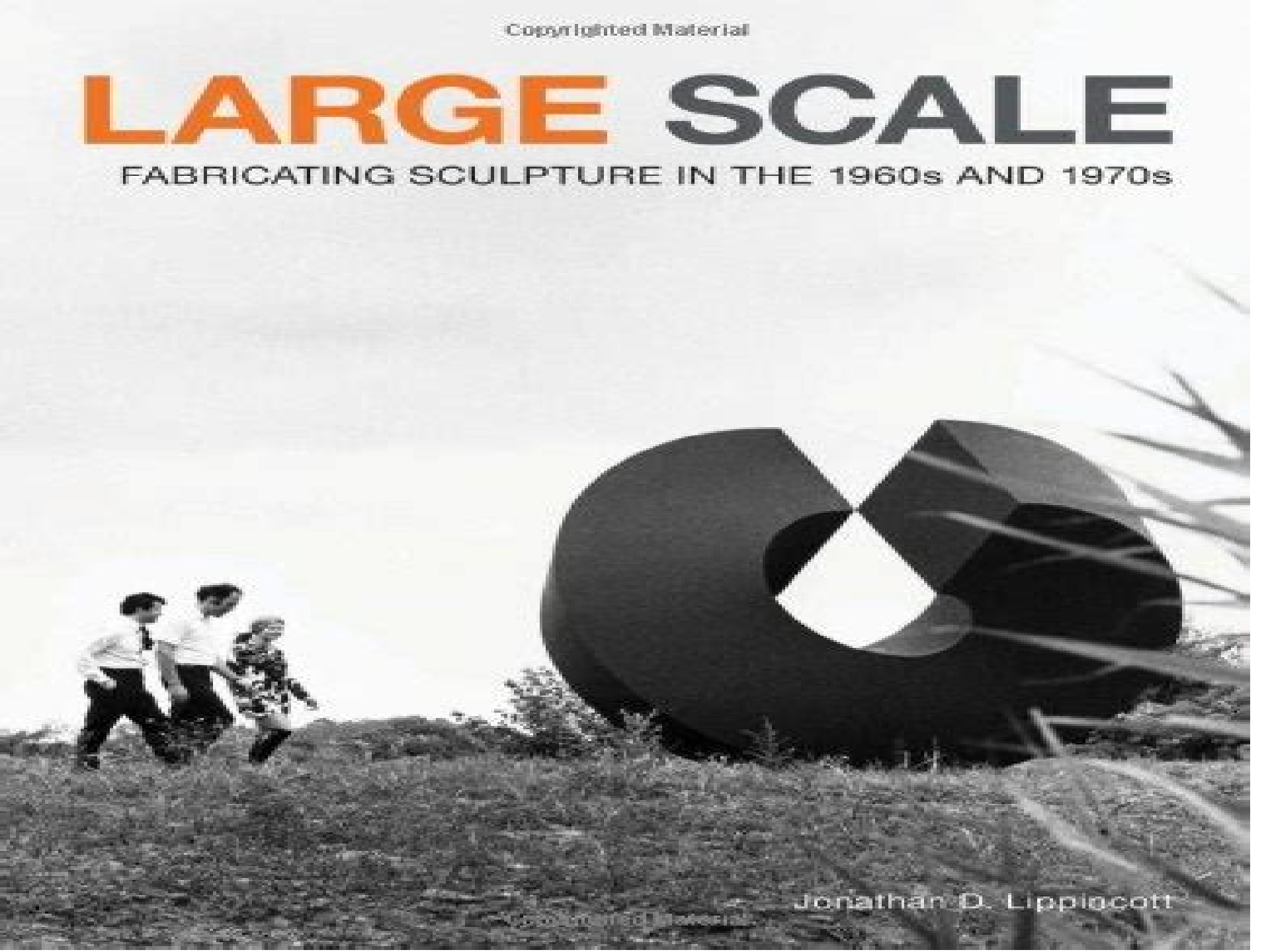


LARGE SCALE

FABRICATING SCULPTURE IN THE 1960s AND 1970s



Jonathan D. Lippincott

Large Scale Fabricating Sculpture In The 1960s And 1970s

Glenn Adamson, Julia Bryan-Wilson



Large Scale Fabricating Sculpture In The 1960s And 1970s:

