

Agnes Martin Her Life And Art

Because 'Religion of Love' (written in 1990s) is so late in coming out, we hope it worth the wait. As representative of one of the most important artist's late thinking; on the one hand, it reconfirms her most classical thought (Beauty is the mystery of life.), and, on the other, adds new thought with an urgency only found in a mature artist of her age and persuasion. One of the most rigorous of sensibilities, we do not know what she meant by uncharacteristically asking another artist, Richard Tuttle, to illustrate her text, for she, unlike he, had a clear understanding of the meaning of illustration. Knowing that, he took it up as much to fathom a friend's genius after their passing, as well as the chance to say goodbye, life did not include, yet made available in publication. Hopefully, the reader can enjoy these various levels of interaction as art."

An entirely new interpretation of modern American portraiture based on the history of sexual difference. Hide/Seek: Difference and Desire in American Portraiture, companion volume to an exhibition of the same name at the National Portrait Gallery, Smithsonian Institution, traces the defining presence of same-sex desire in American portraiture through a seductive selection of more than 140 full-color illustrations, drawings, and portraits from leading American artists. Arcing from the turn of the twentieth century, through the emergence of the modern gay liberation movement in 1969, the tragedies of the AIDS epidemic, and to the present, Hide/Seek openly considers what has long been suppressed or tacitly ignored, even by the most progressive sectors of our society: the influence of gay and lesbian artists in creating American modernism. Hide/Seek shows how questions of gender and sexual identity dramatically shaped the artistic practices of influential American artists such as Thomas Eakins, Romaine Brooks, Marsden Hartley, Georgia O’Keeffe, Charles Demuth, Jasper Johns, Robert Rauschenberg, Andrew Wyeth, Andy Warhol, Robert Mapplethorpe, and many more—in addition to artists of more recent works such as Felix Gonzalez-Torres, Glenn Ligon, Catherine Opie, and Cass Bird. The authors argue that despite the late-nineteenth-century definition and legal codification of the “homosexual,” in reality, questions of sexuality always remained fluid and continually redefined by artists concerned with the act of portrayal. In particular, gay and lesbian artists—of but not fully in the society they portrayed—occupied a position of influential marginality, from which vantage point they crafted innovative and revolutionary ways of painting portraits. Their resistance to society’s attempt to proscribe them forced them to develop new visual vocabularies by which to code, disguise, and thereby express their subjects’ identities—and also their own. Bringing together for the first time new scholarship in the history of American sexuality and new research in American portraiture, Hide/Seek charts the heretofore hidden impact of gay and lesbian artists on American art and portraiture and creates the basis for the necessary reassessment of the careers of major American artists—both gay and straight—as well as of portraiture itself.

Agnes Martin's career spanned over seven decades. Though a major influence on Minimalist painters, Martin saw her own work, more closely related to Abstract Expressionism, her paintings being 'meditations on innocence, beauty, happiness and love.' More than 130 of these works can be found in this book. Agnes Martin: Paintings, Writings, Remembrances is the first and only complete career retrospective publication of the visionary painter. This important and beautiful book brings together 130 of Martin's paintings and drawings, with her previously unpublished writings and lecture notes, which vividly illuminate her art. Letters and facsimiles are reprinted in Martin's own hand, and cut to notebook size, adding an element of intimacy for the reader. With the Pace Gallery founder, Arne Glimcher's illuminating introduction, his personal remembrances of visits to Martin at her studio, and their correspondence throughout her career, reveal much about the artist's life and work.

This is an intimate and revealing biography of Agnes Martin, renowned American painter, considered one of the great women artists of the 20th and 21st Century. A resident of both New Mexico and New York City, Martin has always remained an enigma due to her fiercely guarded private life. Henry Martin (no relation to the artist), a writer, editor and actor, having access to those who were close to Agnes Martin--friends, family, former lovers, -- has given us a full portrait of this universally revered artist. Readers will learn of her bouts with mental illness, her several significant lesbian relationships, and her lifelong yearning for recognition despite her reclusive lifestyle and need for privacy. Arriving in the wake of major international retrospective exhibitions of her work from London's Tate Modern, LACMA in Los Angeles, and the Guggenheim in New York City, this book will provide a perspective of Agnes Martin that has not been seen in earlier, more academic works or fine-art monographs. Certain to be a mainstay for readers of the arts, and admirers of the creative spirit. This book will also include rare photographs from family and friends, some of which have never appeared in a book before.

