

James Turrell A Retrospective

One of The New York Times Best Art Books of 2019 This full-scale retrospective monograph of Julie Mehretu's work traces the development of one of America's most celebrated abstract painters. Over the past twenty-five years Julie Mehretu has emerged as a major force in American art. Known mostly for her enormous abstract paintings, she also produces exquisite drawings, often created as studies for larger works. This sumptuous volume accompanies a major mid-career survey of Mehretu's work. Designed to allow close viewing of Mehretu's vast canvases, it features lush reproductions of her paintings in their entirety, as well as numerous full-page details. The genesis for much of Mehretu's work lies in the black ink drawings she created in the late 1990s. From these early drawings and paintings, Mehretu moved onto large-scale canvases. These drawings and paintings are maplike and colorful, with diagrammatic elements that reflect her life experience. Each of these stages of her oeuvre is represented here, including works from her landmark exhibition *Drawing into Painting*, the twelve-panel intaglio, *Auguries*, and the paintings she created as a result of time spent in Africa and the Middle East. Accompanying these images are numerous essays by leading curators, scholars, and writers. Long overdue, this magnificent volume pays tribute to an artist whose work and process intermingle in a unique and important examination of painting, history, geopolitics, and displacement. Published with the Whitney Museum of American Art

For everyone interested in the enduring appeal of Louis Kahn, this book demonstrates that a close look at how Kahn put his buildings together will reveal a deeply felt philosophy. Louis I. Kahn is one of the most influential and poetic architects of the twentieth century, a figure whose appeal extends beyond the realm of specialists. In this book, noted Kahn expert John Lobell explores how Kahn's focus on structure, respect for materials, clarity of program, and reverence for details come together to manifest an overall philosophy. Kahn's work clearly conveys a kind of "transcendent rootedness"--a rootedness in the fundamentals of architecture that also asks soaring questions about our experience of light and space, and even how we fit into the world. In *Louis Kahn: Architecture as Philosophy*, John Lobell seeks to reveal how Kahn's buildings speak to grand humanistic concerns. Through examinations of five of Kahn's great buildings--the Richards Medical Research Building in Philadelphia; the Salk Institute for Biological Studies in La Jolla; the Phillips Exeter Academy Library in New Hampshire; the Kimbell Art Museum in Fort Worth; and the Yale Center for British Art in New Haven--Lobell presents a clear but detailed look at how the way these buildings are put together presents Kahn's philosophy, including how Kahn wishes us to experience them. An architecture book that touches on topics that addresses the universal human interests of consciousness and creativity, *Louis Kahn: Architecture as Philosophy* helps us understand our place and the nature of well-being in the built environment.

Louis I. Kahn: The Nordic Latitudes is a new and personal reading of the architecture, teachings, and legacy of Louis I. Kahn from Per Olaf Fjeld's perspective as a former student. The book explores Kahn's life and work, offering a unique take on one of the twentieth century's most important architects. Kahn's Nordic and European ties are emphasized in this study that also covers his early childhood in Estonia, his travels, and his relationships with other architects, including the Norwegian architect Arne Korsmo. The authors have gathered personal reflections, archival material, and other student work to offer insight into the wisdom that Kahn imparted to his students in his famous masterclass. *Louis I. Kahn: The Nordic Latitudes* addresses Kahn's legacy both personally and in terms of the profession, documents a research trip the University of Pennsylvania's Louis I. Kahn Collection, and confronts the affiliation of Kahn's work with postmodernism.