Large Scale Jonathan D. Lippincott, 2010-09-22 Prior to 1966 if artists wanted to create works larger than their studios or metalworking abilities allowed they had to turn to industrial manufacturers usually steel fabricators or boat builders who not surprisingly were often unable to accommodate the creative process of making art The opening that spring of Lippincott Inc changed that and the direction of American art in the process Functioning as an extension of the artists studios Lippincott Inc was also a new kind of all in one sculpture production center that put the tools of industrial fabrication in the hands of artists allowing them to produce at a scale they had previously only dreamt of on paper Over the years of the shop s operation from 1966 to 1994 Lippincott Inc has produced sculptures by nearly one hundred artists Fortunately the shop s founders Donald Lippincott and Roxanne Everett meticulously documented the working processes of some of the most important American artists of the twentieth century such as Claes Oldenburg Louise Nevelson Ellsworth Kelly Robert Indiana and Barnett Newman Drawing on the vast collection of the images in the Lippincott archive Large Scale presents over three hundred photographs of these artists and their iconic large scale works including Newman s Broken Obelisk Indiana s Love Oldenburg s Mouse and Rosenthal s Alamo many of which have been previously unseen These rare behind the scenes images offer fresh insight on an important chapter of art history and compel us all to see these enduring works with fresh eyes An introduction by curator Patterson Sims places the evolution of Lippincott Inc in the context of the history of American art

Scale in Contemporary Sculpture Rachel Wells, 2017-07-05 The first book to devote serious attention to questions of scale in contemporary sculpture this study considers the phenomenon within the interlinked cultural and socio historical framework of the legacies of postmodern theory and the growth of global capitalism In particular the book traces the impact of postmodern theory on concepts of measurement and exaggeration and analyses the relationship between this philosophy and the sculptural trend that has developed since the early 1990s Rachel Wells examines the arresting international trend of sculpture exploring scale including American precedents from the 1970s and 1980s and work by the Young British Artists Noting that the emergence of this sculptural trend coincides with the end of the Cold War Wells suggests a similarity between the quantitative ratio of scale and the growth of global capitalism that has replaced the former status quo of qualitatively opposed systems This study also claims the allegorical nature of scale in contemporary sculpture outlining its potential for critique or complicity in a system dominated by quantitative criteria of value In a period characterised by uncertainty and incommensurability Wells demonstrates that scale in contemporary sculpture can suggest the possibility of and even an unashamed reliance upon comparison and external difference in the construction of meaning Dream Streets: Art in Wilmington 1970-1990 Margaret Winslow, 2015 Published in conjunction with the exhibition Dream streets art in Wilmington 1970 1990 Organized by the Delaware Art Museum June 27 September 27 2015 Title page verso **The Public Artscape of New Haven** Laura A. Macaluso, 2018-04-12 There are nearly 500 public works of art throughout New Haven

Connecticut a city of 17 square miles with 130 000 residents While other historic East Coast cities Philadelphia Providence Boston have been the subjects of book length studies on the function and meaning of public art New Haven founded 1638 has largely been ignored This comprehensive analysis provides an overview of the city s public art policy programs and preservation and explores its two centuries of public art installations monuments and memorials in a range of contexts

Constructions of Media Authorship Christiane Heibach, Angela Krewani, Irene Schütze, 2020-11-23 The author is dead long live the author This paradox has shaped discussions on authorship since at least the 1960s when the dominant notion of the individual author genius was first critically questioned The ongoing discussion has mainly focused on literature and the arts but has ignored nearly any artistic practice beyond these two fields *Constructions of Media Authorship* aims to fill this gap the volume s interdisciplinary contributions reflect historical and current artistic practices within various media and attempt to grasp them from different perspectives The first part sheds a new light on different artistic and design practices and questions the still dominant view on the individual identifiable author The second part discusses creative practices in literature emphasizing the interrelation of aesthetic discourses and media practices The third part investigates authoring in audiovisual media especially film and TV while the final part turns to electronic and digital media and their collective creativity and hybrid mediality The volume is also an attempt to develop new methodological approaches focusing on the interplay between various human and non human actors in different media constellations

