo
“Drawer” (1957) (Fig. 7)
when opened and yet
each case, the surface
of rich encaustic. Eve
painted in thick encaus
newspapers so that th
read.

Another groundbreaking
“Casts” (1955) (Fig. 8),
with doors containing
man’s body. These fra
painted in encaustic. H
closeted. As Johns ha
sketchbook notes, “Al
destruction, disappear
of itself. Tells of othe
equally well to Johns’

Exchanging ideas and
the relationship betwe
despite their different
something of this inte
It’s very important for
are done. The kind of
than talking. If you do
then you do something
can say. It’s nice to ha
better to express the

example, both Johns and
flashlights and light bulbs
incorporate the actual
Johns often drew the
sculptmetal. It appears
Rauschenberg's leading
exchanges, and he con
relationship itself ends

Over the course of the
became less solemn and
picking up the camp he
"False Start" (1959) con
Expressionist color fig
names; the word oran
letters over a red field
of Abstract Expressio
Abstract Expressionis
showing how ill it fits
mediated is this presu
gesture into subjectiv
barrier to our reading
expression, and the fa
falsity of the gestures
chronicles the misfirin
painting an Abstract E
manifestly untrue.

In the series of paintin
preceded this image, a
Expressionism's "hot"
encaustic—a suspensi

that requires slow application. Creating frozen “spontaneous encaustic” was thus an act of immediacy and emotional intensity. Abstract Expressionism’s possibility of their spontaneity (1959) made this problem gesture explicit. Placing of “hot” Abstract Expressionism’s temperature. Not only Expressionism’s “heat” thermometer reads red.

Nowhere is Johns more explicit in Abstract Expressionism. “Balls” (1960) (Fig. 9). Into a horizontal open gestural field nicely suggests source of Abstract Expressionism’s masculine pictorial art can profitably be compared (1955) (Fig. 10), a composition of Expressionist gestural (after all, a mattress) and pillow. “Bed” also localizes Expressionist ambition. reviews of “Bed” claim nothing so much as the murder. In joining sex and Rauschenberg both in Abstract Expressionism he knew linking of esthetics and

In the middle of 1959, Florida to work on his be the beginning of the Johns. While they were almost polar opposites. Where Johns has always been outgoing, so much so that he even thought of himself as a slow and deliberate worker who obsessively repeats himself. He tends toward the literary and articulate, he rarely is reticent and self-protective. He has generated his own adjustment. On the other hand is famous for his method is spontaneous. His work tends toward the informal. Indeed, Rauschenberg makes reading difficult. He is willing to read his favorite poems while willing to listen, he has a great interest to make it the

Rauschenberg has revealed an "excessiveness" alienating functions on a number of biographical. After the war, by all accounts quite poor relations for a long time. He has explicit homoerotic themes. He moved south and began to speak in a usual coded way, address

relationship. One of the
consists simply of the
Other images are more
My Feelings—Frank O’
its name from a well-k
of gay love and the dis
Rauschenberg, in turn
“Slow” or “South Caro
year of the breakup. It
plate set above a piec
whole composition loc
discarded debris. John
Carolina and had retur

After the breakup, Jol
larger, multi-panel pair
different objects, aba
that initially garnered l
pictures that approach
turn, Rauschenberg b
to his surfaces in favor
dimensional realm of t
separation allowed the
one another’s styles.

In 1955, Johns painted
called “Tango” (Fig. 11
stenciled on a brushed
sticking out of the low
belongs to a music bo
tune. The whole comp
of Rauschenberg in its

its humor, its address
concomitant innuendo
so uncharacteristic of
well have been painted
After they split up, Jol
different way in a seri
and work of the gay p
he seems to concentr
at the age of 33 in the
despondent, from his
a stark hand and arm
reaching, unsuccessful
his early 30's, used his
Negative though they
the only even vaguely
the breakup. Rausche
gay imagery after the
another, Johns and Ra
represent themselves

The Art of Code Text
from *Significant Other*
Partnership

edited by Whitney Cha
c 1993 Thames and H
Reprinted by permissi
FORUM | CLASS INFO

ART

Robert Rauschenberg

By Paul Taylor
Photography Irving Penn

Published 08/01/08

He was an astounding innovator and also a bit of a prophet. In honor of his full of insights that still sparkle

Up until May 12, 2008, if you pointed to the world's greatest living artist, they would name Robert Rauschenberg. But on that day, he chose to remove himself from the category of greatness. And though he left behind a generous body of work and a company, Change, Inc., which has provided employment for more than 30 years, and the nonprofit devoted to raising awareness about AIDS was involved.

While Andy Warhol may be more widely known as the prime mover of Pop art, it was Rauschenberg who introduced the concept of deflection from the ranks of the new movement afoot. He quipped, "I'm not for yourself in order to be a good

Rauschenberg had better uses for his art that combined in various ways with photography and printmaking. He collaborated with other artists who isn't known as a conceptual artist, but he was erasing a de Kooning drawing; a portrait of a woman in a portrait show: "This is a portrait

Although his body broke down, he

unconfined and his innovative e works until the end. He said, "TI in history." And to that end, he i testament to his time, but he w throwing himself wholehearted

The following interview original 1990. It was conducted by Paul AIDS-related lymphoma two year after it occurred, this conversa Glenn O'Brien

PAUL TAYLOR: Apart from occo How come?

ROBERT RAUSCHENBERG: It see friends were getting divorced; I for psychoanalysis, which does what's going on in just one after Mason, who was highly recomm write down your profession, and was, he assumed I was a house stay out of the mountains. I hav fenced in when I see rocks that made out of — heights and rock should head for the water and t down in Port Arthur, Texas. And get in the car and drive. And eve particular kind of spiritual affini going there more frequently.

PT: What star sign are you?

RR: Libra, on the cusp of Scorpi Scorpio, and I work in Libra.

PT: Nevertheless, I wonder how today.

RR: Pretty incestuous. It's hard something that doesn't look fa

PT: *It's cannibalistic?*

RR: I have quoted myself too of works – whatever happened in on outside the window. I still fe

PT: Are opportunities here for r

RR: If they don't fall asleep with couldn't be as exciting as, say, But I think it's almost to a fault Brice Marden was teaching at t day he noticed that the only cur "Tell me how to get a gallery" and "If you want that . . . I'll tell you school tomorrow if that's what things is premature, and it's ecl making artworks.

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PT: It means that art has a diff

RR: I think so. I think collectors

auctions are responsible. By the way, this really isn't any fun or need to in this I find disastrous.

PT: Do you think there are parts of the state of affairs?

RR: I think it was the success of

PT: So you might be one of the

RR: I think there was a misinterpretation

PT: By whom?

RR: The general public and the institutions

PT: How did they misinterpret it?

RR: Well, let's take paintings that started. *If you were lucky [laughs]* things gained an exaggerated value from artists but also to people who were collectors. And this fed back into the person — because it also might be to experience a painting on a one-to-one basis in dollar signs and investment. So 15 years or so is that galleries and the artist is almost the cosmetic of the way it used to be.

PT: If you had your way, what would you do?

RR: It's an exercise for the artist to be proving that you are living.

PT: How do you want history to be written about Johns?

RR: Richly. [*chuckles*] We were the abstract expressionists. We were

interested in taking that stance
exaggerated emotionalism around
nobody took me seriously, even
drove Franz Kline home when he
seriously either, and I was cons
critters.

PT: We have previously talked a

RR: Well, I think I'd better just le
affection that Jasper and I had,
don't see any sin or conflict in t
important person in the other's

PT: Can you tell me why you pai

RR: Embarrassment about being

PT: Embarrassment about being

RR: Socially. What had been ten
sort of new to the art world tha
studs were affectionately invol

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[DAVID ADJAYE'S ART OF ARCHITECT](#)

PT: I wonder if things are differ

RR: I think it's different. The '50

PT: In 1970, only six years after
Biennale, you withdrew from the
from United States government
activism. Why do you suppose t

RR: It's self-defense.

PT: Could it possibly indicate th
exclusively?

RR: Well, that is a healthy thing
aggressive in spite of our prese
of the muscles artists used to
Still, I remember how passionat
been politically oriented. That's
There were only two artists on
IRS said, "Bust these guys, no n

PT: Warhol had contributed to I

RR: And I'd given money to the E

PT: What do you think about th

RR: Oh, I'm proud of it. It cost m
saying, "If you don't do this, I'm
been associated with you, just
if you don't agree to this, all yo
won't get my promotion." Out o
had to sell my early Warhol and

PT: How did you feel being part
Biennale this year?

RR: I loved it. I thought it was a
form of the Venice Biennale is g

discontinuation of silk screens; as a non-political artist; his street work "Map Room Two;" his white hierarchy in art.

Biographical/Historical Note: Rauschenberg, Robert
painter and photographer from

These interviews are part of the Oral History Program, started in 1958 to document the United States, primarily through interviews with dealers, critics and others.

Funding for the digital preservation project was provided by a grant from the Save America's Treasures Service.

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interview with Robert Rauschenberg
Art, Smithsonian Institution.

Interview with Robert Rauschenberg
Conducted by Dorothy Seckler
In New York
December 21, 1965

Preface

The following oral history transcript of an interview with Robert Rauschenberg was conducted in New York by Dorothy Seckler, American Art, Smithsonian Institution.

Interview

DS: Dorothy Seckler

RR: Robert Rauschenberg

DS: This is Dorothy Seckler interviewing Robert Rauschenberg on December 21, 1965. Robert, I'm interested in taking the beginning of your career, the beginning period of 1950. Since critics so often talk about you being, as they suggest, a bridge between abstract and representational art, it might be interesting to see how your attitudes and ideas were formed during that period. I'm interested in figures at either end of that bridge, just before 1953, and perhaps to see how you put it up. You had come back to New York after living in that time. As I recall, you were staying in a room on Broadway Street on fifteen cents a day. Is that right?

RR: Some days it was twenty five cents.

DS: Well, one of the things that I'm interested in is some of the people who have written about you, and the reason that you were able to take that kind of an environment, as opposed to the kind of environment that was rebellious against theirs, was because you were in general because the artist was

than he had been when the abstract
Now here you still were, after he
Betty Parsons and, I believe, at
So apparently your attitudes were
affluence.

RR: I think one of the main differences
the abstract expressionists was
of view was never cultivated, that
include adjusting realistically to
whether artist or not, has been
responsibility of the way things
very interesting motivation to
or that I won't accept the fact that
which was very foreign to me and
are new complications. If you don't
trouble doing something else; or
Some people need more trouble
And I felt very rich in being able
streets and whatever the day was
fact, so much so, that sometimes
York City as though I'm a guest

DS: So that you didn't feel like a
difficulty.

RR: Well, I think that's much too

DS: Perhaps the word hero slips
kind of attitude among a number
stance. Perhaps, this is really so
more than the artists, but there
outside of society, let's say, an
Messianic role with certain artists
part of the attitude that emerged
the Cedar Bar, listening to discuss
that feeling that the artist has
the demands and the ways of a
remember any particular feeling
expressed them to yourself or to

RR: Well, I don't know how accurate it is, but it felt more complicated and I felt more about it now. But I was in awe of New York, and I thought the painting was unbelievable. I still think that Bill is in the world. And I liked Jack Twyman and Kline. But I found a lot of artists to talk to. It almost seemed as though they were sharing some common idea that they were people who gave me encouragement. I met painters, even my contemporaries who were working: Morton Feldman, and John Cage, that were around this group. I found something about the self assertion that personally always put me off, but in the opposite direction as it came out where the imagery and the material would be not an illustration of reality but a documentation of my observations. I was literally of my excitement about the forty story building and right next to it is a parking lot and one is this neighborhood where everything is so crowded together about this one time, and they say it's the most valuable real estate in New York, overhead. And I thought this is the best of buildings and actually, the best of all. I'm getting a little off the subject.

DS: No, I think that's fascinating.

RR: It was this constant, irrational energy only finds in the city. One doesn't find it in the country. I had traveled quite a lot in the country either. There's a kind of a harmony. Whether it's chauvinistic or not, that tended to unite the people here. I found abroad that I came in contact with people who were more cohesive than I found New York. New York has more of this unexpected quality than elsewhere. It's something quite extraordinary.

DS: Yes. Are there particular seasons more than others?

RR: Well, I like way downtown New York. For a long time and for, I guess, the following years, and I've been here for four years now. As I've lived except for one period in the South and under the insistence of my mother to get an apartment and lived sensibly for a while in that area down there because it was more emphasized; it's more dramatic. I remember a pet store in New York, with all kinds of things they had the Washington Market where you could get all kinds of fresh produce, a market and imported cheeses. There were wholesale plant places. The floor was made of this was a different kind of area where there were hardware stores galore. And elsewhere you had the Fulton fish market. It was a business. And during the day, there was a lot of traffic that it looked like an ant hill that at six o'clock you could hear from the buildings were the tallest there. It was the choice. And if the roasting of the fish always smell the fish market. It was a business.

DS: Yes.

