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# MINIMAL ART A CRITICAL ANTHOLOGY EDITED BY GREGORY BATTCOCK

Gregory Battcock, who is already widely known for his stimulating anthology called *THE NEW ART* (Dutton Paperbacks, 1966), has collected in this volume twenty-eight enlightening essays by both critics and artists analyzing all aspects of the fascinating and very complex "Minimal Art" style now in full swing in the most advanced American painting and sculpture. In addition, over 170 photographs showing important Minimal works are included. In both text and pictures, therefore, this unique anthology will be indispensable to all who wish to know more about the newest art in America.

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# MINIMAL ART A Critical Anthology

Edited by GREGORY BATTCOCK

# Minimal Art A Critical Anthology

**Meredith Morse**



## **Minimal Art A Critical Anthology:**

Minimal Art Gregory Battcock, 1995-08-03 This is a collection of writings by and about the work of the 1960s minimalists illustrated with photographs of paintings sculptures and performance *Minimal Art* Gregory Battcock, 1962 Minimal Art. A Critical Anthology. Edited by Gregory Battcock. [With Illustrations.]. Gregory BATTCOCK, 1969 Minimal Art Frances Colpitt, 1990 *Minimal Art*, 1968 **Minimal Art** Gregory Battcock, 1968 The Aesthete in the City: The Philosophy and Practice of American Abstract Painting in the 1980s, 1994 **Eisenman Inside Out** Peter Eisenman, YALE UNIV PR, 2004-01-01 *Essais sur l'architecture par l'architecte Eisenman* **Space, Site, Intervention** Erika Suderburg, 2000 From Ferdinand Cheval's Palais Ideal 1879 1905 and Simon Rodia's Watts Towers 1921 1954 to Ant Farm's Cadillac Ranch 1974 and Richard Serra's Tilted Arc 1981 installation art has continually crossed boundaries encompassing sculpture architecture performance and visual art Although unique in its power to transform both the site in which a work is constructed and the viewer's experience of being in a place installation art has not received the critical attention accorded other art forms In *Space Site Intervention* some of today's most prominent art critics curators and artists view installation art as a diverse multifaceted and international art form that challenges institutional assumptions and narrow conceptual frameworks The contributors discuss installation in relation to the genealogy of modern art community and corporate space multimedia cyberspace public and private ritual the gallery and the museum public and private patronage and political action This ambitious volume focuses on issues of class sexuality cultural identity race and gender and highlights a wide range of artists whose work is often marginalized by mainstream art history and criticism Together the essays in *Space Site Intervention* investigate how installation resonates within modern culture and society as well as its ongoing influence on contemporary visual culture *James Turrell* Craig Adcock, 2023-12-22 *The Art of Light and Space* is the first major overview of one of the most independent and accomplished artists of our time For the benefit of art historians artists and the general reader Craig Adcock examines with the support of many illustrations the full range of James Turrell's life and art He gives special attention to the artist's fashioning of light and space to create works of great contemplative beauty intellectual depth and technical sophistication Adcock explains how Turrell's work has developed to address the very nature of visual perception its wonders and its limitations Presented in the context of developments in contemporary art since the 1960s Turrell's non-object pieces his light projections and large scale installations and his monumental work in progress the Roden Crater project take on a significance and integrity that have not previously been fully revealed Turrell's work has been collected and exhibited widely and he has received a number of important grants including the prestigious MacArthur Foundation Prize *The Art of Light and Space* is the first major overview of one of the most independent and accomplished artists of our time For the benefit of art historians artists and the general reader Craig Adcock examines with the support of many illustrations *Conceptual Art* Alexander Alberro, Blake Stimson, 2000-08-25 This landmark anthology collects for the

first time the key historical documents that helped give definition and purpose to the conceptual art movement Compared to other avant garde movements that emerged in the 1960s conceptual art has received relatively little serious attention by art historians and critics of the past twenty five years in part because of the difficult intellectual nature of the art This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement It also contains more recent memoirs by participants as well as critical histories of the period by some of today s leading artists and art historians Many of the essays and artists statements have been translated into English specifically for this volume A good portion of the exchange between artists critics and theorists took place in difficult to find limited edition catalogs small journals and private correspondence These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews Contributors Alexander Alberro Art Language Terry Atkinson Michael Baldwin Robert Barry Gregory Battcock Mel Bochner Sigmund Bode Georges Boudaille Marcel Broodthaers Benjamin Buchloh Daniel Buren Victor Burgin Ian Burn Jack Burnham Luis Camnitzer John Chandler Sarah Charlesworth Michel Claura Jean Clay Michael Corris Eduardo Costa Thomas Crow Hanne Darboven Ra l Escari Piero Gilardi Dan Graham Maria Teresa Gramuglio Hans Haacke Charles Harrison Roberto Jacoby Mary Kelly Joseph Kosuth Max Kozloff Christine Kozlov Sol LeWitt Lucy Lippard Lee Lozano Kynaston McShine Cildo Meireles Catherine Millet Olivier Mosset John Murphy H lio Oiticica Michel Parmentier Adrian Piper Yvonne Rainer Mari Carmen Ramirez Nicolas Rosa Harold Rosenberg Martha Rosler Allan Sekula Jeanne Siegel Seth Siegelaub Terry Smith Robert Smithson Athena Tacha Spear Blake Stimson Niele Toroni Mierle Ukeles Jeff Wall Rolf Wedewer Ian Wilson , Small Worlds Warren F. Motte,1999-01-01 Small Worlds examines the minimalist trend in French writing from the early 1980s to the present Warren Motte first considers the practice of minimalist in other media such as the plastic arts and music and then proposes a theoretical model of minimalist literature Subsequent chapters are devoted to the work of a variety of contemporary French writers and a diversity of literary genres In his discussion of minimalism Motte considers smallness and simplicity a reduction of means and the resulting amplification of effect immediacy directness clarity repetition symmetry and playfulness He argues that economy of expression offers writers a way of renovating traditional literary forms and allows them to represent human experience more directly Motte provides close readings of novels by distinguished contemporary French writers including Edmond Jabes Annie Ernaux Herve Guibert Marie Redonnet Jean Echenoz Olivier Targowla and Emmanuele Bernheim demonstrating that however diverse their work may otherwise be they have all exploited the principle of formal economy in their writing Warren Motte is a professor of French at the University of Colorado Boulder Playtexts Ludics in Contemporary Literature Nebraska 1995 is his most recent book Minimalism Hartmut Obendorf,2009-06-12 The notion of Minimalism is proposed as a