Published in conjunction with the artist's major retrospective exhibition, this comprehensive volume traces James Turrell's artistic practice from his years at the Mendota studio in Santa

Monica, California, to his monumental work-in-progress at Roden Crater, an extinct volcano that he has been transforming into a naked-eye observatory since 1975. Whether he's projecting three-dimensional shapes into the corner of a gallery space or creating immersive environments that allow viewers to better understand their own perception, Turrell invites us to "go inside and greet the light", evoking the meditative practices of his Quaker upbringing. A critical figure emerging from Los Angeles's exploding art scene of the 1960s, Turrell draws from aviation, psychology, and astronomy in his art. Through ten chapters that survey his various bodies of work, enhanced by thoughtful essays and an illuminating interview with the artist, this monograph explores every aspect of Turrell's oeuvre to date—from his early geometric projections, prints, and drawings, through his installations exploring sensory deprivation and seemingly unmodulated fields of colored light, to recent holographic works. It also features an in-depth look at the Roden Crater Project through models, plans, photographs, and drawings, which reveal the power and beauty of his magnum opus and its surrounding landscape. This publication also features extraordinary images by Florian Holzherr—many of which were specially commissioned and are published here for the first time.

"A much needed antidote to 'Art Writing' as it is encountered in the art mags . . . his writing is fluent and the style attractive and engaging."--Stephen Foster, University of Iowa

The sophisticated designs by Terunobu Fujimori (*1946 in Nagano prefecture) are fascinating: archaic, eccentric, poetic, and ecological, almost all of them are made of simple, traditional materials such as earth, stone, wood, coal, bark, and mortar. His architecture appeals to primordial instincts, promising warmth and protection. His structures serve as role models for a generation of young international architects who value a mode of building that is ecological, historically aware, and sustainable. This publication uses models, drawings, architectural plans, and photographs to examine the designs by Fujimori, who enjoys being referred to as the world's only Surrealist architect. Also documented is a teahouse designed for the garden at the Villa Stuck, a structure that is typical of Fujimori's intimate style of architecture.

This is a new release of the original 1940 edition.

"More Americans visit art museums annually than attend all major-league sporting events. Yet many come away dissatisfied, because art rarely yields itself to the few seconds most viewers spend on individual works. In a culture of distraction, Slow Art models ways to extend and enrich acts of looking. This study defines a new aesthetic field crossing centuries and mediums, including video, photography, land and installation art, painting, performance, sculpture, and fiction. Also tableaux vivants ("living pictures"), live restagings of artworks. Often dismissed as marginal, the practice is fundamental--poised between motion and stasis, life and art--witness its current flourishing. This history of looking includes Diderot, Emma Hamilton, Oscar Wilde, Jeff Wall, Sam Taylor-Johnson, Andy Warhol, Richard Serra. But rather than a set of objects, slow art names a dynamic relationship that transpires between objects and observers. Slow art enacts tacit contracts between works that have designs on us and beholders who invest in them. Slow art emerged in the 18th century, when cultural acceleration created the need to cushion the pace of social life. Simultaneously, however, secularization closed off traditional means to do so. Slow art offers secular viewers pleasures and consolations that engaging sacred images did in ages of faith. Slow art offers objects their due attention, and offers observers meaningful encounters. Such experiences are available to everybody by practicing the pleasures of lingering. Because such opportunities are not given, Slow Art proposes strategies for artists, artworks, and beholders"--Provided by publisher.

Text by Markus Bruderlin, Richard Andrews, Annelie Lutgens.

Albers in Mexico reveals the profound link between the magnificent art and architecture of ancient Mesoamerica and Albers's abstract works on canvas and paper. 'Mexico is truly the promised land of abstract art', Josef Albers once wrote to Vassily Kandinsky. Albers in Mexico reveals the profound link between the magnificent art and architecture

of ancient Mesoamerica and Albers's abstract works on canvas and paper. With his wife, the artist Anni Albers, he visited Mexico and other Latin American countries more than a dozen times from 1935 to 1968, where he toured pre-Columbian archeological sites and monuments. On each visit, Albers took black-and-white photographs of the pyramids, shrines, sanctuaries and landscapes in and around these ancient sites, often grouping multiple images printed at various scales onto 8 x 10 inch sheets. The result was nearly 200 photo-collages that illustrate formal characteristics of the pre-Columbian aesthetic. Albers in Mexico brings together rarely exhibited photographs, photo-collages, prints and significant paintings from the Homage to the Square and Variants/Adobe series from the Guggenheim Museum collection and the Anni and Josef Albers Foundation. This catalogue includes two scholarly essays, Albers's poetry from the period and an illustrated map, as well as rich colour reproductions of paintings and works on paper.