RR: But I don't find the rest of the city about. Every time I've moved, it's been radically. And I think that if it did something about it and I'd forced to live in this place the light is so different from day but sometimes the light is so different here, it's not to be believed, because it's a different kind of light from other places. The ceilings weren't as high, but maybe you'd get the light as it reflected off the walls always be warmed up. All these things, say, are the job of an artist to create additional qualities rather than

one move into a place and force
they remember as being the one
through I think that attitude also
whereas my work was never a part
the expression of my own involv
being some other way. But if it

DS: This is all so fascinating, th
recall that I was told that Franz
covering the window nailed up. I
but it does illustrate a kind of d
responding to what's around yo
feelings of people at that time.
might have easily shared a sym
the Museum of Modern Art in w
important part. Do you rememb

RR: No.

DS: It was on abstract expressi
and I don't remember who else,
got up and just went on for, oh,
things, about getting up, and St
experience of the moment.

RR: He was beautiful with some
was one of them that he played
London was the answer to all th
Margaret was his idea of when
Margaret." I mean it was just a t
don't think he wanted everybod
style.

DS: I can remember one time wh
a suit that had rather nice tailo
looks like a suit with English tai
wasn't, as a matter of fact. But
know, from everything I knew ab
that kind was not something th
concerned with.

RR: And he wasn't.

DS: No, I'm sure he wasn't.

RR: It was just one of his fantas

DS: Yes. It was a very interesting word elegance reminds me of s about at this time, and I think it Tompkins' very interesting article collecting waste materials from Con Edison wood and so on. It v the materials were inelegant or were poor and those were the t have been an implication that if then you might have included, le later came across the reminder gold leaf and one very similar in

RR: Right.

DS: So it made an interesting co

RR: That was earlier... it was rig And there had been a lot of crit public that they couldn't see bla immediately moved into associ destroyed newspapers, of burn me. Because I think that I'm nev psychologically. I don't mess ar keep wide awake. And if I see in that I'm familiar with, cliches of have a good reason for taking s putting something in. And I don picture is being painted predige limited life anyway. Very quickly itself when one becomes so fai without looking at it. I think tha think it is even an important on over a period of years to see th looked at them before to see tl

you're very close to and you see the trip or you take a two weeks' trip and you're back together in a few minutes when you're back together from the idea that you have of it, you're readjusted. I think the same thing with known quantities making, painting materials, I think you're shorter a chance to be exposed. I mean, leading someone else's life.

DS: That's a fascinating point.

RR: And when I did the well, as I've been using materials because they're because of the burned out look, tortured, tarred, because I don't see a newspaper that you're not reading, people didn't think it was immoral. I think, you know, that that's a very painting, or a couple of each, or it in gold leaf. And I studied both to advantage to either. I mean, who be able to be just as articulate. else's problem, not mine.

SIDE TWO

RR: We have an auxiliary in case of your memories.

DS: My memory is a very poor one and I would be desolate indeed in the general period; we've jumped before when you mentioned the paintings belong to the same period.

RR: Yes. Excuse me, you know your work during those years and the

DS: Yes.

RR: There was a whole language myself in relationship to painting struggle, pain. And I never could Albers training or my own personal qualities in paint.

DS: You had, of course, seen the

RR: I could see them in life. And that illustrates that fact pictorial conflict and I knew that it had that kind of interpretation of the attitude the future one were to lose the that it would be very possible to about the painting.

DS: They were speaking before all of perception in regard to painting theory that it's true that the past years, I'm not sure do you remember

RR: Yes.

DS: Then apparently, however, in generation or for posterity possibly you're saying now that if two have all sorts of other associations

RR: Right.

DS: This anguish that was being might not be perceived, but the words, they may bring some other

RR: I think necessarily it will. I'm they were intended.

DS: No.

RR: I think it is what may be part being as extreme as it is now, a

degrees, at this moment in New York there were no masters, people painting in a certain amount of recognition and respect for each other.

DS: If I may say so, you had some sense of direction when you came on the scene, didn't you?

RR: It didn't feel like it; I know that I was very isolated. I mean I thought there were other people because the points of view were different.

DS: Did you feel at the same time that the abstract expressionists had also been thinking of this, that at least one of them had been to restore to the painting a sense of direction, thinking perhaps even more of what you had come in at one point, of the painting that you told me that he even urged he painted very close to the painting."

RR: Yes.

DS: In other words, not looking at the object. Well, while your attitude toward the object was completely different, the object was a two dimensional phenomenon, not a three dimensional object.

RR: Yes.

DS: Would that have been important to you?

RR: Yes, I'm sure that the climate of the time also ... wanted one to be wrapped in a sense of excitement and variety of ways of applying paint. You could put it on a wall and it would be painting. Or you could put it on a canvas. And all of this, all these physical things, they interested me very much. You could do a painting in a hundred different things, whether you're soliciting

DS: Did you ever do any pictures
way? Or were you always more
on?

RR: I remember how at different
of my preoccupations at a period
when I broke loose from those
wouldn't use the same color in
another was, even though it was
limitations, I tried to imply with
that even though I might know

DS: Coming back to the other th
at that time very closely associ
musicians I know that many peo
association, that accident and
important to your work, since it
that this was not your feeling, t
you didn't believe in accident ar
strongly developed attitude?

RR: I was very interested in man
seemed quite unique to me. I lik
was involved in. But painting is j
figure out an interesting way to
even though chance deals with
has to be organized before it ca
in a situation like music becaus
you don't maintain constantly t
another area. One's familiarity c
different from, say, the size of
to. One can see that a canvas is
accurately. But you can spend t
seconds and it's just a differen
that I could get with chance, an
would end up with something qu
interested in, indulging in, was g
idea rather than witnessing an
accident I certainly used accide
paint will run, and lots of other
friendly relationship with your n

are rather than for what you could print and John Cage is involved knew in New York who had a car poured paint on one Sunday morning sheets of paper together; it was out on the street. He had an Army paint and on to the paper and he the paper. And he did a beautiful just like working with lithography there again, like the driver of the very well collaborates with you you are part of another necessity. Would you call that accident?

DS: Actually, I'm not sure I'd call it like an insurance company say a To that particular individual, it is who have tables showing how many an expected event.

RR: Yes.

DS: And in a sense though you could may wiggle a little in the middle know that paint will drip and so

RR: You know that it's not going

DS: That's right. So there's a category that were called chance weren't

RR: Anyway, they weren't all done getting at they weren't done with just shut your eyes and throw the

DS: Yes. Well, I don't think anyone Now one other thing that I thought

RR: I'm not saying that they're kidding me.

DS: ...was the use of intervals but that he often emphasizes intervals. And I notice that you have also paintings and areas in which they beautifully in relationship to the other parts of the canvas; and I have a kind of sharing of feeling about interval and openness.

RR: Well, it's no secret that we still do. But I think that those are restricted areas that are important for variation and inclusion as your feeling of consistency or same. I had to work consciously to do it and complexity that I saw around it. One of my painter friends says it was intended as a joke but I think that was a conscious attempt for me to try to go an inch more before I hit the wall, and one area with a kind of dramatic tension. One is with a kind of simple mind putting something of no consequence there, yes, there it is, but you see it's more than anything else; that's not what I'm concerned with because I think that's opposed to a form of design.

DS: There's quite an important difference between being interested in symmetry and in a hierarchy. In a Byzantine it seems to me. In a circle it comes full circle. Whereas your work is the opposite of Byzantine. There's a hierarchy out of things in your work, a position beyond or above anything else. I'd say, as opposed to the structural point in which every position is equal. It takes up too much time, but I just think it's of importance that these new pairs are over and symmetrically centered.

RR: I enjoy most of it. I think I see a way of working excludes another that one of the aspects of my work is the fact that so many people react in itself, so that the influence of my work in what I think they would do is work's weaknesses. And I have different styles, I've run through a good many.

DS: That you have.

RR: And it's always a pleasure to get an overall point of view, sees more than I think that that point can be accomplished or find out what I want possibilities and a way of making paintings. Sometimes a period of paintings or the ones that I did pedestrian colors. Maybe one will be made up of fifteen paintings mount. I use as a guide for this, consistently. It takes three or four if you're just having a lucky streak yourself made some accomplishments for you, where you're more apt to then when I definitely decide that mean I just start something else problem about like people say, while I'm working one way, there as often as not is a reaction from

DS: Almost the reverse of it perhaps

RR: Yes.

DS: Would that have been the case Oracle? I mean how did that very suppose it wasn't so different from before.

RR: Oracle was I had started it I even longer than that, closer to to be a radio painting but a con that has three radios in it but o one for volume and one for tuni to be standing so close to the p didn't seem to be using the spa to each other. And that was all through that, having made that I wanted to do something that v separated in the room. I had so I needed help with the radios. A that I used the paintings for so a good idea because once I star with the weight problem, and th house the equipment, that pain So I started on a sculpture. The Stedelijk Museum with what wa artists, or six. And because I wa we found that our ideas were so together and just make a piece.

DS: Was that with Tinguely? Wa

RR: Yes, Tinguely, Niki de Saint Spurry.

TAPE NO. 2

DS: This is Dorothy Seckler con on December 21, 1965. At the p reel you had mentioned your pa group of other artists at the St take up at this point what actu

RR: Right. The form that the exl just picked a part of the museu the museum, by the way, becau shipping and picking a lot of wo to respond in this time in some would show whatever the artist

for a museum.

DS: Yes.

RR: And the artists were given all the materials and all the transportation

DS: And a studio, I assume?

RR: Well, the Museum itself funded it about, well it's a very large museum of the museum. And each artist chose what he wanted to work and just made the sculpture which became Orkney. It really interested me. So in a kind of way I made four pieces of sculpture and so on, about ten or twelve feet high and ten feet by five feet, and twelve feet. But I'm not really a sculptor in the sense of materials that are a little heavier than I can. By being a sculptor, I mean

DS: How did you put them together?

RR: Just with bolts and nails and I had help there except that the volunteers do to help me unless it is just a matter of here." And there wasn't enough help getting over the language barrier. I had someone how little they could help myself. But then that had its disadvantages. When I was working with it was a very long time. They were really too heavy for me. So I was laid up for weeks afterwards with bruises dealing with airplane parts. There I had worked so frantically that I was too, and the last week I never even felt terribly tired, I'd just lie down or there was no way, as you know, to do it. There's no way of anticipating it. At a certain time you just are through

after the exhibition opened.

DS: Had the sound equipment b

RR: No, I didn't have sound then. The pieces I made did happen to have had an electric air pump attached, so that the vibrations of the music as the air went into a large tub of water. In contrast with the ...

DS: But the water didn't run free

RR: No, it was a closed thing. It made this gurgling. And another piece I tampered with. We had nine large speakers at different speeds, some just zipping around

DS: Did that interest you?

RR: I got so I was really just sick of it more when I got back than the gurgling stretched piece of canvas. I could have and if it fell on me it wouldn't hurt. It was the piece then that I was working on. Then I just worked on it from time to time. Experimentation with the radios. I came from tour recently with the Merce Cunningham Company. I had to go home going to move my studio. I had to go home so that I wouldn't fall back on it. There's something about moving on. When I begin on something new well, I find it work and I got very interested in it. I made pieces and worked on the sound

DS: Has it continued to interest you? resume?

RR: I think the radio piece probably is the next to do next as one can predict what I like very much that mixture of

DS: I was interested in what you sound having been important in sense, in that insuring a certain

RR: Literally.

DS: Literally, yes.

RR: You had a sense of distance had the feeling possibly of knowing was lost.

DS: That's very expressive. And which we haven't recorded was sound frequencies, that the radio your feeling that if you had been rather like commercial art in the

RR: Yes.

DS: Would you like to enlarge on

RR: No, I think that just about so the daily fall of the dust and rust accumulates, which doesn't mean to time. But then that's another of a literal insistence on the pie situation that it's observed in. I things trying to put off the dead

DS: Yes. Did I hear you mention at some time in the future a pie actual force?

RR: Yes. I'd like to work with win going to be a garden, but I don't be a garden that may be my own country. I hope I don't pick this that what I really needed was a an indication that I'm trying to

DS: I think so. Siberian dogs are open spaces any moment.

RR: Maybe it's bigger than I am.

DS: I think that would be the cream man who was sort of responsible environment into painting move collaborator with sun and wind

RR: And beaches.

DS: And beaches, yes. That would

RR: I might move out there and point I might just become a collage on waves.

DS: Yes. And I could come into touch some of this lovely stuff here.

RR: Right.

DS: The bit about the other end sometime ago, I realize that the question about your responses perhaps superfluous. But I thought separate in any way that we can between your outlook and those course we haven't really done a to the point where Pop art appeared you saw a great many people take simply new kinds of materials, and a new aesthetic element without there was a great deal more involved

RR: I don't think there's anything that one can use another man's implying that they're doing that view. But I also like seeing people accustomed to seeing in art be

New materials have fresh associations that have built into them the potential for something else. I think it's more like painting with paint over a period of many days, one day, and I took it as a competition. He said, "I saw your show." I think it was an exhibition." He said, "Those are yours?" And he said, "Yes, it's too good but get better." And I couldn't a

DS: And I suppose that explains why everyone was so fascinated by.

RR: That's my own personal relationship. I won't ever use silk screens again now. But it would have been very interesting to have the studio for eight months and the sense of the construction might have been different. I think I already had made would have been an artist to know his weaknesses and the work that I would have done on tour and being away from painting, because I'm having to work

DS: I suppose I should ask this question about your resumed work with silk screen in

RR: Yes.

