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Learning From Strangers

Recording Conceptual Art

The Art of Found Objects

This publication is part of Maria Eichhorn's project The Artist's Contract. From 1996 to 2005 Eichhorn conducted interviews with artists, art dealers, and the authors of The Artist's Reserved Rights Transfer and Sale Agreement. The Agreement, which Eichhorn takes as her point of departure for the interviews, was written in 1971 by Seth Siegelaub, well-known as the organizer of early conceptual art exhibitions in the late 1960s, together with the lawyer Robert Projansky. The interviews deal with issues related to the social and historical context of conceptual art, the sale and resale of artworks, art as an object of speculation, the role of collectors and museums, and artists' rights. Included are interviews with Carl Andre, Michael Asher, Daniel Buren, Paula Cooper, Hans Haacke, Jenny Holzer, Adrian Piper, Robert Projansky, Robert Ryman, Seth Siegelaub, John Weber, Lawrence Weiner, Jackie Winsor edited by Gert Fietzek. English text.

The Power Gallery of Contemporary Art* Acquisitions, 1973-1975

In a career that has spanned nearly 50 years, Robert Rauschenberg has redefined the art of our time. Once branded the bad boy of American modernism, Rauschenberg has taken a revolutionary approach to traditional art forms and worked in an extraordinarily diverse range of mediums. This volume, which explores the entire scope of his achievement, accompanies the first retrospective exhibition of Rauschenberg's work held since 1976, opening at the Guggenheim Museum, New York, in September 1997 and traveling to Houston in early 1998 and then to Europe and Asia. Four essays by leading scholars and curators interpret and analyze Rauschenberg's art while emphasizing his unique contribution across disciplines. Two essays by former

collaborators provide insight into his involvement with avant-garde performance and technology. And more than 500 illustrations reproduce Rauschenberg's challenging art, from his revolutionary all-white paintings and acclaimed Combines to prints, photographs, and the recent overseas projects that Rauschenberg has pursued in the belief that art and collaboration have the power to bring about social change. This comprehensive book, which includes an illustrated chronology of Rauschenberg's life and work and up-to-date exhibition and performance histories, will be the essential monograph on Robert Rauschenberg.

American Wildlife Art

Edited by Lynne Cooke, Karen Kelly, Bettina Funcke. Essays by Lynne Cooke, Jonathan Crary, Russel Fergusson, Boris Groys, Pamela Kort, Berenice Reynaud, Victor Stoichita, Elaine Showalter, Jan Tumlir and Peter Wollen. Foreword by Michael Govan.

Walking and Mapping

Interviews with: Chris Dercon, Sjarel Ex, Catherine David, Hans Maarten van der Brink, Arno van Roosmalen, Wilma Sütö, De Player, and Reyn van der Lugt.

Dia:Beacon

Magritte and Contemporary Art

Jacob Lawrence was one of the best-known African American artists of the twentieth century. In *Painting Harlem Modern*,

Patricia Hills renders a vivid assessment of Lawrence's long and productive career. She argues that his complex, cubist-based paintings developed out of a vital connection with a modern Harlem that was filled with artists, writers, musicians, and social activists. She also uniquely positions Lawrence alongside such important African American writers as Langston Hughes, Richard Wright, and Ralph Ellison. Drawing from a wide range of archival materials and interviews with artists, Hills interprets Lawrence's art as distilled from a life of struggle and perseverance. She brings insightful analysis to his work, beginning with the 1930s street scenes that provided Harlem with its pictorial image, and follows each decade of Lawrence's work, with accounts that include his impressions of Southern Jim Crow segregation and a groundbreaking discussion of Lawrence's symbolic use of masks and masking during the 1950s Cold War era. *Painting Harlem Modern* is an absorbing book that highlights Lawrence's heroic efforts to meet his many challenges while remaining true to his humanist values and artistic vision.

Painting Harlem Modern

The majestic abstract paintings of the accomplished contemporary artist.