A comprehensive look at the breadth and depth of the work of one of America's most influential abstract artists "

Showcasing the work of an exciting group of contemporary artists, this book reflects the trends shaping art in the United States today.

An Examination of the Practice Through the Years Teaching the history of graphic design cannot simply be outlined by dates nor confined by places, but is defined by concepts and philosophies, as well as those who made, make, and inspire them.

Teaching Graphic Design History is the first collection of essays, syllabi, and guides for conveying the heritage of this unique practice, from traditional chronologies to eclectic themes as developed by today's historians, designers, scholars, and documentarians. Long overlooked within the broader history of printing and typesetting, when graphic design's artifacts finally became the subject of serious study, the historian had to determine what was worthy and on what the history of graphic design should focus: the makers or the artifacts, the content or the context, or all of the above. With the author's distinct viewpoint and many exclusive contributions, Teaching Graphic Design History chronicles the customs and conventions of various cultures and societies and how they are seen through signs, symbols, and the artifacts designed for use in the public—and sometimes private—sphere. Areas of focus include: Social and political effects of graphic design Philosophical perspectives on design Evolution of branding Development of the graphic design profession Predictions for the future of the practice An examination of the concerted efforts, happy accidents, and key influences of the practice throughout the years, Teaching Graphic Design History is an illuminating resource for students, practitioners, and future teachers of the subject.

Kosky focuses on a handful of artists - Walter De Maria, Diller + Scofidio, James Turrell, and Andy Goldsworthy - to show how they introduce spaces hospitable to mystery and wonder, redemption and revelation, and transcendence and creation. Experience spans Eliasson's career to date via images of his installations, sculptures, paintings, photographs, films, architectural projects, and interventions in public space - each with an extended caption to guide readers through the work Conceived in close collaboration with the artist, this survey tracks almost three decades of Eliasson's artistic practice - including works completed in 2018. Hundreds of illustrations are introduced by a perceptive essay by art historian Michelle Kuo and an interview with Eliasson. The book provides an unparalleled overview of his creative output, which

speaks to an astonishingly varied audience, from large-scale installations such as *The weather project*, which drew over two million visitors to London's Tate Modern in 2003-4, to smaller, more delicate works, such as watercolours, compasses, and glass works. Views of his dynamic studio in Berlin round out the picture. An inspiring guide to the work of one of today's most multi-faceted and influential artists, *Experience* includes such pivotal artworks as *Green river* (1998), *Ice Watch* (2014), and *Waterfall* at the Palace of Versailles in Paris (2016), and gives an invaluable glimpse into many of his lesser-known works. It also features brand-new projects *A view of things to come*, *Reality projector*, and *The unspeakable openness of things*, which was installed in Beijing in March 2018. From the publisher of Olafur Eliasson and Studio Olafur Eliasson: *The Kitchen*.

Om Roden Crater, Arizona, samt installationer og manipulation med lys. Udgivet i forbindelse med udstilling på Museum of Contemporary Art

Now available in a new accessible format - the definitive monograph on one of the most revered artists of our time Ellsworth Kelly will forever be remembered as one of the most distinctive and influential artists of our time. This book, the last created in close collaboration with the artist, maps his prolific and diverse oeuvre from the 1940s to his final projects before his death in late 2015. Featuring a newly designed cover, this hardback edition brings Tricia Paik's critically acclaimed volume to a new audience of readers.