DS: ... To do a series dealing with

RR: I had intended to do that with what you'd call it, a legal question, elaborate as that would have to be. In making prints, one of the values is that it is possible to have an edition. Life Magazine commissions a volume, I have had to have made an edition to get all this photographic material, about twenty five photographs,

reduced to one screen. And it was
instead of lots of colors laid out
surface.

DS: It was a very handsome and
that I'm sure you've been asked
something dealing with its image
deal with areas in contemporary
question, the Jewish issue, the
camps, apparently I'm not sure ex
came from.

RR: Yes, it is.

DS: And in a most exciting way.
me was that well, Mr. Sullivan and
your work have always insisted
imagery which remained ambiguous
which could not be directly related
been said, or I think perhaps per
said yourself, as taking no position
the world we live in. Does this re

RR: No, personally I do take a stand
atrocities of all sorts. But the D
was that I was illustrating.

DS: Yes.

RR: Some one asked me yesterday
of hell. And, of course, no is the
But if one is illustrating hell, one
never thought that problems would
ly that they could, by me anyway
consistently doing what you do
strong feelings those things are
few words as opposed to, say, a

DS: Yes.

RR: And that's just a different a

was during the election year with
able to read that that's when they
never thought that well, I consider
commercial attitude of illustration
consciously. If you feel strongly
the only way it can come into
thing that has been consistent
attempt to use the very last minute
as the source of energy and inspiration
of other time, or dream, or idea
dreamlike as idealism. Does that

DS: Yes, I think it answers it very

RR: When I started the Dante illustration
been working purely abstractly
whether I was working abstractly
whether I was doing it out of challenge
challenge of being restricted by
would have to be involved in surrealism
read. It has to relate to something
two and a half years deciding you
things that you do it seems to me
like insisting that you make your
so easy to be undisciplined. And
character, my general nature are
keep on the right track.

End of Side One
Side Two

DS: You were just talking about

RR: I think that one of the reasons
theatre is that it has in an extreme
the necessary control that one
people to put on a piece of theatre
extremely aware of things like timing
starts; the responsibility with timing
of the light board; one has to control
the light board. It's just the oppo-

has to then necessarily be involved. I think I try to do pieces where even planned and there's a great deal of stage. I'm talking about the performance of the organization that makes it possible for you to see one, or to show ready to start. Within the piece allows one to be much better off in painting, it may be the same color does in other paintings. It's a connection of the known and the unknown in relationship to each other. With that possible. I guess it's a kind of a using both yes and no at the same

DS: I was fascinated by the Happenings weeks, the imagery, the action. It's inexplicit. I wondered if there's a sequence developed, or, the first and how it was changed perhaps in circumstances.

RR: I don't call my theatre piece with theatre through dance, I think maybe just theatre or anything. Happenings is that they came out working with objects, or objects to animate those materials. I think quite a traditional response to an idea and then if that idea isn't enough a fourth, and composition could be these things in such a way that one, other, that you never set up a scene black and white; but that they exist at the same time. So one is how to get something started breaking a sense of the whole into continuous and anti climactic, or something simply follows another part of the elements. And it's very much the same kinds of problems.

DS: Yes. Does the performance program.

RR: Yes. Map Room Two. The first what became Map Room Two, was going up there and staying a week performance, working with things the spot. It would have been in the Cinematek Theatre, where I difference in the architecture of like to draw people's attention that they're in, rather than assumption is. There was very little t

DS: With the white cards?

RR: That's right. Actually that d

DS: Yes.

RR: That the audience, which had been an inactive part, just on the became a necessary element by asking them to put the white ca

DS: Then the lights played over

RR: And then using the cardboa

DS: That was great.

RR: Which if you'd been sitting i known it was happening, probab

DS: I liked that. There was another relationship perhaps to your part related more to dancing. The se existence, instead of out of exi

RR: I hadn't thought of that.

DS: Well, it did seem very much otherwise, of course, one was interested that you were also a where you were very high and ve colored light in a very poised an

RR: Yes, I used my body as a co in one hand.

DS: Yes, that was remarkable.

RR: And then just with the cont consider that piece more succe simply because maybe it's that collective vocabulary is being b and more things that are possil conductor of electricity, there and activate by hand dancing th out onto the stage. I like for th whoever is running the lights to moved onto the stage, that one That you just walk over and picl proscenium type hiding where e nearly never choreograph expre think that their bodies should b though they are doing somethir want any mask of the activity. I particularly to now I'm finding o keep in direct touch with exactl twenty years or so, there's bee painters have been very proud c mean, this has been used for di different reasons as there are c there's a new kind of paint whic sort of worked their way all the one could see a brushload of pa on the canvas, and the artist ha paint only to build an illusion ab the color aspect of paint. All th used independently. And I think

DS: The element of the audience's psychological attitude, even by becoming more and more pronounced in directness in dealing with an audience they weren't aware of it. For instance, where shadows were cast and perceived, it was still part of your concept.

RR: They had to go all the way and trust themselves. I can see that they did, though, who really thought it was their own head up.

DS: But even in many other kinds of screens too, I think there's always an experience of its own experience. I wondered also if this process of discovery is another part of the effect of what happens when you're looking at something, some of the same elements with which they were in a different environment.

RR: I'm sure that's happened. The first mail that I got from London after I had answered the letters, I think it was for wanting to give me credit for going instead of just concentrating on another place, as though that is what I was wanting to compliment the pair on their escape.

DS: We lose that innocence very quickly. Life demands that we keep our eyes on so on. And, of course, the painter's hand that intervenes between us in a way.

RR: Well, I think that it's a little bit of a form of logic and an idea of progress. We've been encouraged through that the important thing is to reach that point and it's getting there.

gets to be the only other aspect
get there.

DS: Yes.

RR: People are very tolerant of
that it's reasonable that there
more important than how; because
kind of time as you're going to
you exclude, you falsely, cultivate
is in between.

DS: Paul Tillich seems to feel that
because of our tendency as a people
forward.

RR: Oh, I don't think so. I think it

DS: Do you?

RR: Because they're very programmatic
have forced them to concentrate on
this is valuable, this is not valuable

DS: There's that hierarchy again.

RR: Yes.

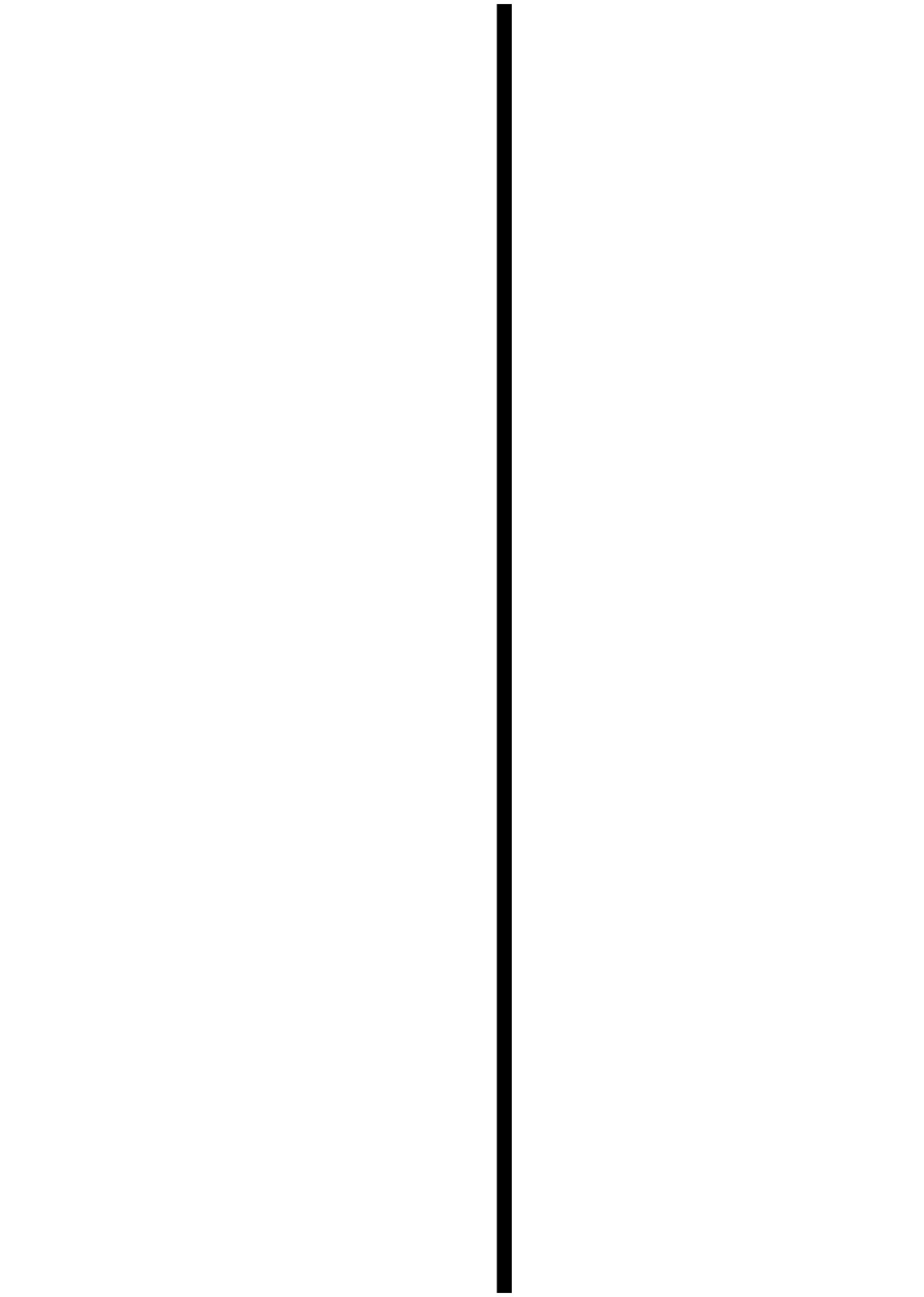
DS: Well, I'm glad that you feel that
that in this particular environment
terms of the art world. That's not
simple one, I think, from everything
bad one on which perhaps to win

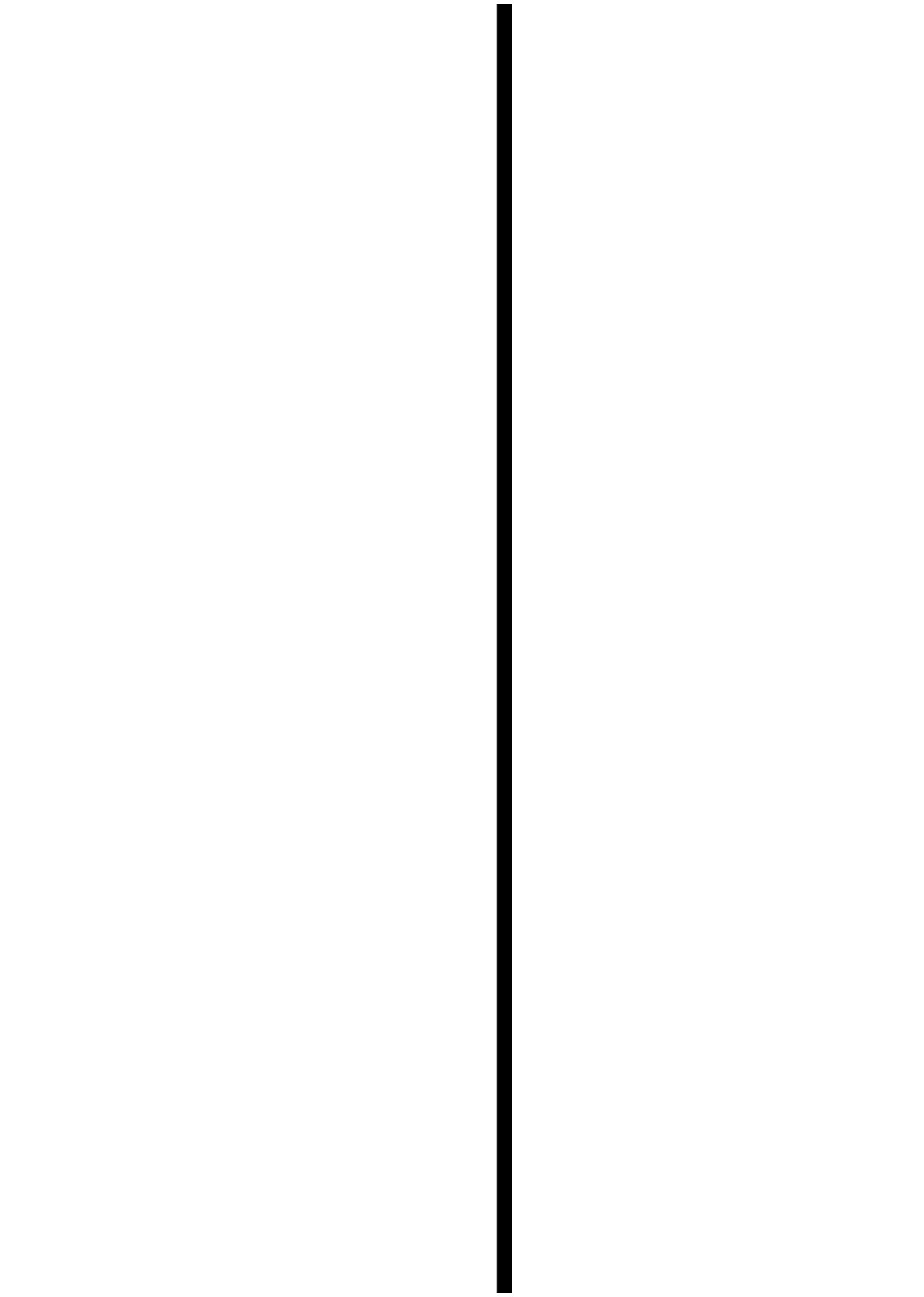
RR: Okay.