Journal of the Archives of American Art

Collating, in a single volume, the major body of interviews conducted by the revered American critic and curator Robert Storr, *Interviews on Art* includes 62 illustrated discussions with some of the most renowned names in the artworld over the last century. Storr's interviewees include Gerhard Richter, Louise Bourgeois, Jeff Koons, Alex Katz, Chuck Close,

Richard Serra, Gabriel Orozco, Elizabeth Murray, Harald Szeemann and Mike Kelley, whilst each text is accompanied by relevant works and previously unpublished photographs of the artists themselves.

The Artist's Contract

The first book devoted solely to Bruce Nauman's corridors and other architectural installations, *Bruce Nauman: Spatial Encounters* deftly explores the significance of these works in the development of his singular art practice, examining them in the context of the period and in relation to other artists like Dan Graham, Robert Morris, Paul Kos, and James Turrell. Designed for viewer participation, Bruce Nauman's architectural installations often confound expectations and induce physical and psychological unease. The essays in this book consider these works, which begin in 1969 and continue into the 1970s and beyond, in terms of the physical, perceptual, and psychological pressures they exert on the participant. Three interlocking perspectives on the topic—Constance M. Lewallen's historical overview, Dore Bowen's case study of Nauman's 1970 Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror), and a supplementary essay by Ted Mann on Nauman's drawings—provide a comprehensive and in-depth approach. The book coincides with the major retrospective exhibition *Bruce Nauman: Disappearing Acts* at the Schaulager Museum, Basel, Switzerland (March 17–August 26, 2018) and the Museum of Modern Art and MoMA PS1, New York (October 21, 2018–March 17, 2019).

Shared Intelligence

Bruce Nauman

What it Means to Write About Art

Robert Mangold

Subject Matter of the Artist

"Jean-Michel Basquiat was one of the most popular and critically important artists of the late twentieth century, and his impact on contemporary art continues to grow. Through a combination of interviews with the artist, criticism from the artist's lifetime and immediately after, previously unpublished research by the author, and a selection of the most important critical essays on the artist's work, *The Basquiat Reader* provides a full picture of the artist's views on art and culture, his working process, and the critical significance of his work both then and now"--

Robert Storr

The Jean-Michel Basquiat Reader

Briefly looks at Warhol's life and career, discusses his major works, and provides a selection of his interviews

Robert Motherwell

The most comprehensive portrait of art criticism ever assembled, as told by the leading writers of our time. In the last fifty years, art criticism has flourished as never before. Moving from niche to mainstream, it is now widely taught at universities, practiced in newspapers, magazines, and online, and has become the subject of debate by readers, writers, and artists worldwide. Equal parts oral history and analysis of craft, *What It Means to Write About Art* offers an unprecedented overview of American art writing. These thirty in-depth conversations chart the role of the critic as it has evolved from the 1960s to today, providing an invaluable resource for aspiring artists and writers alike. John Ashbery recalls finding Rimbaud's poetry through his first gay crush at sixteen; Rosalind Krauss remembers stealing the design of *October* from Massimo Vignelli; Paul Chaat Smith details his early days with Jimmy Durham in the American Indian Movement; Dave Hickey talks about writing country songs with Waylon Jennings; Michele Wallace relives her late-night and early-morning interviews with James Baldwin; Lucy Lippard describes confronting Clement Greenberg at a lecture; Eileen Myles asserts her belief that her negative review incited the Women's Action Coalition; and Fred Moten recounts falling in love with Renoir while at Harvard. Jarrett Earnest's wide-ranging conversations with critics, historians, journalists, novelists, poets, and theorists—each of whom approach the subject from unique positions—illustrate different ways of writing, thinking, and looking at art. Interviews with Hilton Als, John Ashbery, Bill Berkson, Yve-Alain Bois, Huey Copeland, Holland Cotter, Douglas Crimp, Darby English, Hal Foster, Michael Fried, Thyrza Nichols Goodeve, Dave Hickey, Siri Hustvedt, Kellie Jones, Chris Kraus, Rosalind Krauss, Lucy Lippard, Fred Moten, Eileen Myles, Molly Nesbit, Jed Perl, Barbara Rose, Jerry Saltz, Peter Schjeldahl, Barry Schwabsky, Paul Chaat Smith, Roberta Smith, Lynne Tillman,

Michele Wallace, and John Yau.