The Early Work of Agnes Martin

Dwan Gallery, 1959-1971

Notes from the Woodshed

MoMA Highlights

Man with a Blue Scarf: On Sitting for a Portrait by Lucian Freud

Not Working

This stunning picture-book imagining of artist Agnes Martin’s childhood gives readers a glimpse into the life and work of one of the most esteemed abstract painters of the twentieth century. Agnes Martin was born on the Canadian prairies in the early twentieth century. In this imagining of her childhood from acclaimed author Tessa McWatt, Agnes spends her days surrounded by wheat fields, where her grandfather encourages her to draw what she sees and feels around her: the straight horizon, the feeling of the sun, the movement of birds’ wings and the shapes she sees in the wheat. One day, Agnes’s family moves to a house in a big city. The straight horizon and wheat fields are gone, but Agnes continues to draw what she sees and feels around her. No one except her grandfather understands what she is trying to capture — not her mother, who asks, “Where are you, Agnes?” when she sees her daughter engrossed in her drawing; nor her siblings, who think her art is ugly. Still, Agnes keeps trying to capture what she sees inside her mind. Agnes Martin grew up to become a famous abstract expressionist artist. Tessa McWatt has written a beautiful story of Agnes’s childhood and how it might have shaped her adult work. Zuzanna Celej’s watercolors adeptly capture Agnes’s world, including hints of the grid paintings that she was later known for, against the backdrop of prairie and city landscapes. Includes an author’s note with more information about Agnes Martin’s life and the inspiration behind this story. Key Text Features author's note art history Correlates to the Common Core State Standards in English Language Arts: CCSS.ELA-LITERACY.RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

"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.

“One of the finest writers of the new nonfiction” (Harper’s Bazaar) explores the role of art in our tumultuous modern era. In this remarkable, inspiring collection of essays, acclaimed writer and critic Olivia Laing makes a brilliant case for why art matters, especially in the turbulent political weather of the twenty-first century. Funny Weather brings together a career’s worth of Laing’s writing about art and culture, examining their role in our political and emotional lives. She profiles Jean-Michel Basquiat and Georgia O’Keeffe, reads Maggie Nelson and Sally Rooney, writes love letters to David Bowie and Freddie Mercury, and explores loneliness and technology, women and alcohol, sex and the body. With characteristic originality and compassion, she celebrates art as a force of resistance and repair, an antidote to a frightening political time. We’re often told that art can’t change anything. Laing argues that it can. Art changes how we see the world. It makes plain inequalities and it offers fertile new ways of living.

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 blackand- 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.

Lee Lozano

Ravillious & Co.: The Pattern of Friendship

Where Are You, Agnes?

Agnes Martin

Religion of Love

A Novel

The only complete career retrospective of this visionary painter - a classic, now available again in a handsome new binding. Agnes Martin's career spanned over seven decades. Though a major influence on Minimalist painters, Martin saw her own work more closely related to Abstract Expressionism, her paintings being meditations on innocence, beauty, happiness and love.' This much-anticipated reissue of Arne Glimcher's highly-acclaimed book presents 130 of Martin's paintings and drawings alongside her previously unpublished writings and lecture notes. Glimcher's illuminating introduction, his personal memories of visits to Martin at her studio, and their correspondence throughout her career, reveal many insights into the artist's life and work.

A finalist for the National Book Critics Circle Award, this memoir of one woman's later in life career change is “a smart, funny and compelling case for going after your heart's desires, no matter your age” (Essence). Following her retirement from Princeton University, celebrated historian Dr. Nell Irvin Painter surprised everyone in her life by returning to school—in her sixties—to earn a BFA and MFA in painting. In Old in Art School, she travels from her beloved Newark to the prestigious Rhode Island School of Design; finds meaning in the artists she loves, even as she comes to understand how they may be undervalued; and struggles with the unstable balance between the pursuit of art and the inevitable, sometimes painful demands of a life fully lived. How are women and artists seen and judged by their age, looks, and race? What does it mean when someone says, “You will never be an artist”? Who defines what an artist is and all that goes with such an identity, and how are these ideas tied to our shared conceptions of beauty, value, and difference? Bringing to bear incisive insights from two careers, Painter weaves a frank, funny, and often surprising tale of her move from academia to art in this “glorious achievement—bighearted and critical, insightful and entertaining. This book is a cup of courage for everyone who wants to change their lives” (Tayari Jones, author of An American Marriage).

A celebration of the careers of four extraordinary American women artists. This is the first publication to bring together the work of these four important American women Modernists.