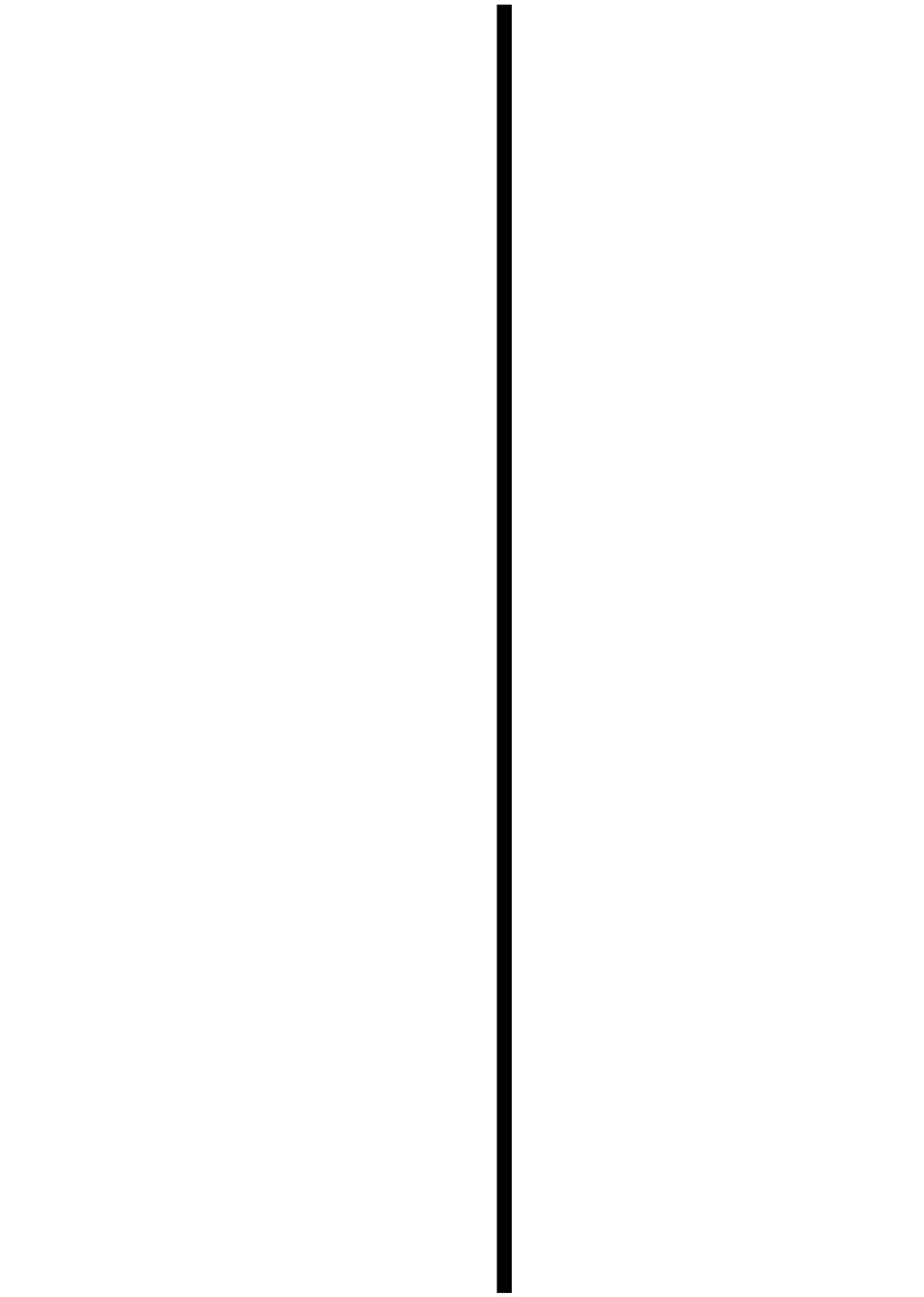
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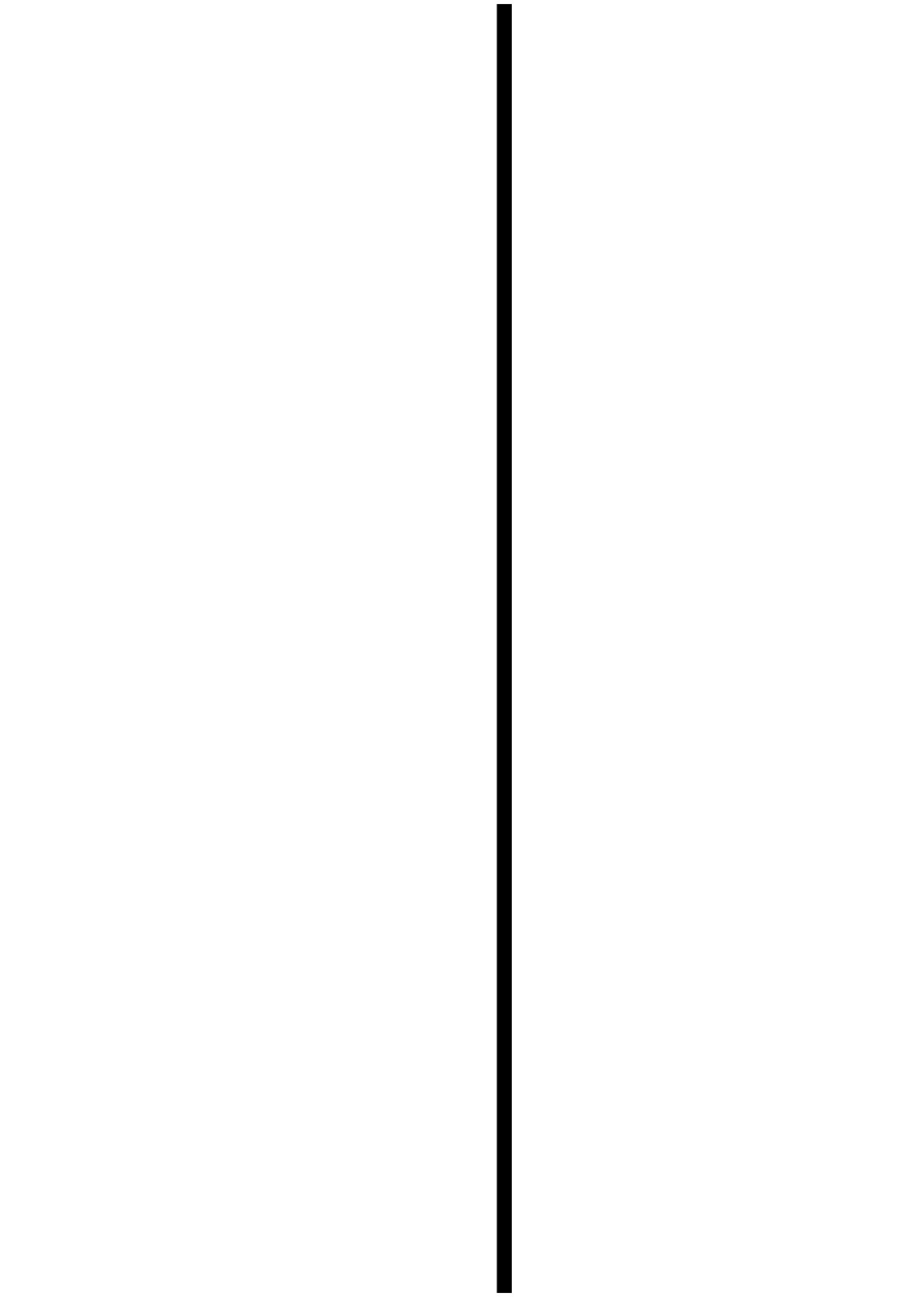
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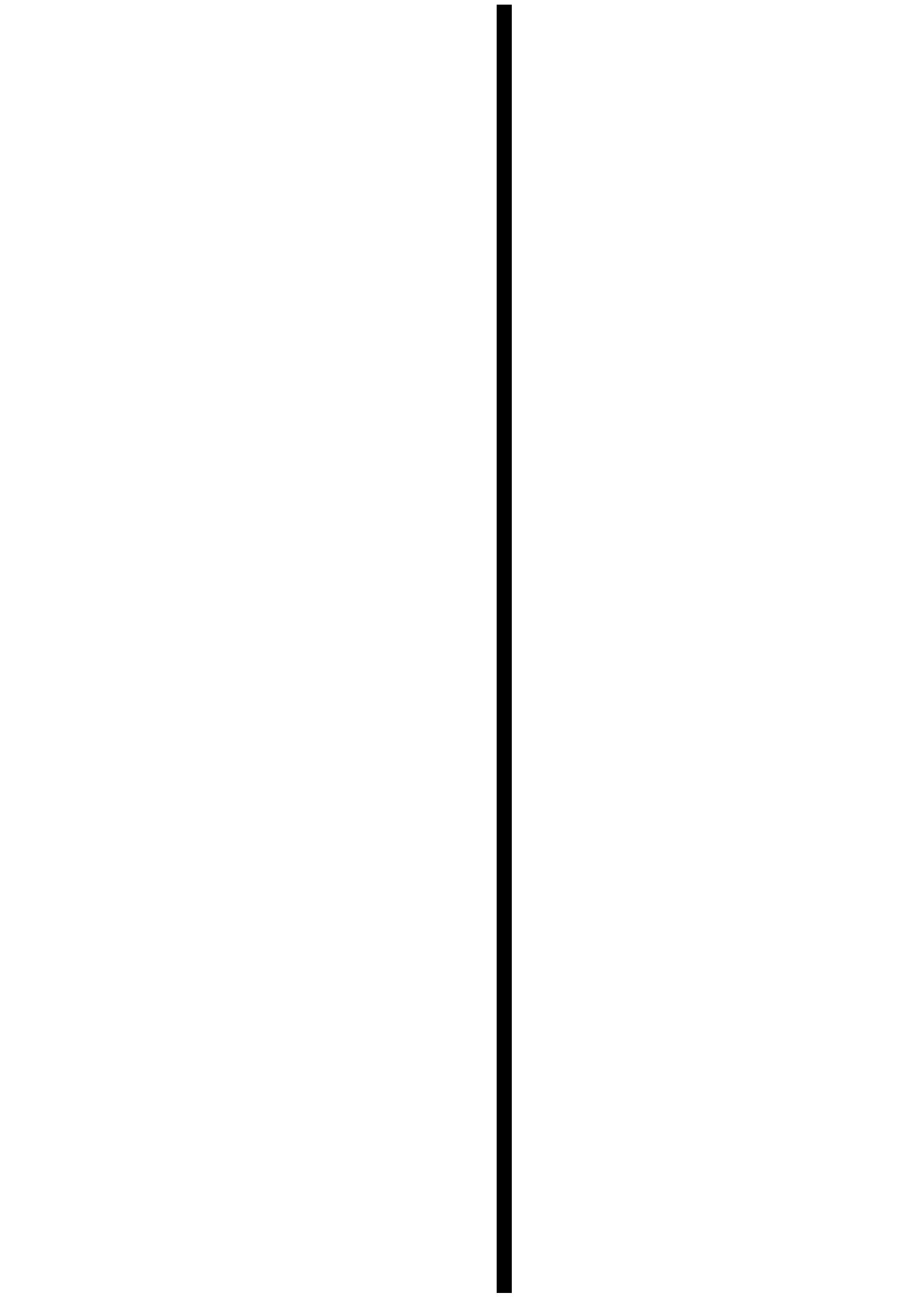
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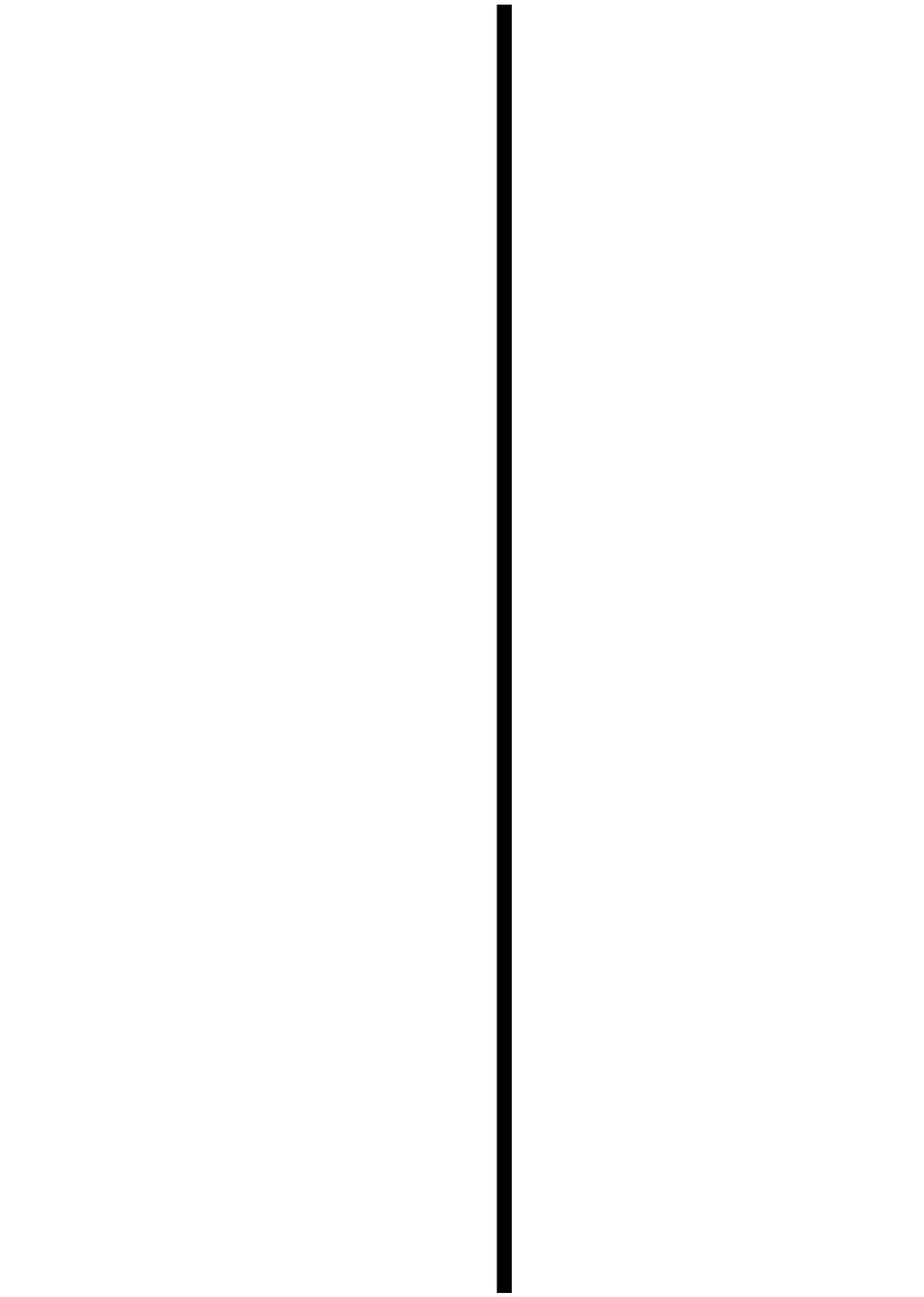