Provides an overview of Light and Space art in the larger context of modern art and profiles ten artists and their work

Known for her early repetitions of the work of her contemporaries including Jasper Johns, Roy Lichtenstein, Claes Oldenburg, James Rosenquist and Andy Warhol Sturtevant turned the visual logic of Pop art back on itself, using Duchamps model of the readymade to probe uncomfortably at the workings of art history in real time. Yet the aspect of her work that allowed her to be described as the one artist who cant be copied her chameleon-like embrace of other artists art is also what has allowed her to be largely overlooked in the history of postwar American art. As a woman making versions of the work of better-known male artists, she has passed almost unnoticed through the hierarchies of mid-century modernism and postmodernism, at once absent from these histories while nevertheless articulating their structures. Despite a rising reputation in Europe, Sturtevant is still largely unknown in her home country. Published to accompany the first retrospective of her work in a US museum since 1973, at The Museum of Modern Art, this publication considers Sturtevant as a uniquely American artist, with political concerns inflected specifically by her upbringing and adult life in the US. Featuring previously unpublished drawings and sketches from the artists archive, the book includes an essay by the exhibition curator that provides a comprehensive overview of the artists practice while situating it more concretely within American culture.

James Turrell A Retrospective DelMonico Books

To encounter a work by American artist James Turrell is to enter another world—a realm where eye and mind meet. The artist engages us, the viewers, in order to make us witnesses of his focus on nature through scientific means. By making us watch and contemplate for extended periods, Turrell also makes us part of his artistic practice. Turrell is unusual among contemporary artists in that his environments construct

spaces, leaving their workings largely unseen. Skyspaces, outside or inside, veil their lighting so that only its effects, and not its cause, are visible. The areas that audiences enter, singly or in groups, are built so that viewers are liberated from normal perceptions. Perceptual cell, for instance, may remind us initially of medical imaging for diagnosis, but instead of closing down our senses, it opens them to new experiences. Turrell strives to go beyond the conventional by naturalizing technology for aesthetic purposes, allowing his grasp of science to suggest the ineffable. As well as showing the variety of his means, such as bright color and white light, neon, LED and other forms of light, and individual and communal encounters inside and out, the exhibition underlines the unique vision that has led him through the last decades in pursuit of light, space and time. This publication includes an interview with James Turrell by Michael Govan, director of the Los Angeles County Museum of Art, and an essay by EC Krupp, astronomer and Director of the Griffin Observatory, Los Angeles. "Published in conjunction with a major retrospective, this comprehensive volume illuminates the origins and motivations of James Turrell's incredibly diverse and exciting body of work--from his Mendota studio days to his monumental work-in-progress Roden Crater. Whether he's projecting shapes on a flat wall or into the corner of a gallery space, James Turrell is perpetually asking us to "go inside and greet the light"--evoking his Quaker upbringing. In fact, all of Turrell's work has been influenced by his life experiences with aviation, science, and psychology, and as a key player in Los Angeles's exploding art scene of the 1960s. Enhanced by thoughtful essays and an illuminating interview with the artist, this monograph explores every aspect of Turrell's career to date--from his early geometric light projections, prints, and drawings, through his installations exploring sensory deprivation and seemingly unmodulated fields of colored light, to recent two-dimensional experiments with holograms. It also features an in-depth look at Roden Crater, a site-specific intervention into the landscape near Flagstaff, Arizona, which will be presented through models, plans, photographs, and drawings. Fans of this highly influential artist will find much to savor in this wide-ranging and beautiful book, featuring specially commissioned new photography by Florian Holzherr."--Publisher's website.

Traces the changes in America by following such people as Harry Truman, Wilbur and Orville Wright, and Scott Joplin through the year 1900

The editor-in-chief of the late cult magazine *domino* presents a follow-up to the best-selling *domino*: the book of decorating that describes 80 items that are what the author identifies as all one needs to live comfortably, practically and stylishly, from essential furnishings to aesthetic accents.