Art in the Making Glenn Adamson, Julia Bryan-Wilson, 2016-08-16 The first book to address the significance of the materials and methods used to make contemporary artworks Today artists are able to create using multiple methods of production from painting to digital technologies to crowdsourcing some of which would have been unheard of just a few decades ago Yet even as our means of making art become more extraordinary and diverse they are almost never addressed in their specificity While critics and viewers tend to focus on the finished products we see in museums and galleries authors Glenn Adamson and Julia Bryan Wilson argue that the materials and processes behind the scenes used to make artworks are also vital to current considerations of authorship and to understanding the economic and social contexts from which art emerges This wide ranging exploration of different methods and media in art since the 1950s includes nine chapters that focus on individual processes of making Painting Woodworking Building Performing Tooling Up Cashing In Fabricating Digitizing and Crowdsourcing Detailed examples are interwoven with the discussion including visuals that reveal the intricacies of techniques and materials Artists featured include Ai Weiwei Alice Aycock Isa Genzken Los Carpinteros Paul Pfeiffer Doris Salcedo Santiago Sierra and Rachel Whiteread

Working Aesthetics Danielle Child, 2019-01-10 *Working Aesthetics* is about the relationship between art and work under contemporary capitalism Whilst labour used to be regarded as an unattractive subject for art the proximity of work to everyday life has subsequently narrowed the gap between work and art The artist is no longer considered apart from the economic but is heralded as an example of how to work in neoliberal

management textbooks As work and life become obscured within the contemporary period this book asks how artistic practice is affected including those who labour for artists Through a series of case studies Working Aesthetics critically examines the moments in which labour and art intersect under capitalism When did labour disappear from art production or accounts of art history Can we consider the dematerialization of art in the 1960s in relation to the deskilling of work And how has neoliberal management theory adopting the artist as model worker affected artistic practices in the 21st century With the narrowing of work and art visible in galleries and art discourse today Working Aesthetics takes a step back to ask why labour has become a valid subject for contemporary art and explores what this means for aesthetic culture today **The**

Routledge Companion to Marxisms in Art History Tijen Tunalı, Brian Winkenweder, 2025-03-31 This companion is an essential contribution to the study of historical materialism in general and the social history of art in particular Each chapter in the collection focuses on a key figure concept or historical epoch Increasingly scholars adopt an array of Marxist methods intertwined with a host of other theoretical practices particularly the historiography of key issues regarding hegemony ideology and identity Ideological issues of connoisseurship patronage and analyses of the artwork as a form of labor and leisure are essential to the practice of Marxisms in art history This collection spotlights a plurality of Marxian theories in which the ideas of such figures as Walter Benjamin Guy Debord and T J Clark are debated and developed through analyses of the socio historical conditions that impact how art is produced circulated and received This ultimately underscores that the historical contextualization of artworks and their markets within a class based society is crucial for writing socially engaged art history This book will be of interest to scholars working in art history visual studies visual sociology communication studies and the sociology of art **Forms of Persuasion** Alex J. Taylor, 2022-03-15 Forms of Persuasion is the first book

length history of corporate art patronage in the 1960s After the decline of artist illustrated advertising but before the rise of museum sponsorship this decade saw artists and businesses exploring new ways to use art for commercial gain Where many art historical accounts of the sixties privilege radical artistic practices that seem to oppose the dominant values of capitalism Alex J Taylor instead reveals an art world deeply immersed in the imperatives of big business These projects unfolded in Madison Avenue meeting rooms and MoMA galleries but as the most creative and competitive corporations sought growth through global expansion they also reached markets all around the world From Andy Warhol s commissions for packaged goods manufacturers to Richard Serra s work with the steel industry Taylor demonstrates how major artists of the period provided brands with forms of persuasion that bolstered corporate power prestige and profit Drawing on extensive original research conducted in artist gallery and corporate archives Taylor recovers a flourishing field of promotional initiatives that saw artists advertising creatives and executives working around the same tables As museums continue to grapple with the ethical dilemmas posed by funding from oil companies military suppliers and drug manufacturers Forms of Persuasion returns to these earlier relations between artists and multinational corporations to examine the complex aesthetic and