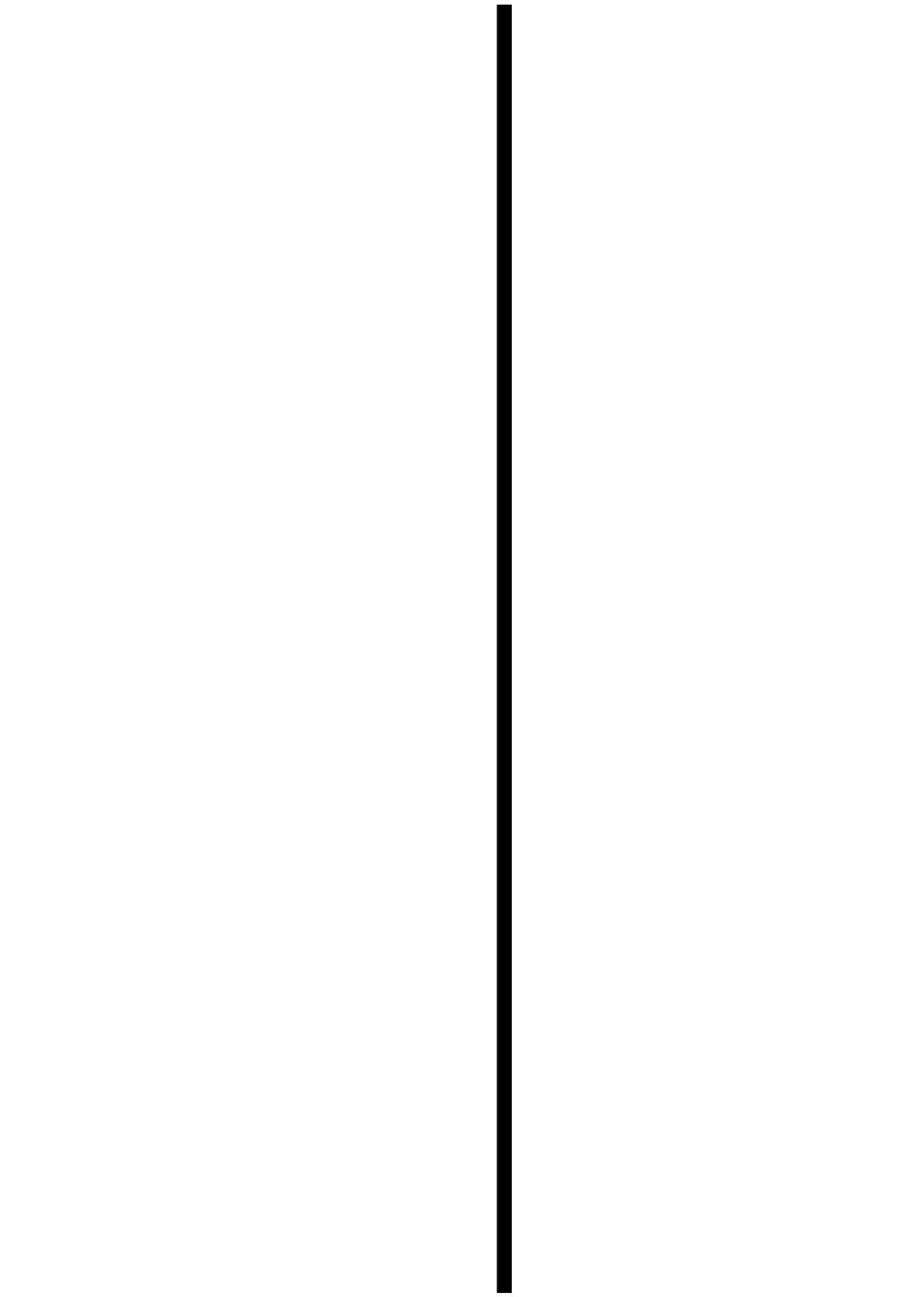


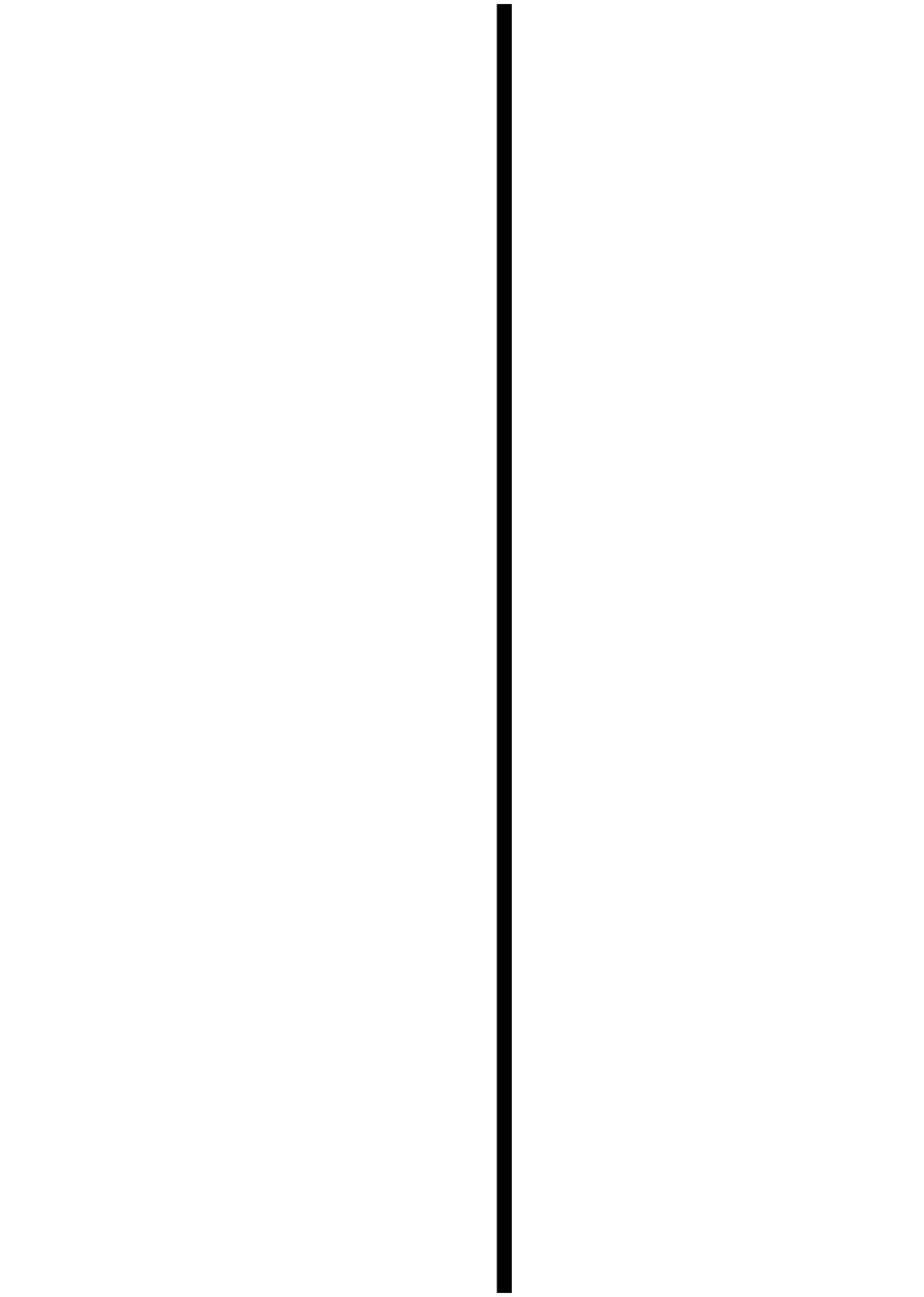


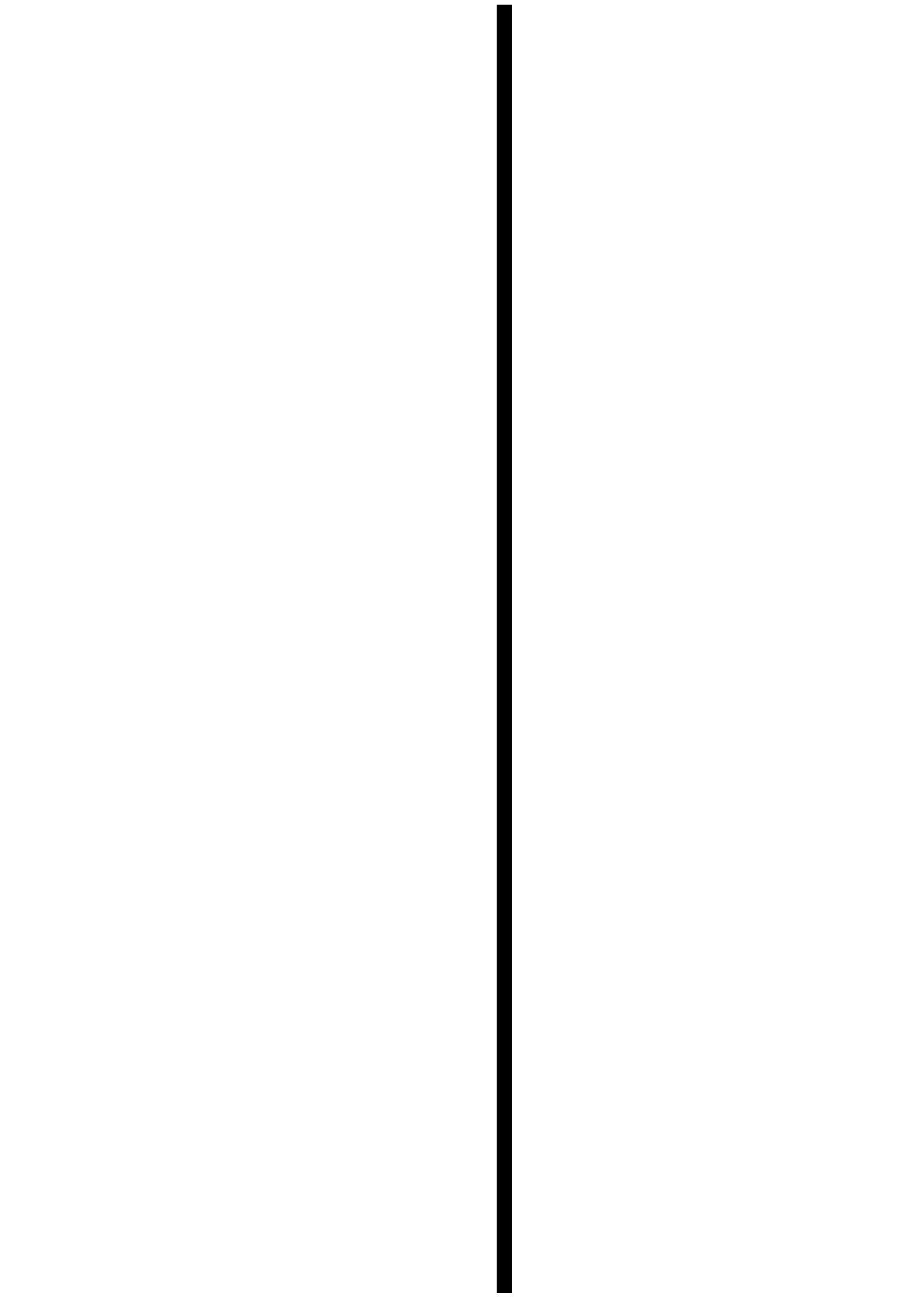


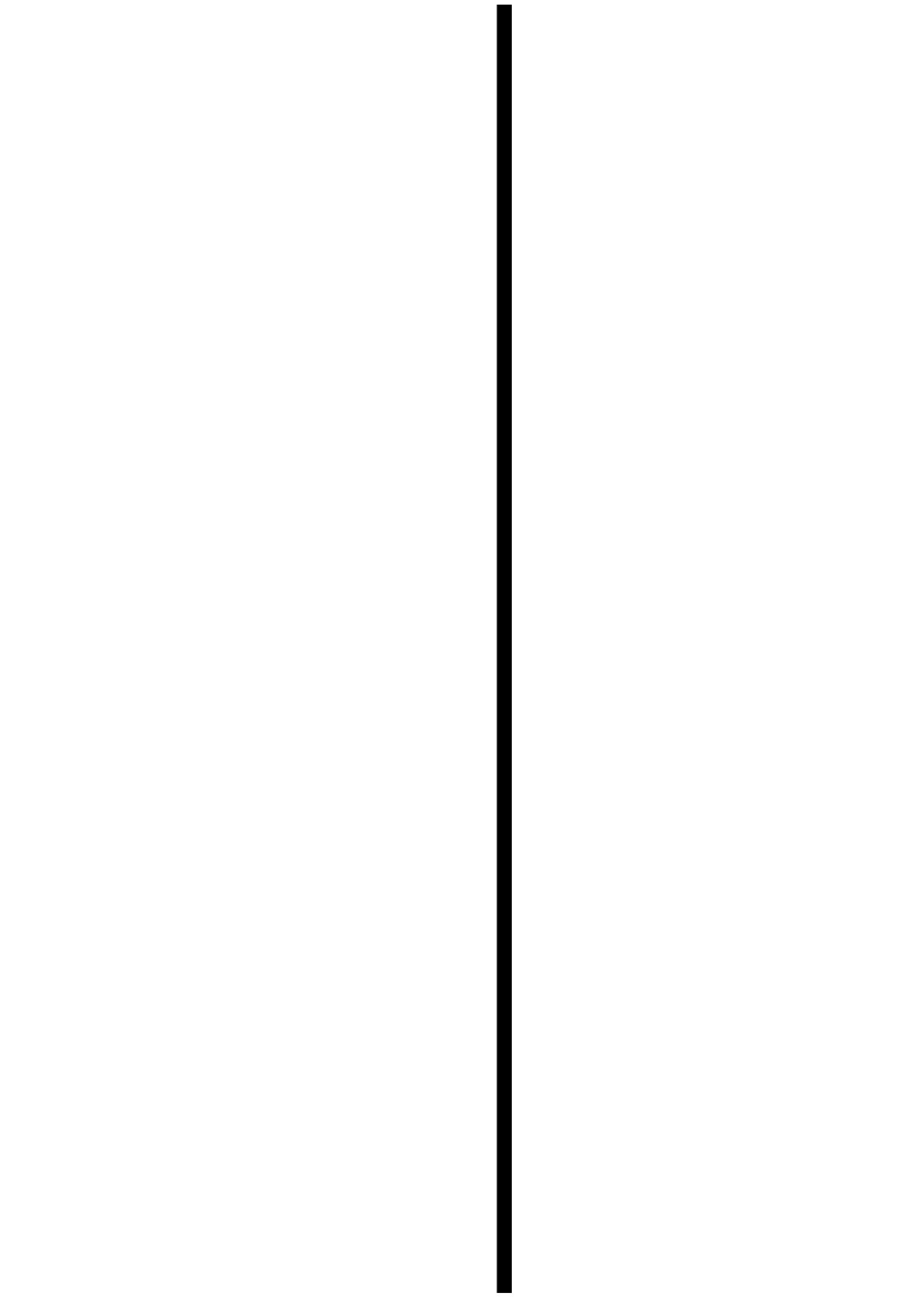