Initially stationed at the U.S. Army's counterintelligence headquarters in Saigon, David Noble was sent north to launch the army's first covert intelligence-gathering operation in Vietnam's Central Highlands. Living in the region of the Montagnards--Vietnam's indigenous tribal people, deemed critical to winning the war--Noble documented strategic hamlets and Green Beret training camps, where Special Forces teams taught the Montagnards to use rifles rather than crossbows and spears. In this book, he relates the formidable challenges he confronted in the course of his work. Weaving together memoir, excerpts from letters written home, and photographs, Noble's compelling narrative throws light on a little-known corner of the Vietnam War in its early years--before the Tonkin Gulf Resolution and the deployment of combat units--and

traces his transformation from a novice intelligence agent and believer in the war to a political dissenter and active protester.

For the 500th anniversary of the death of Leonardo da Vinci, this updated edition of our XL title provides the most comprehensive survey of the life and work of the master painter, sculptor, architect, and inventor. The catalogue raisonné of paintings covers both surviving and lost works, while full-bleed details allow us to inspect even the...

Guerrilla Girls: The Art of Behaving Badly is the first book to catalog the entire career of the Guerrilla Girls from 1985 to present. The Guerrilla girls are a collective of political feminist artists who expose discrimination and corruption in art, film, politics, and pop culture all around the world. This book explores all their provocative street campaigns, unforgettable media appearances, and large-scale exhibitions. • Captions by the Guerrilla Girls themselves contextualize the visuals. • Explores their well-researched, intersectional takedown of the patriarchy In 1985, a group of masked feminist avengers—known as the Guerrilla Girls—papered downtown Manhattan with posters calling out the Museum of Modern Art for its lack of representation of female artists. They quickly became a global phenomenon, and the fearless activists have produced hundreds of posters, stickers, and billboards ever since. • More than a monograph, this book is a call to arms. • This career-spanning volume is published to coincide with their 35th anniversary. • Perfect for artists, art lovers, feminists, fans of the Guerrilla Girls, students, and activists • You'll love this book if you love books like *Wall and Piece* by Banksy, *Why We March: Signs of Protest and Hope* by Artisan, and *Graffiti Women: Street Art from Five Continents* by Nicholas Ganz

James Turrell's *Skyspace, Within Without* is site-specific, its location chosen by the artist to complement and accord with the Australian Garden on the southern perimeter of the grounds of the National Gallery of Australia. Because the structure is partly subterranean, only a small part of the stupa is visible from outside. Not only does this establish the sculpture as an integral part of the landscape, its placement also muffles extraneous sounds and reduces light pollution. This publication includes images of the Skyspace from both inside and out, a series of the light-cycle and a visual development of the five and a half year construction process.

This catalogue documents Richard Serra's three concurrent exhibitions at Gagosian in 2016 and offers an in-depth look at his most recent work. This book will attract admirers of Serra, as well as contemporary art enthusiasts. This beautiful volume highlights new work by the pioneer of large-scale, site-specific sculptures, Richard Serra. With stunning black-and-white photographs and an insightful text, Serra's awe-inspiring sculptures and drawing installation entice the reader and deftly display the fundamental spatial elements of his work.

"New scholarship and interpretation of Flavin's work also appears in the form of three critical essays by experts and an extensive chronology, comprehensive bibliography, and exhibition history. In addition, this book includes Flavin's text, "'...in daylight or cool white.' an autobiographical sketch," originally published in *Artforum* in 1965, and two interviews with the artist - one from 1972 and the other from 1982."--BOOK JACKET.

"Sumptuously illustrated with reproductions of 50 paintings, this book celebrates the rich artistic legacy of American artist Mark Rothko" (Publishers Weekly). Mark Rothko's iconic paintings are some of the most profound works of twentieth-century Abstract Expressionism. This collection presents fifty large-scale artworks from the

American master's color field period (1949–1970) alongside essays by Rothko's son, Christopher Rothko, and San Francisco Museum of Modern Art curator of painting and sculpture, Janet Bishop. Featuring illuminating details about Rothko's life, influences, and legacy, and brimming with the emotional power and expressive color of his groundbreaking canvases, this essential volume brings the renowned artist's luminous work to light for both longtime Rothko fans and those discovering his work for the first time.