ideological terms of their enduring entanglements **Roy Lichtenstein** Julie Wolfe, 2023-06-06 The first book length study to examine the materials and techniques used in the fabrication and painting of the American pop artist Roy Lichtenstein's outdoor sculpture Vibrant color was essential to the paintings of the American pop artist Roy Lichtenstein 1923 1997 and when he began exploring the creation of outdoor sculpture in the late 1970s vivid hues remained an important part of his artistic vocabulary Today preserving these remarkable works after they have endured decades in outdoor environments around the world is an issue of pressing concern This abundantly illustrated volume is based on extensive archival research of Lichtenstein's studio materials interviews with his assistants and a thorough technical analysis of the sculpture Three Brushstrokes The book concludes with a chapter showing various options for the care conservation and restoration of his sculptural works making this an essential resource for conservators curators and others interested both in the iconic artist and modern sculpture in general Louise Nevelson: Light and Shadow Laurie Wilson, 2016-12-16 The most complete biography of the iconic sculptor Louise Nevelson the groundbreaking artist and fixture of New York's art world based on hours of interviews the author conducted at the height of Nevelson's fame In 1929 Louise Nevelson was a disappointed housewife with a young son surrounded by New York's vibrant artistic community but unable to fully engage with it By 1950 she was an artist living on her own financially dependent on her family but she had received a glimmer of recognition from the establishment inclusion in a group show at the Whitney Museum of American Art In 1980 Nevelson celebrated her second Whitney retrospective Her work was held in public collections around the world her massive steel sculptures appeared in public spaces in seventeen states including the Louise Nevelson Plaza in New York City's Financial District The story of Nevelson's artistic spiritual even physical transformation she developed a taste for outrageous outfits and false eyelashes made of mink is dramatic complex and inseparable from major historical and cultural shifts of the twentieth century particularly in the art world Art historian and psychoanalyst Laurie Wilson brings a unique and sensitive perspective to Nevelson's story drawing on hours of interviews she conducted with Nevelson and her circle Over 100 images many of them drawn from personal archives and never before published make this the most visually and narratively comprehensive biography of this remarkable artist yet published *Dwell Time* Rosa Lowinger, 2023-10-10 What Kirkus describes as a masterful revelation about life and art imitating each other in maintenance and repair in a starred review *Dwell Time* is an illuminating debut memoir by one of the few prominent Latinas in the field of art and architectural conservation a moving portrait of a Cuban Jewish family's intergenerational trauma and a story about repair and healing that will forever change how you see the objects and places we cherish and how we manage damage and loss *Dwell Time* is a term that measures the amount of time something takes to happen immigrants waiting at a border human eyes on a website the minutes people wait in an airport and in art conservation the time it takes for a chemical to react with a material Renowned art conservator Rosa Lowinger spent a difficult childhood in Miami among people whose losses in the Cuban revolution and earlier by the

decimation of family in the Holocaust clouded all family life After moving away to escape the cloying exile's nostalgia Lowinger discovered the unique field of art conservation which led her to work in Tel Aviv Philadelphia Rome Los Angeles Honolulu Charleston Marfa South Dakota and Port Au Prince Eventually returning to Havana for work Lowinger suddenly finds herself embarking on a remarkable journey of family repair that begins as it does in conservation with an understanding of the origins of damage Inspired by and structured similarly to Primo Levi's *The Periodic Table* this first memoir by a working art conservator is organized by chapters based on the materials Lowinger handles in her thriving private practice Marble Limestone Bronze Ceramics Concrete Silver Wood Mosaic Paint Aluminum Terrazzo Steel Glass and Plastics Lowinger offers insider accounts of conservation that form the backbone of her immigrant family's story of healing that beautifully juxtaposes repair of the material with repair of the personal Through Lowinger's relentless clear-eyed efforts to be the best practitioner possible while squarely facing her fraught personal and work relationships she comes to terms with her identity as Cuban and Jewish American and Latinx *Dwell Time* is an immigrant's story seen through an entirely new lens that which connects the material to the personal and helps us see what is possible when one opens one's heart to another person's wounds From the book How I wondered was it possible that no one in my family had ever told me that Havana the place where we were from was so closely aligned to my work More importantly how had I managed to reencounter this ornately decorated sagging city at the precise moment when I was beginning to see a link between restoration of the material world and personal healing