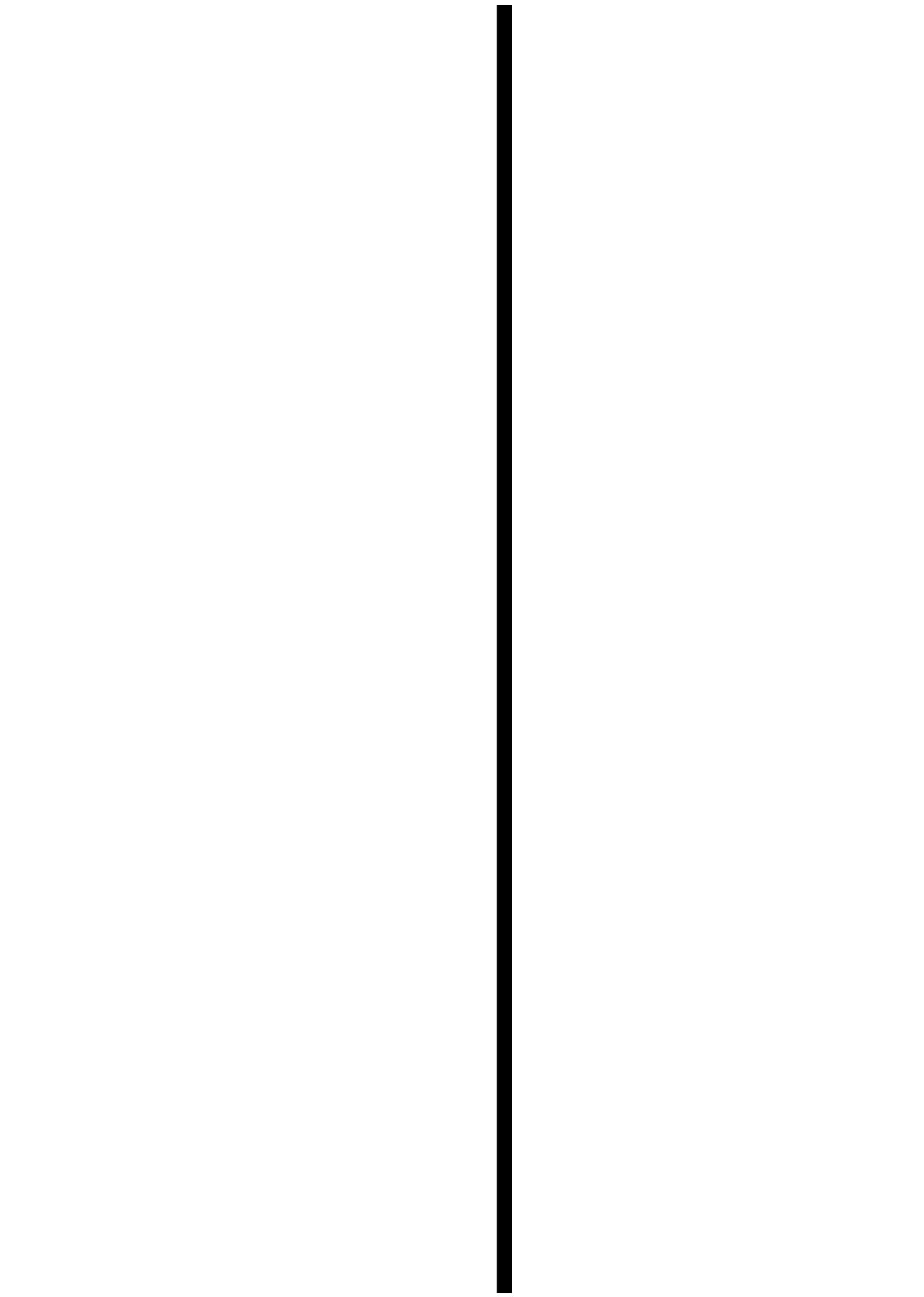


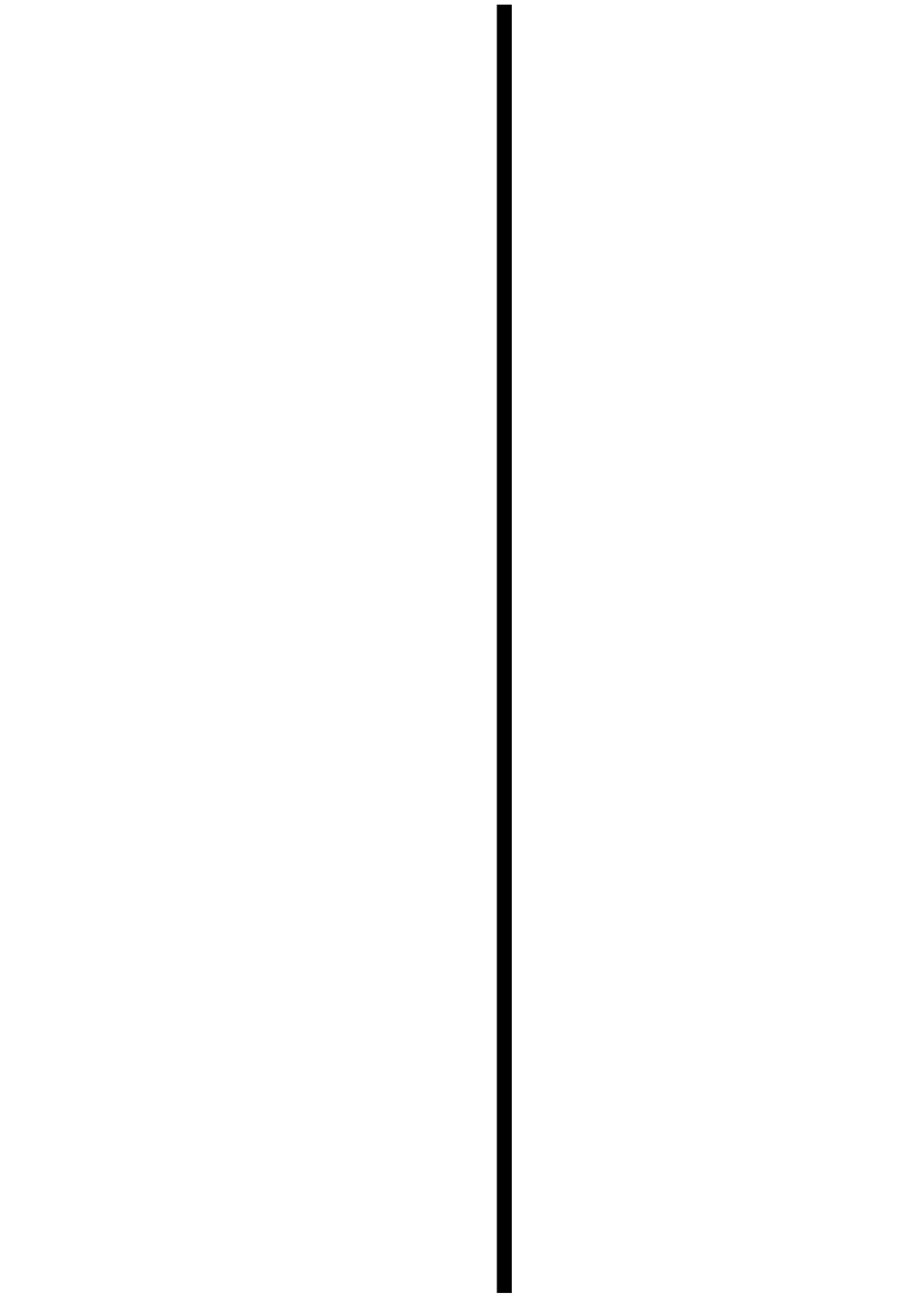


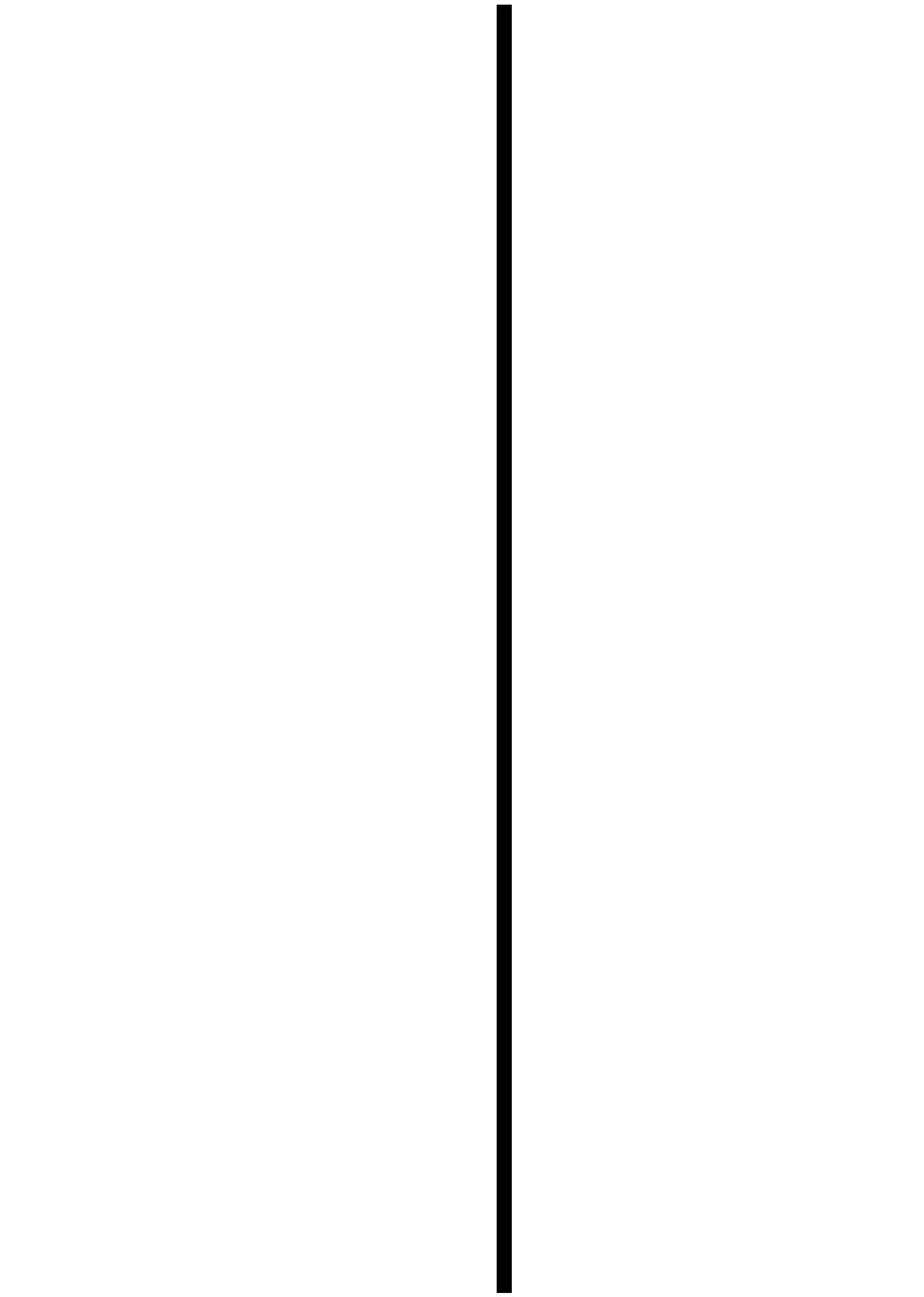


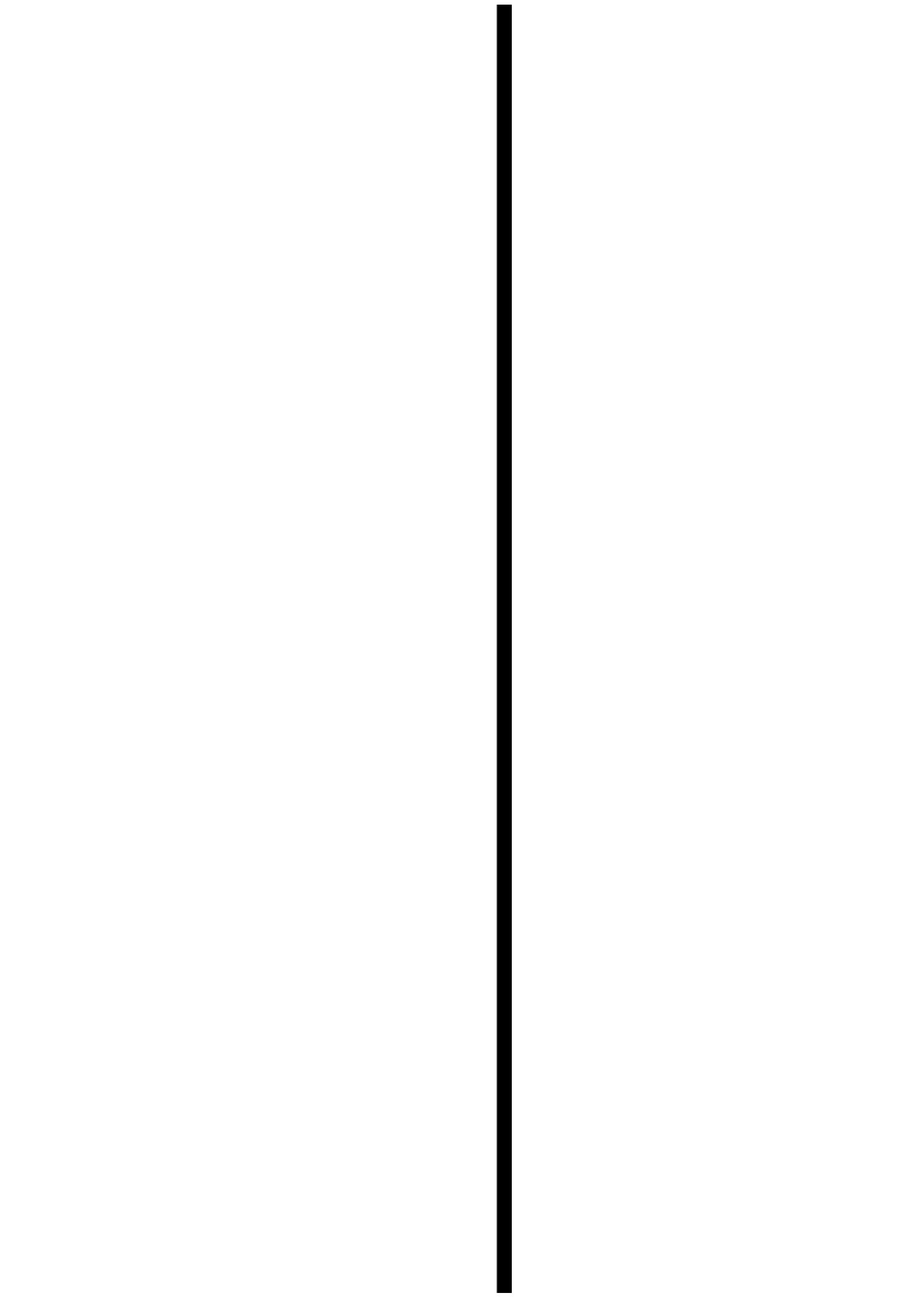