Exploring the evolution of Agnes Martin's sublime use of color This handsomely designed, concise volume celebrates Agnes Martin's pursuit of beauty, happiness and innocence in her nonobjective art created while living in the desert of New Mexico. From her multicolored striped works to compositions of color-washed bands defined by hand-drawn lines, to the deep gray Black Paintings that characterized her work in the late 1980s, Martin's treatment of color in each of these phases is examined. A particular emphasis is placed on the latter half of her career and the broadening vision that developed during her years working in the desert, which crystalized her quest to deepen her understanding of the essence of painting, unattached to emotion or subject, yet radiant and meditative in its pure abstraction. With editorial contributions by a selection of writers whose cross-genre works span art writing, essay and memoir, this book expands an approach to Martin's paintings beyond a purely art historical lens, bringing new voices into the conversations around her career, inviting a rediscovery of her enduring legacy. An essay by author Durga Chew-Bose provides a poetic exploration of color; the writer Olivia Laing (author of The Lonely City) discusses the nature of solitude in her text; and Bruce Hanley uses a 1974 essay by Jill Johnston as a jumping-off point to delve into Martin's life during her years in New Mexico.

What Artists See When They Look At Art

The Artist Project

Eva Hesse

Barbara Hepworth

Josef Albers in Mexico

The Paintings of Georgia O’Keeffe, Agnes Pelton, Agnes Martin, and Florence Miller Pierce

Artists have long been stimulated and motivated by the work of those who came before them—sometimes, centuries before them. Interviews with 120 international contemporary artists discussing works from The Metropolitan Museum of Art's collection that spark their imagination shed new light on art-making, museums, and the creative process. Images of works from The Met collection appear alongside images of the contemporary artists' work, allowing readers to discover a rich web of visual connections that spans cultures and millennia.

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies . Beauty is among the most hotly contested subjects in current discussions on art and culture. After decades of disavowal, beauty's resurgence in recent art has engaged some of the most influential artists and writers. Spanning diverse positions, this anthology assembles the key texts on the cultural politics of this recent phenomenon, as well as contextualizing these debates - both for and against - in artistic practice and the broader history of aesthetics. Artists surveyed include: Vito Acconci, Jake and Dinos Chapman, Gustave Courbet, Marcel Duchamp, Marlene Dumas, Felix Gonzalez-Torres, Adolph Gottlieb, Hans Hofmann, Gary Hume, Asger Jorn, Alex Katz, Willem de Kooning, Joseph Kosuth, Paul McCarthy, Edouard Manet, Robert Mapplethorpe, Agnes Martin, Robert Morris, Barnett Newman, Pablo Picasso, Jackson Pollock, Gerhard Richter, Mark Rothko, Robert Smithson, Nancy Spero, Frank Stella, Clyfford Still and Andy Warhol. Writers include: Theodor Adorno, Alexander Alberro, Rasheed Araeen, Art & Language, Benjamin H. D. Buchloh, T. J. Clark, Mark Cousins, Arthur C. Danto, Jacques Derrida, Thierry de Duve, Fredric Jameson, Christoph Grunenberg, Dave Hickey, Suzanne Perling Hudson, Caroline A. Jones, John Roberts, Elaine Scarry, Wendy Steiner and Paul Wood.

A sweeping retrospective exploring the oeuvre of an incandescent artist, revealing the ways that Mitchell expanded painting beyond Abstract Expressionism as well as the transatlantic contexts that shaped her Joan Mitchell (1925-1992) was fearless in her experimentation, creating works of unparalleled beauty, strength, and emotional intensity. This gorgeous book unfolds the story of an artistic master of the highest order, revealing the ways she expanded abstract painting and illuminating the transatlantic contexts that shaped her. Lavish illustrations cover the full arc of her artistic practice, from her exceptional New York paintings of the early 1950s to the majestic multipanel compositions she made in France later in her career. Signature works are represented here along with rarely seen paintings, works on paper, artist’s sketchbooks, and photographs of Mitchell’s life, social circle, and surroundings. Featuring scholarly texts, in-depth essays, and artistic and literary responses, this book is organized in ten chronological chapters. Each chapter centers on a closely related suite of paintings, illuminating a shifting inner landscape colored by experience, sensation, memory, and a deep sense of place. Presenting groundbreaking research and a variety of perspectives on her art, life, and connections to poetry and music, this unprecedented volume is an essential reference for Mitchell’s admirers and those just discovering her work.