theoretical tool supporting a more differentiated understanding of reduction and thus forms a standpoint that allows definition of aspects of simplicity Possible uses of the notion of minimalism in the field of human computer interaction design are examined both from a theoretical and empirical viewpoint giving a range of results Minimalism defines a radical and potentially useful perspective for design analysis The empirical examples show that it has also proven to be a useful tool for generating and modifying concrete design techniques Divided into four parts this book traces the development of minimalism defines the four types of minimalism in interaction design looks at how to apply it and finishes with some conclusions

**Donald Judd** Annie Ochmanek,Alex Kitnick,2021 Gathers the main monographic essays written on the work of one of the most influential American artists of the postwar era *Minimalism* James Meyer,James Sampson Meyer,2004-01-01 Critic and art historian Meyer a leading authority on Minimalism examines the style from its inception to its broader cultural influence This sourcebook features an excellent selection of nearly 300 color and b w images to illustrate the surprising variety of the work **Subjects and Objects** Jeffrey Strayer,2007-04-30 The subject matter of Subjects and Objects is the limits of Abstraction in art The notion of Abstraction its development in art history and the relation of art and philosophy regarding Abstraction are considered in addition to identifying and examining things that are essential to artworks Any artwork has an identity and comprehension of that identity depends on a perceptual object A subject s apprehension of such an object creates an artistic complex of which the object the subject and the apprehension are constituents The essential elements of this kind of complex are the subject of the final part of the work Its concluding section considers these elements as material to be used to determine the limits of Abstraction **Dancing Modernism / Performing Politics** Mark Franko,2023-05-02 In the much anticipated update to a classic in dance studies Mark Franko analyzes the political aspects of North American modern dance in the 20th century A revisionary account of the evolution of modern dance this revised edition of Dancing Modernism Performing Politics features a foreword by Juan Ignacio Vallejos on Franko s career a new preface a new chapter on Yvonne Rainer and an appendix of left wing dance theory articles from the 1930s Questioning assumptions that dancing reflects culture Franko employs a unique interdisciplinary approach to dance analysis that draws from cultural theory feminist studies and sexual class and modernist politics Franko also highlights the stories of such dancers as Isadora Duncan Martha Graham and even revolutionaries like Douglas Dunn in order to upend and contradict ideas on autonomy and traditionally accepted modernist dance history Revealing the captivating development of modern dance this revised edition of Dancing Modernism Performing Politics will fascinate anyone interested in the intersection of performance studies history and politics What the Body Cost Jane Blocker,2004 Because performance is by its very nature ephemeral it elicits a desire for what is lost more than any other form of art making But what is the nature of that desire and on what models has it been structured How has it affected the ways in which the history of performance art gets told In What the Body Cost Jane Blocker revisits key works in performance art by Carolee Schneemann Vito Acconci Hannah

Wilke Yves Klein Ana Mendieta and others to challenge earlier critiques that characterize performance or body art as a purely revolutionary art form and fail to recognize its reactionary and sometimes damaging effects The scholarship to date on performance art has not she finds gone far enough in locating the body at the center of the performance nor has it acknowledged the psychic emotional or social costs exacted on that body Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey as well as queer theory and feminism What the Body Cost reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive Instead Blocker suggests that the historiography of performance art is a postmodern lovers discourse in which practitioners historians and critics alike fervently seek the body while doubting it can ever be found Jane Blocker is assistant professor of art history at the University of Minnesota and author of Where Is Ana Mendieta Identity Performativity and Exile 1999

Soft Is Fast Meredith Morse, 2023-08-15 An innovative analysis of Simone Forti's interdisciplinary art viewing her influential 1960s dance constructions as negotiating the aesthetic strategies of John Cage and Anna Halprin Simone Forti's art developed within the overlapping circles of New York City's advanced visual art dance and music of the early 1960s Her dance constructions and related works of the 1960s were important for both visual art and dance of the era Artists Robert Morris and Yvonne Rainer have both acknowledged her influence Forti seems to have kept one foot inside visual art's frames of meaning and the other outside them In Soft Is Fast Meredith Morse adopts a new way to understand Forti's work based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism and prefigured the participatory art of recent decades Morse shows that Forti's work negotiated John Cage's ideas of sound score and theater through the unique approach to movement essentially improvisational and grounded in anatomical exploration that she learned from performer and teacher Ann later Anna Halprin Attentive to Robert Whitman's and La Monte Young's responses to Cage Forti reshaped Cage's concepts into models that could accommodate Halprin's charged spaces and imagined interpenetrative understanding of other bodies Morse considers Forti's use of sound and her affective use of materials as central to her work examines Forti's text pieces little discussed in art historical literature analyzes Huddle considered one of Forti's signature works and explicates Forti's later improvisational practice Forti has been relatively overlooked by art historians perhaps because of her work's central concern with modes of feeling and embodiment unlike other art of the 1960s which was characterized by strategies of depersonalization and affectlessness Soft Is Fast corrects this critical oversight

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

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