The Works of Robert G. Ingersoll: Interviews

Andy Warhol's Art and Films

Since 2000, The Brooklyn Rail has been a platform for artists, academics, critics, poets, and writers in New York and abroad. The monthly journal's continued appeal is due in large part to its diverse contributors, many of whom bring contrasting and often unexpected opinions to conversations about art and aesthetics. No other publication devotes as much space to the artist's voice, allowing ideas to unfold and idiosyncrasies to emerge through open discussion. Since its inception, cofounder and artistic director Phong Bui and the Rail's contributors have interviewed over four hundred artists for The Brooklyn Rail. This volume brings together for the first time a selection of sixty of the most influential and seminal interviews with artists ranging from Richard Serra and Brice Marden, to Alex Da Corte and House of Ladosha. While each interview is important in its own right, offering a perspective on the life and work of a specific artist, collectively they tell the story of a journal that has grown during one of the more diverse and surprising periods in visual art. There is no unified style or perspective; The Brooklyn Rail's strength lies in its ability to include and champion difference. Selected and coedited by Jarrett Earnest, a frequent Rail contributor, with Lucas Zwirner, the book includes an introduction to the project by Phong Bui as well as many of the hand-drawn portraits he has made of those he has interviewed over the years. This combination of verbal and visual profiles offers a rare and personal insight into contemporary visual culture.

Interviews with Vito Acconci, Ai Weiwei, Lynda Benglis, James Bishop, Chris Burden, Vija Celmins, Francesco Clemente, Bruce Conner, Alex Da Corte, Rosalyn Drexler, Keltie Ferris, Simone Forti, Andrea Fraser, LaToya Ruby Frazier, Suzan Frecon, Coco Fusco, Robert Gober, Leon Golub, Ron Gorchov, Michelle Grabner, Josephine Halvorson, Sheila Hicks, David Hockney, Roni Horn, House of Ladosha, Alfredo Jaar, Bill Jensen, Alex Katz, William Kentridge, Matvey Levenstein, Nalini Malani, Brice Marden, Chris Martin, Jonas Mekas, Shirin Neshat, Thomas Nozkowski, Lorraine O'Grady, Genesis Breyer P-Orridge, Joanna Pousette-Dart, Ernesto Pujol, Martin Puryear, Walid Raad, Dorothea Rockburne, Tim Rollins and K.O.S., Robert Ryman, Dana Schutz, Richard Serra, Shahzia Sikander, Nancy Spero, Hiroshi Sugimoto, Sarah Sze, Rirkrit Tiravanija, James Turrell, Richard Tuttle, Luc Tuymans, Kara Walker, Stanley Whitney, Jack Whitten, Yan Pei-Ming, and Lisa Yuskavage Special thanks to Furthermore, a program of the J.M. Kaplan Fund, for their support of The Brooklyn Rail.

Fucking Good Art : the interviews

Essays by Michel Draguet, Dickram Tashjian, Sara Cochran, Theresa Papanikolas, Thierry de Duve and Stephanie Barron. Introduction by Stephanie Barron.

The Life Story Interview

Writings on art from 1941 to 1988.

Art Reviews and Commentaries by Robert L. Pincus, Art Critic, Snipped from the San Diego Union: 1988-1991

The Abstract Expressionist artist Robert Motherwell (1915-1991) was best known as a painter, but he also created a remarkable body of works on paper. The drawings, prints, and collages in this book show a more intimate side of his visual sensibility; they reveal the very personal "handwriting" of the artist as he responded to the subtleties of paper, both as a medium and a material. Motherwell was in fact a most extraordinary draftsman, as this volume testifies. Reproduced in color and in a generous format are more than a hundred of the artist's finest works on paper. The book is published to accompany an exhibition at the Miriam and Ira D. Wallach Art Gallery at Columbia University - an exhibition that was conceived and developed in discussions with the artist during the final year of his life. For this celebration of Motherwell's creative legacy, David Rosand has gathered a distinguished group of contributors. Together, their essays on different aspects of Motherwell's work create a complex picture of a multifaceted artist.