Throughout her career, Eva Hesse produced a significant number of small, experimental works which she renamed 'studiowork'. This title contains a comprehensive catalogue of the studiowork, including many new works that have never before been seen in public.

Dan Flavin

Her Life and Art

Agnes Martin/Navajo Blankets

Beauty

Agnes Martin, Richard Tuttle

Essays on artists who have withdrawn from the art world or have adopted an openly antagonistic position against it. This collection of essays by Martin Herbert considers various artists who have withdrawn from the art world or adopted an antagonistic position toward its mechanisms. A large part of the artist’s role in today’s professionalized art system is being concept of self-marketing. Herbert examines the nature of retreat, whether in protest, as a deliberate conceptual act, or out of necessity. By illuminating these motives, Tell Them I Said No offers a unique perspective on where and how the needs of the artist and the needs of the art world diverge. Essays on Lutz Bacher, Stanley Brouwn, Christopher D’Arcangelo, T. Cady Noland, Laurie Parsons, Charlotte Posenenske, and Albert York.

Featuring a selection of paintings created by Martin throughout her career, together with exceptional Navajo handwoven textiles from the 19th century, the exhibition will illuminate parallels between these exquisitely-crafted and transcendent bodies of work. Most of the woven works in the exhibition were created in the form of the ?chief-style? blankets by Navajo their homes. Developed beginning in the 1750s, this bold-banded style worn around the shoulders by both men and women became a popular object of trade to high-level members of other tribes, military officers, and travelers throughout the American West, Southwest, and Northern Plains. By the mid-19th century, the Navajo chief blanket was one of the most valuable of chief blankets includes four inter-figured phases, defined by their increasingly elaborate banding, coloration, and placement of foreground motifs. The chief blankets in this exhibition span the full range from first through fourth phases plus unusual variants. They and several classic serapes, dresses, and mantas (shawls) represent exceptionally rare examples of early Navajo textile collections worldwide.00Exhibition: Pace Gallery, Palo Alto, USA (28.09-28.10.2018) / Pace Gallery, New York, USA (14.11.-21.12.2018).

Pushcart Prize nominee Sonya Chung has displayed her stunning talent in her award-winning short fiction and essays. Now, she renders the compelling story of a troubled family straddling cultures, fleeing and searching, in her piercing and profoundly humane first novel. In 1953, on a small island in Korea, a young boy stows away on the ferry that is carrying his old two years later, Han Hyun-kyu is on a plane flying back to Korea, leaving behind his own wife in America. It is his daughter, Jane a war photographer recently injured in a bombing in Baghdad and forced to return to New York who journeys to find him in the small town in South Korea where his brothers have settled. Here, father and daughter take refuge from their lives of tragedy, discover something deeper and more enduring than they could have imagined. Just as Monica Ali’s Brick Lane introduced readers to a world that is both exotic and immediate, Long for This World illuminates the complexities and the richness of family bonds and establishes Chung as an exciting new voice in fiction.

Agnes Martin’s (1912–2004) celebrated grid paintings are widely acknowledged as a touchstone of postwar American art and have influenced many contemporary artists. Martin’s formative years, however, have been largely overlooked. In this revelatory study of Martin’s early artistic production, Christina Bryan Rosenberger demonstrates that the rapidly evolving context of American art that Martin developed between 1940 and 1967 define all her subsequent art. Beginning with Martin’s initiation into artistic language at the University of New Mexico and concluding with the reception of her grid paintings in New York in the early 1960s, Rosenberger offers vivid descriptions of the networks of art, artists, and information that moved between New Mexico and California in the postwar period. She also documents Martin’s exchanges with artists including Ellsworth Kelly, Barnett Newman, Georgia O’Keeffe, Ad Reinhardt, and Mark Rothko, among others. Rosenberger uses original analysis of Martin’s art, as well as a rich array of archival materials, to situate Martin’s art within the context of a dynamic historical moment. With its informed by art history and conservation, this fluidly written book makes a substantial contribution to the history of postwar American art.