Artificial Women Julie Wosk, 2024-04-02 Enhanced by artificial intelligence today's simulated females are becoming ever more lifelike as the virtual vies with the real They have already had a dramatic impact on personal relationships on our views of women and our ideas about what it means to be human From sex dolls to Siri talking Barbies to robotic mothers *Artificial Women* explores the ways in which today's simulated females both real and fictional reflect and expose our own ideas about sexuality gender and the impact of simulations on social relationships Join Julie Wosk as she probes the realm of compliant robot sex workers nurturing genial caregivers and companions virtual assistants like Siri and Alexa and rebellious creations in film television literature art photography and current developments in robotics These simulated women often reflect old stereotypes but also highlight a new breed of female robots cyborgs and dolls that possess agency self-awareness and autonomy *Artificial Women* pushes the boundaries of culture studies to consider how new digital technologies artificial intelligences and burgeoning simulations affect our own understandings of ourselves

Scale and the Incas Andrew James Hamilton, 2018-06-05 A groundbreaking work on how the topic of scale provides an entirely new understanding of Inca material culture Although questions of form and style are fundamental to art history the issue of scale has been surprisingly neglected Yet scale and scaled relationships are essential to the visual cultures of many societies from around the world especially in the Andes In *Scale and the Incas* Andrew Hamilton presents a groundbreaking theoretical framework for analyzing scale and then applies this approach to Inca art architecture and belief systems The

Incas were one of humanity's great civilizations but their lack of a written language has prevented widespread appreciation of their sophisticated intellectual tradition. Expansive in scope, this book examines many famous works of Inca art including Machu Picchu and the Dumbarton Oaks tunic, more enigmatic artifacts like the Sayhuite Stone and Capacocha offerings, and a range of relatively unknown objects in diverse media including fiber, wood, feathers, stone, and metalwork. Ultimately, Hamilton demonstrates how the Incas used scale as an effective mode of expression in their vast multilingual and multiethnic empire. Lavishly illustrated with stunning color plates created by the author, the book's pages depict artifacts alongside scale markers and silhouettes of hands and bodies, allowing readers to gauge scale in multiple ways. The pioneering visual and theoretical arguments of *Scale and the Incas* not only rewrite understandings of Inca art but also provide a benchmark for future studies of scale in art from other cultures.

Garth Evans Sculpture Garth Evans, Michael Brenson, 2013-03-25 Garth Evans is a sculptor as capable of evoking intimacy and simplicity as he is of dealing with the monumental and the timeless. This complete survey of his unique career is long overdue and reveals a wealth of innovative and powerful work, much of it previously unseen in print. As narratives of British sculpture are reconsidered, Evans is emerging as one of the most creative and influential artists to bridge the generation of Antony Caro and Philip King with that of Tony Cragg, Richard Deacon, Antony Gormley, Alison Wilding, and Bill Woodrow. This investigation into Evans's hugely varied, visually eventful, and challenging practice explores connections across geographies and timeframes, as well as contextualizing major changes and new departures in his work. Garth Evans was born in Manchester in 1934 and settled in the USA at the midpoint of his career. He has exhibited widely in Europe and America since the early 1960s, and his work is represented in major public and private collections in Australia, Brazil, Portugal, USA, and UK, including the Arts Council Collection, Leeds City Art Galleries, the British Museum, the V&A, and Tate. Evans has been the recipient of numerous awards, as well as holding a number of distinguished teaching positions. Since 1988, he has taught at the Studio School in New York City, where he is head of sculpture.

The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order, these 5 volumes encompass the history of the cultural development of America with over 2300 entries.