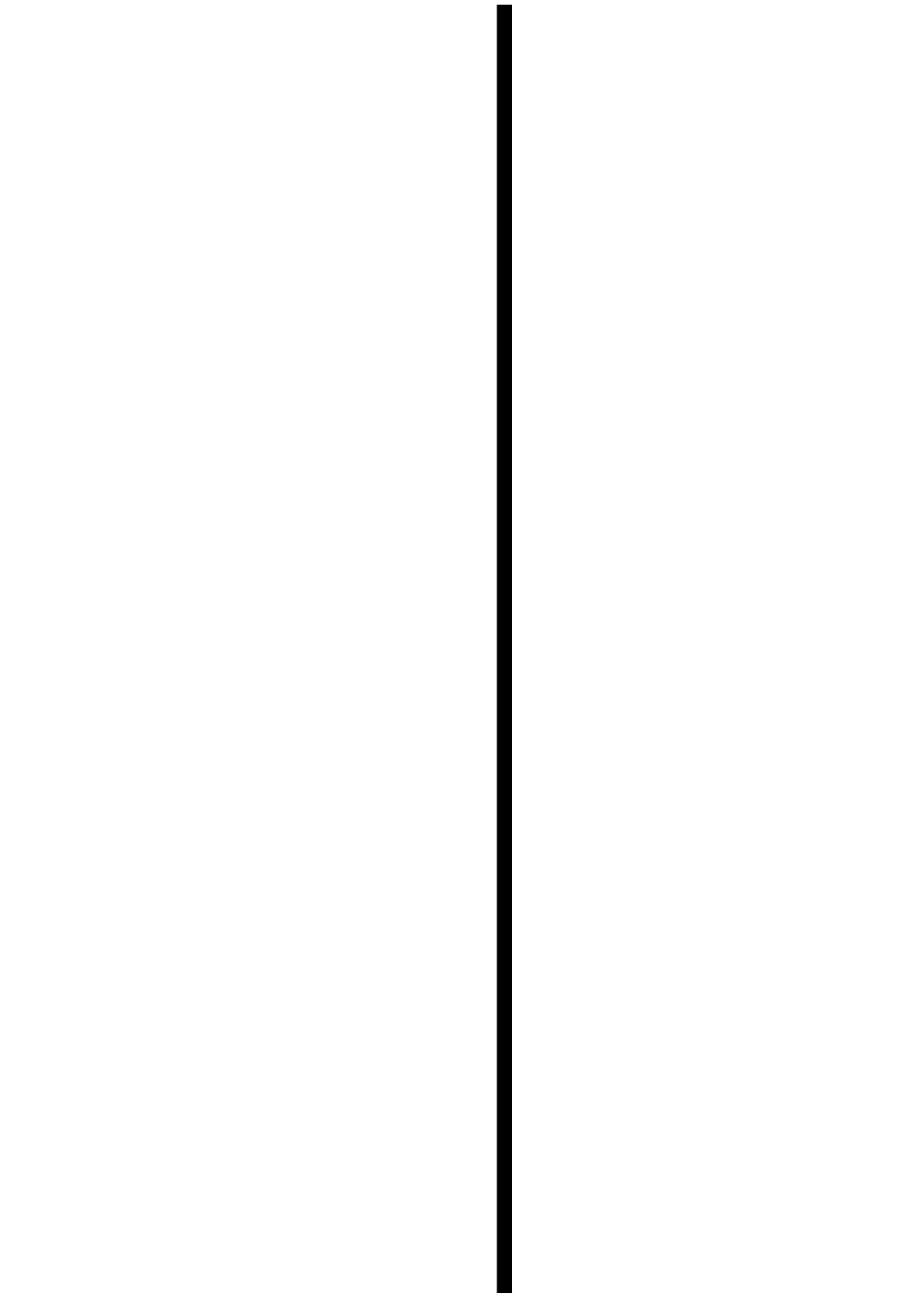


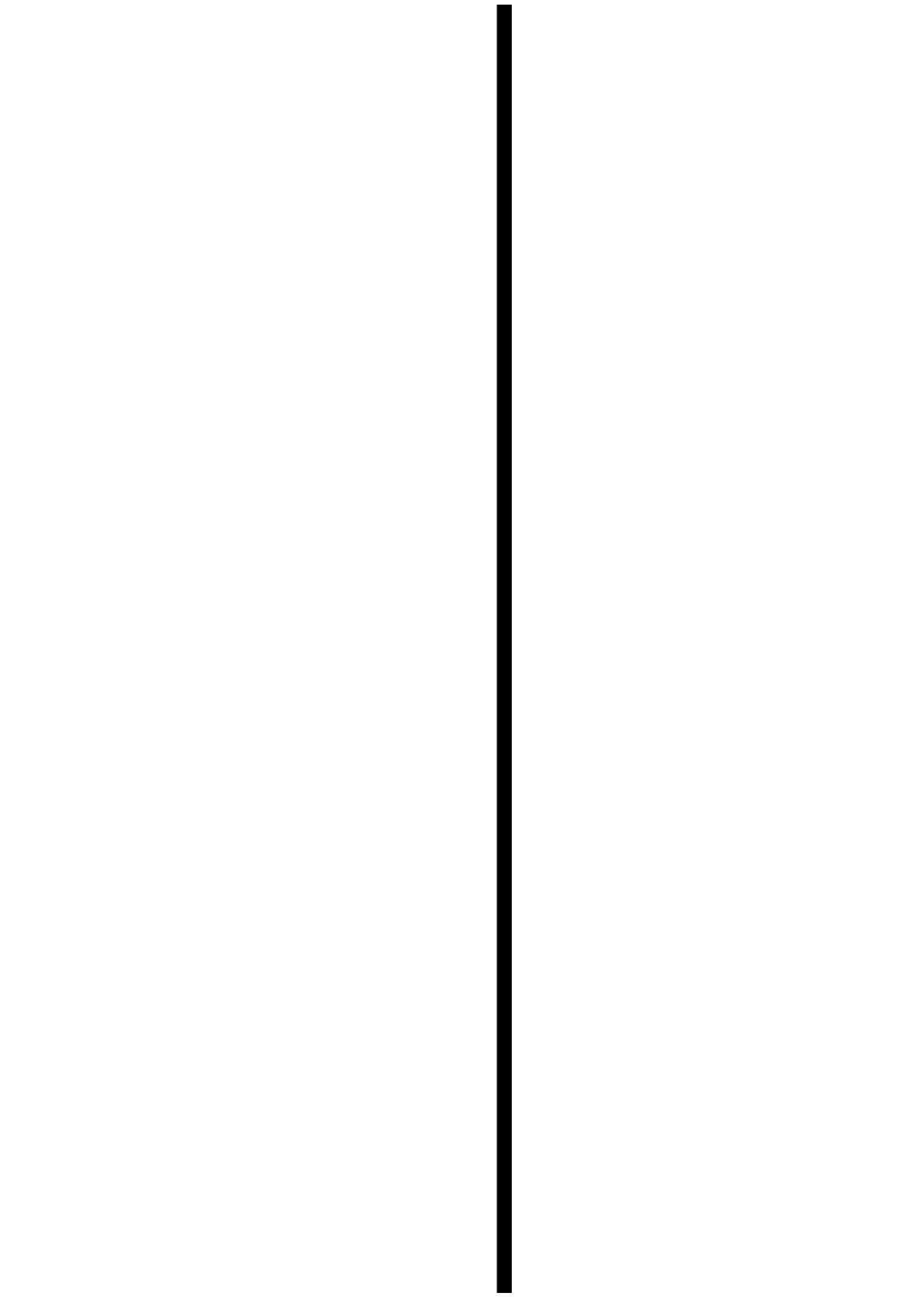


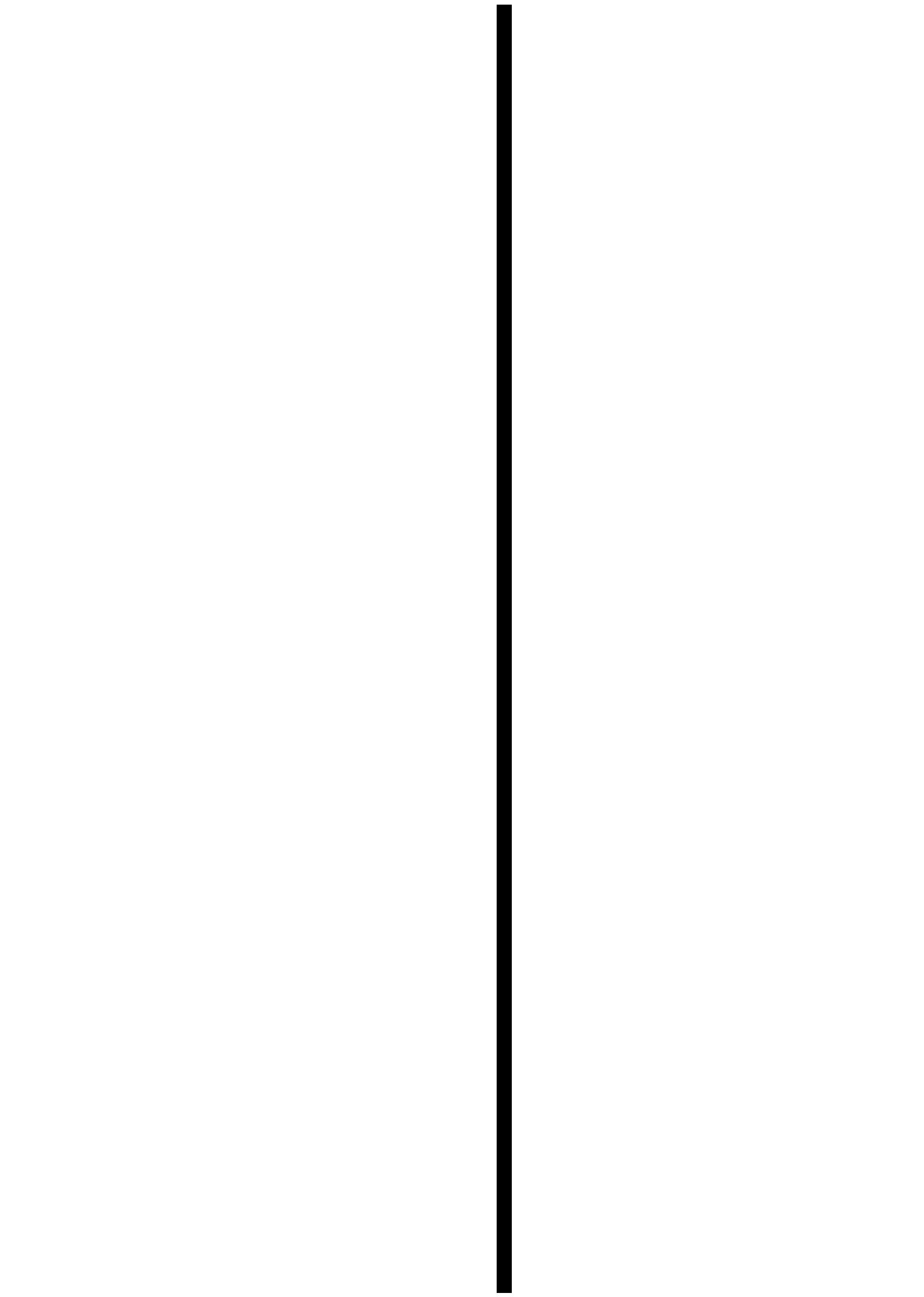


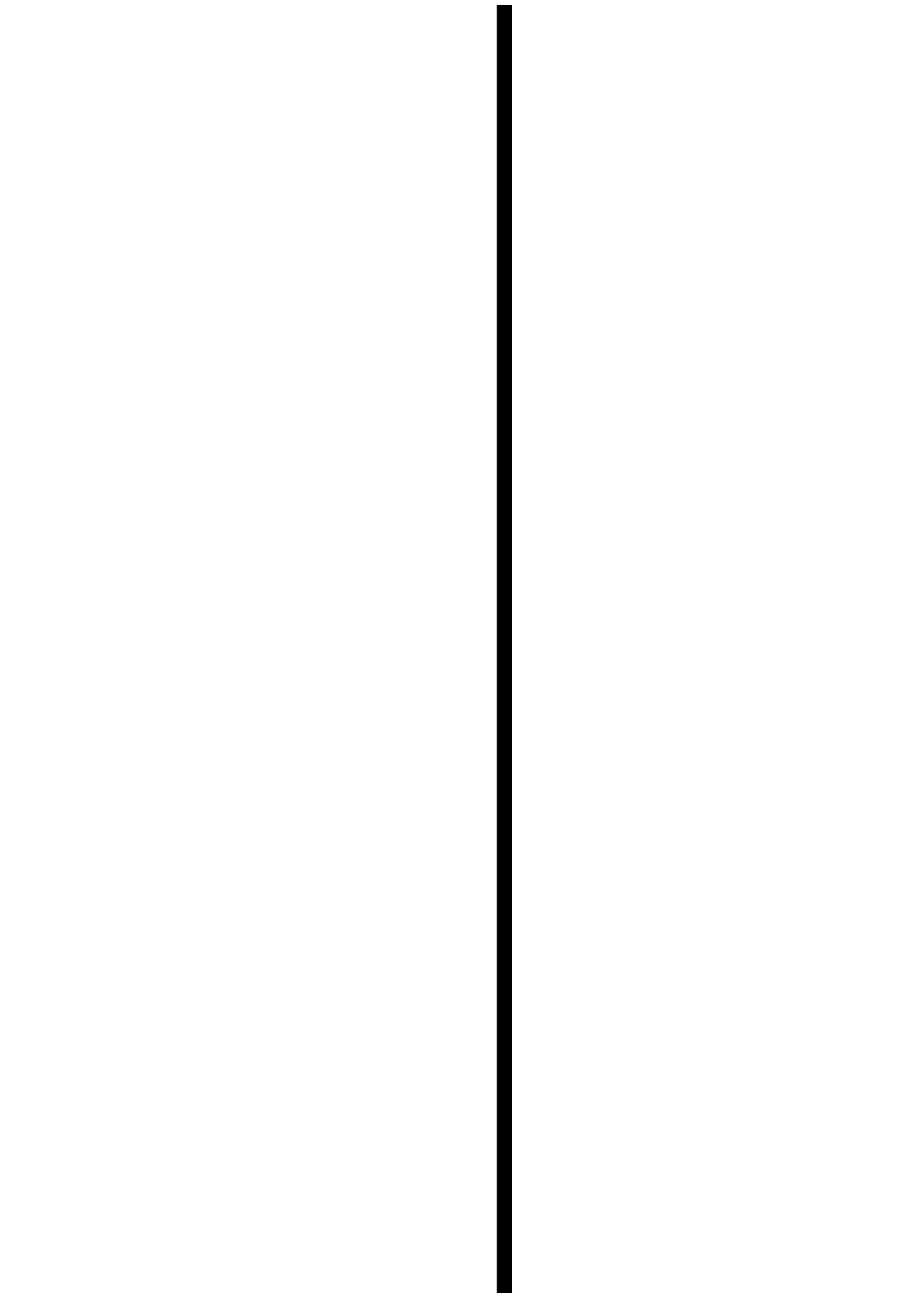