Hilma Af Klint, Emma Kunz, and Agnes Martin

Schriftten

3 X Abstraction: New Methods of Drawing

Jack Whitten

Paintings, Writings, Remembrances by Arne Glimcher

Painting, Writings, Remembrances

"An extraordinary record of a great artist in his studio, it also describes what it feels like to be transformed into a work of art." —ARTnews
Lucian Freud (1922-2011), widely regarded as the greatest figurative painter of our time, spent seven months painting a portrait of the art critic Martin Gayford. The daily narrative of their encounters takes the reader into that most private place, the artist's studio, and to the heart of the working methods of this modern master—both technical and subtly psychological. From this emerges an understanding of what a portrait is, but something else is also created: a portrait, in words, of Freud himself. This is not a biography, but a series of close-ups: the artist at work and in conversation at restaurants, in taxis, and in his studio. It takes one into the company of the painter for whom Picasso, Giacometti, and Francis Bacon were friends and contemporaries, as were writers such as George Orwell and W. H. Auden. The book is illustrated with many of Lucian Freud's other works, telling photographs taken by David Dawson of Freud in his studio, and images by such great artists of the past as van Gogh and Titian who are discussed by Freud and Gayford. Full of wry observations, the book reveals the inside story of how it feels to pose for a remarkable artist and become a work of art.

An engaging look at three women artists' pathbreaking explorationof abstraction

*Agnes Martin: Her Life and Art*Thames & Hudson

An illuminating study of an overlooked artist from the 1960s whose work has recently returned to the limelight This is the first in-depth study of the idiosyncratic ten-year career of Lee Lozano (1930-1999), assuring this important artist a key place in histories of post-war art. The book charts the entirety of Lozano's production in 1960s New York, from her raucous drawings and paintings depicting broken tools, genitalia, and other body parts to the final exhibition of her spectacular series of abstract "Wave Paintings" at the Whitney Museum of American Art in 1970. Highly regarded at the time, Lozano is now perhaps best known for Dropout Piece (1970), a conceptual artwork and dramatic gesture with which she quit the art world. Shortly afterwards she announced she would have no further contact with other women. Her "dropout" and "boycott of women" lasted until her death, by which time she was all but forgotten. This book tackles head-on the challenges that Lozano poses to art history--and especially to feminist art history--attending to her failures as well as her successes, and arguing that through dead ends and impasses she struggled to forge an alternative mode of living. Lee Lozano: Not Working looks for the means to think about complex figures like Lozano whose radical, politically ambiguous gestures test our assumptions about feminism and the "right way" to live and work.

The Innocence of Trees : Agnes Martin and Emily Carr

Los Angeles to New York

Long for This World

Funny Weather: Art in an Emergency

Hide/Seek

A Memoir of Starting Over

This newly revised deluxe edition of MoMA Highlights celebrates the 90th anniversary of the Museum MoMA Highlights presents a chronological overview of some of the most significant modern and contemporary artworks through superb high-resolution images and short texts by MoMA curators. MoMA Highlights interweaves works from each of the Museum's curatorial departments - painting and sculpture, drawings, prints and illustrated books, photography, architecture and design, film, and media and performance art - to provide a look at one of the premiere art collections in the world. This anniversary book is almost 50% larger than the standard edition.

Over the course of a career that spanned fifty years, Agnes Martin's austere, serene work anticipated and helped to define Minimalism, even as she battled psychological crises and carved out a solitary existence in the American Southwest. 'I paint with my back to the world', she claimed; when she died at ninety-two, in Taos, New Mexico, it is said she had not read a newspaper in half a century. Nancy Princenthal tells her whole story chronologically - from Martin's birth in Saskatchewan and her early years as an artist, living in derelict Manhattan shipping lofts as neighbour to Jasper Johns, Ellsworth Kelly and others of their ilk; to the seven years she stopped painting, just as her career was taking off; the months she spent roaming the country in a pick-up truck; and her last thirty years, in Taos, in an adobe house she built with her own hands. Nancy Princenthal has written the essential Agnes Martin biography; a must-read for anyone interested in abstract painting or the history of women artists in America.

Om den amerikanske kunstner, Agnes Martin, født 1912

Now in its third printing, this collection of letters, journals, and lectures is the standard collection of writings by the artist. "I suggest that people who like to be alone, who walk alone, will perhaps be serious workers in the art field."--Agnes Martin.

Agnes Martin and Me

90th Anniversary Edition

Agnes Martin: The Distillation of Color

Pioneer, Painter, Icon

Tell Them I Said No

Don't Worry, Life Is Easy

A richly illustrated biographyon the life and work ofBarbara Hepworth, one of thetwentieth century's mostinspiring artists and a pioneerof modernist sculpture.