The Gentle Art of Interviewing and Interrogation

Robert Smithson

In a provocative book that explores the fascinating link between the creative and the sacred, Robert Wuthnow claims that artists have become the spiritual vanguard of our time. Drawing on in-depth interviews with painters, sculptors, writers, singers, dancers, and actors, Wuthnow includes the spiritual insights of accomplished artists who have gained prominence as Broadway performers, gospel singers, jazz musicians, poets, Native American painters, weavers, dancers, and installation artists. He profiles such national

figures as novelist Madeleine L'Engle, playwright Tony Kushner, photographer Andres Serrano, sculptor Greg Wyatt, dancer Carla DeSola, and woodcarver David Ellsworth. Situating these artists' reflections in the context of wider cultural ferment, Wuthnow argues that spirituality is coming increasingly to focus on the inherently ineffable character of the sacred—what artists refer to as divine mystery. As growing numbers of Americans doubt the adequacy of religious creeds in defining the sacred, they are turning to artists who seek a more intuitive sense of the sacred through symbols and imagery. These artists provide rich insights into the social and cultural problems of our time. Many have been shaped by the growing ethnic, racial, and religious diversity of the United States. Many are at the cutting edge of new thinking about body, mind, and spirit, and many are seeking ways to integrate their understandings of spirituality with interests in nature and preserving the environment. For readers interested in exploring contemporary spirituality or engaged in spiritual pursuits of their own, this engaging, elegantly written, and erudite book will answer many questions about the changing moral and spiritual role of creativity and the arts.

Robert Motherwell On Paper

Learning From Strangers is the definitive work on qualitative research interviewing. It draws on Robert Weiss's thirty years of experience in interviewing and teaching others how to do it. The most effective interviews, says Weiss, rely on creating cooperation -- an open and trusting alliance between interviewer and respondent, dedicated to specific and honest accounts of both internal and external events. Against the eclectic background of his work in national sample surveys, studies based on semi-structured interviewing, and participant

observation, Weiss walks the reader through the method of qualitative interview studies: sample selection, development of an interview guide, the conduct of the interview, analysis, and preparation of the data. Weiss gives examples of successful and less successful interviews and offers specific techniques and guidelines for the practitioner.

Tell Me Something Good

Creative Spirituality

Robert Motherwell

Catalog of an exhibition opening at the Georgia O'Keeffe Museum on Feb. 4, 2011 and traveling to the Columbus Museum of Art and the Pennsylvania Academy of the Fine Arts.

Radio Production

Robert Rauschenberg, a Retrospective

Interviews with twenty-eight prominent artists reveal the influences that have inspired them as they each strive to forge their own individual style.

Robert Lehman Lectures on Contemporary Art

In 'Walking and Mapping', Karen O'Rourke explores a series of walking/mapping projects by contemporary artists. Some

chart "emotional GPS"; some use GPS for creating "datascapes" while others use their legs to do "speculative mapping." Many work with scientists, designers, and engineers. O'Rourke offers close readings of these works and situates them in relation to landmark works from the past half-century. She shows that the infinitesimal details of each of these projects take on more significance in conjunction with others. Together, they form a new entity, a dynamic whole greater than the sum of its parts. By alternating close study of selected projects with a broader view of their place in a bigger picture, *Walking and Mapping* itself maps a complex phenomena.