This Gagosian Gallery catalog of James Turrell's recent exhibition with the London gallery features installations, light works, sculptures, and prints by the artist. For more than forty-five years, Turrell has explored the myriad possibilities of using light as a medium of perception. His formally simple works draw attention to the limits of seeing, while seeking to expand the wordless thought that they provoke. Throughout these permutations, the light that is normally used to illuminate other objects is assigned form and structure, making it the subject of the revelation. He continues to use light as his primary subject and material, with its inherent allusions to painting and sculpture. Scholar Miwon Kwon has contributed an insightful essay to the publication, which features a biography and exhibition history.

"This is an exhibition catalogue which will cover the three major themes of the exhibition Turner to Monet; the development of landscape painting in Britain and Germany at the beginning of the nineteenth century and its broader influence in the world; the Sublime and the spectacle of Nature; the advent of Modernism."--Provided by publisher.

During the 1960s and 1970s, a loosely affiliated group of Los Angeles artists--including Larry Bell, Mary Corse, Robert Irwin, James Turrell, and Doug Wheeler--more intrigued by questions of perception than by the crafting of discrete objects, embraced light as their primary medium. Whether by directing the flow of natural light, embedding artificial light within objects or architecture, or playing with light through the use of reflective, translucent, or transparent materials, each of these artists created situations capable of stimulating heightened sensory awareness in the receptive viewer. *Phenomenal: California Light, Space, Surface*, companion book to the exhibition of the same name, explores and documents the unique traits of the phenomenologically engaged work produced in Southern California during those decades and traces its ongoing influence on current generations of international artists. Foreword by Hugh M. Davies Additional contributors: Michael Auping Stephanie Hanor Adrian Kohn Dawna Schuld Artists: Peter Alexander Larry Bell Ron Cooper Mary Corse Robert Irwin Craig Kauffman John McCracken Bruce Nauman Eric Orr Helen Pashgian James Turrell De Wain Valentine Doug Wheeler

Published on the occasion of an exhibition held at the Solomon R. Guggenheim Museum, New York, N.Y., June 21-September 25, 2013. Concurrent exhibitions held at the Los Angeles County Museum of Art, May 26, 2013-April 6, 2014 and the Museum of Fine Arts, Houston, June 9-September 22, 2013.

An intimate glimpse into the professional and romantic relationship between Harriet Pattison and the renowned architect Louis Kahn On a winter day in 1953,

a mysterious man in a sheepskin coat stood out to Harriet Pattison, then a theater student at Yale. She would later learn he was the architect Louis Kahn (1901–1974). This chance encounter served as preamble to a fifteen-year romance, with Pattison becoming the architect's closest confidante, his intellectual partner, and the mother of his only son. Here for the first time, Pattison recounts their passionate and sometimes searing relationship. Married and twenty-seven years her senior, Kahn sent her scores of letters—many from far-flung places—until his untimely death. This book weaves together Pattison's own story with letters, postcards, telegrams, drawings, and photographs that reveal Kahn's inner life and his architectural thought process, including new insight into some of his greatest works, both built and unbuilt. What emerges is at once a poignant love story and a vivid portrait of a young woman striving to raise a family while forging an artistic path in the shadow of her famous partner. The enormous, photorealistic charcoal drawings of American artist Robert Longo (born 1953) show the beauty and horror of the present day and age. His large-format works contrast the innocence of sleeping toddlers, the tranquil grandiosity of Earth and the planets, roses in bloom and Gothic cathedrals with threatening images of atom bomb explosions, fighter pilots, monster waves, sharks and the muzzles of revolvers. Inexorably and precisely, Longo records the state of our world; his powerful motifs give form and expression to the feelings of fear and longing felt by people in the 21st century, and affect the viewer with the full force of the medium. Back in print, this large-format, elaborately designed book--printed on natural paper using a tritone process, bound in half-cloth and distributed in four different cover designs--has been created in close collaboration with the artist and affords a comprehensive overview of his charcoal drawings from the past decade.

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