The much-anticipated, bestselling sequel to the international phenomenon Happy People Read and Drink Coffee. Diane needs to start over again. After returning from Ireland and turning the page on her stormy relationship with Edward, the brooding Irish photographer, she is determined to rebuild her life in Paris with help from her best friend Félix. She focuses solely on getting her literary caféback on track-until she meets Olivier. He is kind and thoughtful, and she may have a future with him...until she stumbles across her former love at a photography exhibit. What is Edward doing in Paris? Why didn't he reach out? Faced with a hail of questions, her old flame remains cold and unresponsive. Apparently, he, too, has moved on. In order to put the past behind her, Diane must go back over her tracks. Ireland saved her before. Can she get answers there and find peace again?

A dynamic tale of art and friendship, set between the World Wars, against the backdrop of a rapidly changing world Eric Ravilious is one of the best-known twentieth-century English artists. For many, his watercolors capture the spirit of midcentury England. But while he had a style of his own, he did not work in isolation; he worked within a network of artists that included fellow students at the Royal College of Art such as Edward Bawden, Barnett Freedman, Enid Marx, Percy Horton, Peggy Angus, and Helen Binyon. The story of this beloved artist is also a biography of the group of fellow creators with whom he associated—men and women who inspired, challenged, and influenced one another—from their student days up through the Second World War. Drawing on extensive research, Andy Friend considers the predecessors in the English watercolor and wood-engraving tradition that influenced the group's art and demonstrates the significance of women artists, whose place within this interwar-era network has often been neglected. Published to coincide with the seventy-fifth anniversary of Ravilious's death, Ravilious & Co. accompanies an exhibition of the same name, touring throughout England in 2017.

Memoir of the relationship between the painter Agnes Martin and her assistant and friend Donald Woodman

Old In Art School

The Complete Lights, 1961-1996

Difference and Desire in American Portraiture

Writings

Joan Mitchell

Agnes Martin: Her Life and Art

The first biography of visionary artist Agnes Martin, one of the most original and influential painters of the postwar period Over the course of a career that spanned fifty years, Agnes Martin ' s austere, serene work anticipated and helped to define Minimalism, even as she battled psychological crises and carved out a solitary existence in the American Southwest. Martin identified with the Abstract Expressionists but her commitment to linear geometry caused her to be associated in turn with Minimalist, feminist, and even outsider artists. She moved through some of the liveliest art communities of her time while maintaining a legendary reserve. " I paint with my back to the world, " she says both at the beginning and at the conclusion of a documentary filmed when she was in her late eighties. When she died at ninety-two, in Taos, New Mexico, it is said she had not read a newspaper in half a century. No substantial critical monograph exists on this acclaimed artist—the recipient of two career retrospectives as well as the National Medal of the Arts—who was championed by critics as diverse in their approaches as Lucy Lippard, Lawrence Alloway, and Rosalind Kraus. Furthermore, no attempt has been made to describe her extraordinary life. The whole engrossing story, told here for the first time, Agnes Martin is essential reading for anyone interested in abstract art or the history of women artists in America.

This is the catalogue for an exhibition organized by the National Gallery of Art in Washington, DC, which explores the considerable contributions of Virginia Dwan and her legendary gallery to post-WWII American art.It is being carefully curated by Press author James Meyer. Founded by Virginia Dwan in 1959, the Dwan Gallery was a leading avant-garde space with locations in Los Angeles and New York, presenting the art of Franz Kline, Robert Rauschenberg, Claes Oldenburg, Sol LeWitt, and Robert Smithson, among others. Where the Los Angeles gallery featured abstract expressionism, neo-dada, and Pop, the New York branch reflected the emerging movements of minimalism, conceptualism, and land art. The activities of the Dwan Gallery transpired not just in and between Los Angeles, New York, and Paris, but also in the wilderness of the American West, where Dwan fostered a new genre of art known as earthworks (land art). A keen follower of the Parisian art scene, Dwan also gave many nouveaux realistes such as Yves Klein their debut shows in the United States."

Widely celebrated for his experimental approach to painting, Jack Whitten often turned to writing as a way to investigate, understand, and grapple with his practice and his milieu. "Notes from the Woodshed" is the first publication devoted to Whitten's writings and takes its name from the heading Whitten scrawled across many of his texts. Working across various forms from meticulous daily logs, to developed longer essays, to published statements and public talks Whitten's reflections span the course of his five decade career and give conceptual depth to an oeuvre that bridged rhythms of gestural abstraction and process art. Together, these writings shed light on Whitten's singularly nuanced language of painting, which hovers between mechanical automation and intensely personal expression.

The New American Painting as Shown in Eight European Countries, 1958-1959

Illumination

Drawing the Line

Studiowork