Cubism & Australian Art Lesley Harding, Sue Cramer, 2009 Cubism was a movement that changed fundamentally the course of twentieth-century art. It had far-reaching effects, both conceptual and stylistic, which are still being felt today. Described in 1912 by French poet and commentator Guillaume Apollinaire as not an art of imitation but an art of conception, Cubism irreversibly altered art's relationship to visual reality. I paint things as I think them, not as I see them, Picasso said. *Cubism and Australian Art* examines for the first time the impact of this transformative art movement on the work of Australian artists from the early 1920s to the present day. The authors argue that by its very nature, Cubism was characterised by variation and change, that the idea of a pure or original Cubism was short-lived, and that its appearance in Australian art parallels its uptake and re-interpretation by artists internationally. In the words of French artist Andr   Lhote, mentor to several Australians who studied at his Academy in Paris:

There are a thousand definitions of Cubism because there are a thousand painters practising it More than eighty international and Australian artists are showcased with over 300 works featuring Sam Atyeo Ralph Balson Grace Crowley Frank Hinder Roger Kemp Godfrey Miller Stephen Bram and Daniel Crooks as well as Pablo Picasso Georges Braque and Fernand Léger

The Concise New Makers of Modern Culture Justin Wintle, 2008-11-28 A Who's Who of Western culture from Woody Allen to Emile Zola Containing four hundred essay style entries and covering the period from 1850 to the present The Concise New Makers of Modern Culture includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley with John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin With its global reach The Concise New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing as well as an index of names and key terms

The Oxford Dictionary of American Art and Artists Ann Lee Morgan, 2007-07-18 With the advent of abstract expressionism in the 1940s America became the white hot center of the artistic universe Now in The Oxford Dictionary of American Art and Artists the first such volume to appear in three decades Ann Lee Morgan offers an informative insightful and long overdue resource on our nation's artistic heritage Featuring 945 alphabetically arranged entries here is an indispensable biographical and critical guide to American art from colonial times to contemporary postmodernism Readers will find a wealth of factual detail and insightful analysis of the leading American painters ranging from John Singleton Copley Thomas Cole and Mary Cassatt to such modern masters as Jackson Pollack Romare Bearden and Andy Warhol Morgan offers razor sharp entries on sculptors ranging from Alexander Calder to Louise Nevelson on photographers such as Berenice Abbott Man Ray Walker Evans and Ansel Adams and on contemporary installation artists including video master Bill Viola In addition the dictionary provides entries on important individuals connected to the art scene including collectors such as Peggy Guggenheim and critics such as Clement Greenberg Morgan also examines notable American institutions organizations schools techniques styles and movements The range of coverage is indeed impressive but equally important is the quality of analysis that appears in entry after entry Morgan gives readers a wealth of trustworthy and authoritative information as well as perceptive well informed criticism of artists and their work In addition the book is thoroughly cross referenced so readers can easily find additional information on any topic of interest Beautifully written filled with fascinating historical background and penetrating insight The Oxford Dictionary of American Art and Artists is an essential one volume resource for art lovers everywhere

The New Encyclopedia of Southern Culture Judith H. Bonner, Estill Curtis Pennington, Charles Reagan Wilson, 2013-01-14 From the Potomac to the Gulf artists were creating in the South even before it was recognized as a region The South has contributed to America's cultural heritage with works as

diverse as Benjamin Henry Latrobe's architectural plans for the nation's Capitol the wares of the Newcomb Pottery and Richard Clague's tonalist Louisiana bayou scenes This comprehensive volume shows how through the decades and centuries the art of the South expanded from mimetic portraiture to sophisticated responses to national and international movements The essays treat historic and current trends in the visual arts and architecture major collections and institutions and biographies of artists themselves As leading experts on the region's artists and their work editors Judith H Bonner and Estill Curtis Pennington frame the volume's contributions with insightful overview essays on the visual arts and architecture in the American South

Large Scale Fabricating Sculpture In The 1960s And 1970s Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Large Scale Fabricating Sculpture In The 1960s And 1970s**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve in to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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