The Artist Observed

This manual is designed to teach criminal interrogators, professional investigators, and insurance examiners the skills they need to secure airtight statements and confessions from uncooperative witnesses and suspects. The authors reveal dozens of detailed methods which they have used to obtain precise and relevant information during questioning sessions -- the kind of information that has already led to the recovery of nearly \$14,000,000 worth of stolen property. The way in which a question is asked is the primary tool in any interview and this guide furnishes the skill-building techniques that virtually guarantee precise and relevant information flow from subjects. Concentrating on a systematic approach to effective interrogation, this manual explores such vital areas as: how to recognize when a suspect is ready to confess; how to handle a witness who deliberately withholds information; how to tell when a subject fears self-incrimination; how to obtain statements that hold up under the most severe legal scrutiny; how to break through a subject's defense barriers and expose

concealed facts; how to interrogate a suspect influenced by alcohol, drugs or fatigue; and how to make sure the individual's legal rights are not infringed upon. In addition, there is an entire chapter dedicated to the professional code of ethics and standards for interviews and interrogators. Rules of evidence and the factors of admissibility, relevancy and competency are explored in depth.

The Collected Writings of Robert Motherwell

Featuring a highly provocative series of interviews conducted in early 1969 with some of the most dynamic, daring, and innovative artists of the tumultuous 1960s. The nine individuals - eight artists and one art dealer - are now known as major contributors to Conceptual art.

Robert Lehman Lectures on Contemporary Art

Robert Smithson (1938-1973), one of the most important artists of his generation, produced sculpture, drawings, photographs, films, and paintings in addition to the writings collected here.

Artscribe

First-person narratives are a fundamental tool of the qualitative researcher. This volume provides specific suggestions and guidelines for preparing and executing a life story interview. Robert Atkinson places the life story interview into a wider research context before elaborating on planning and then conducting the interview. Finally, the book deals with the issues of transcribing and interpreting the interview. The author provides a sample life story interview in the

appendix.

Art Index

In this first book of interviews with visual artists from across Texas, more than sixty artists reflect on topics from seminal influences and inspirations to their common engagement with found materials. Beyond the art itself, no source is more primary to understanding art and artist than the artist's own words. After all, who can speak with more authority about the artist's influences, motivations, methods, philosophies, and creations? Since 2010, Robert Craig Bunch has interviewed sixty-four of Texas' finest artists, who have responded with honesty, clarity, and—naturally—great insight into their own work. None of these interviews has been previously published, even in part. Incorporating a striking, full-color illustration of each artist's work, these absorbing self-examinations will stand collectively as a reference of lasting value.

Wildlife Art News

Radio Production is for professionals and students interested in understanding the radio industry in today's ever-changing world. This book features up-to-date coverage of the purpose and use of radio with detailed coverage of current production techniques in the studio and on location. In addition there is exploration of technological advances, including handheld digital recording devices, the use of digital, analogue and virtual mixing desks and current methods of music storage and playback. Within a global context, the sixth edition also explores American radio by providing an overview of the rules, regulations, and purpose of the Federal

Communications Commission. The sixth edition includes: Updated material on new digital recording methods, and the development of outside broadcast techniques, including Smartphone use. The use of social media as news sources, and an expansion of the station's presence. Global government regulation and journalistic codes of practice. Comprehensive advice on interviewing, phone-ins, news, radio drama, music, and scheduling. This edition is further enhanced by a companion website, featuring examples, exercises, and resources: www.focalpress.com/cw/mcleish.

Abstract Expressionism

Literary Nonfiction. Art Studies. Edited by Helen A. Harrison. Foreword by Irving Sandler. The absence of traditional subject matter was a primary issue for painters in mid-twentieth-century America whose imagery lacked representational references; it was also a problem for those struggling to understand modern art. Robert Goodnough (1917-2011), then a New York University graduate student and an artist deeply involved with these issues, responded to the situation in a 1950 research paper, "Subject Matter of the Artist: An Analysis of Contemporary Subject Matter in Painting as Derived from Interviews with Those Artists Referred to as the Intrasubjectivists." Goodnough's paper constitutes the first scholarly work on the artists who became known as the Abstract Expressionists and includes interviews with William Baziotas, Willem de Kooning, Adolph Gottlieb, Robert Motherwell, Barnett Newman, Jackson Pollock, and Mark Rothko. This previously unpublished study is presented here for the first time alongside related writings by Goodnough.

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