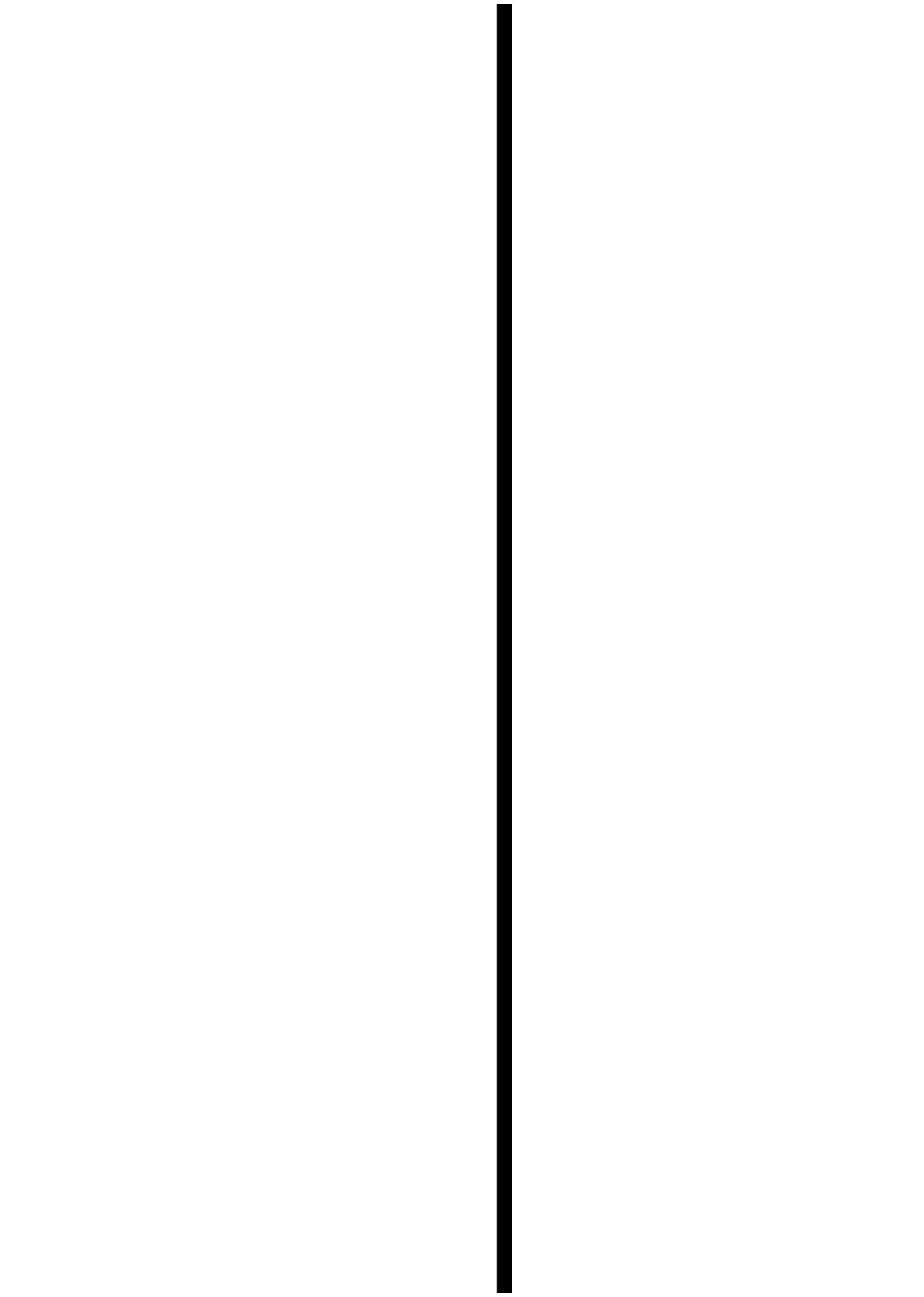












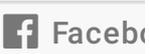
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