

50 Texas Artists A Critical Selection Of Painters And Sculptors Working In Texas

Time Dust, James Rosenquist Constance White Glenn 1993 James Rosenquist is an internationally renowned artist who first achieved wide recognition as a result of his pioneering contributions to Pop Art in the 1960s and 1970s. Like many artists of his circle, particularly Andy Warhol and Roy Lichtenstein, Rosenquist has been fascinated with the visual language and ephemera of mass-reproduction. In Rosenquist's case, his interest was manifested in an art derived from popular imagery sources yet committed to the expression of his personal concerns as an artist and a printmaker. He has tested the limits of the medium in order to achieve, on the one hand, subtle nuances unique to particular techniques, and, on the other, the

vast billboard scale that is his signature style. This book traces Rosenquist's entire career, from his early work as a sign painter to the creation of what is thought to be the world's largest print, *Time Dust*, completed in 1992. An important historical text by Constance Glenn explores such contemporary issues as the role of the mass-media, the appropriation of its techniques and imagery, and the origin and demand for multiple images, as well as presenting in depth the artist's evolution as painter and printmaker. The 150 colorplates include - in addition to landmark paintings - numerous examples of previously unpublished sketches and prints, as well as many of Rosenquist's famous works, such as the great installation print *F-111*. The book includes a

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catalogue raisonne of the artist's 229 prints and an extensive bibliography.

AB Bookman's Weekly 1987-09

American Kaleidoscope 1996 American Kaleidoscope: Themes and Perspectives in Recent Art features fourteen contemporary artists who live and work in the United States. The book's three major themes - Spiritual Expressions, Shared Concerns, and Historical Perspectives - are discussed in an insightful introductory essay by Jacquelyn Days Serwer, chief curator at the National Museum of American Art. Building on these themes, brief essays on each of the artists by Serwer and other members of the NMAA curatorial staff illuminate the chosen works in the context of the careers of these artists. Forty-one of their paintings, sculptures, and installations are illustrated in color, supplemented by eighty-six black-and-white reproductions.

Subject Guide to Books in Print 1983

California Art Nancy Dustin Wall Moure 1998

Artbibliographies Modern 1997

WHO'S who in American art R R Bowker Publishing 1989

Ebony 2005-11 EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-focused magazine.

Twentieth-century Artists on Art Jack Robertson 1996

Biographical Dictionaries and Related Works Robert B. Slocum 1986

Midcentury Modern Art in Texas Katie Robinson Edwards 2014-09-18

Who's who in American Art 1993-12

Richard Estes Richard Estes 1995 May 2 - June 3, 1995

Who's Who Among Hispanic Americans Amy L. Unterburger 1994 All areas of the United States have been surveyed to insure balanced national coverage in this work on Hispanic Americans. The work covers individuals from a broad range

50 Texas Artists A Critical Selection Of Painters And Sculptors Working In Texas

of professions and occupations, including those involved in medicine, social issues, labour, sports, entertainment, religion, business, law, journalism, science and technology, education, politics and literature. Listees have been selected on the basis of achievement in their fields and/or for considerable civic responsibility.

Texas Museum of Fine Arts, Houston 2000-10 Provides the first assessment of the artists who have shaped the rich history of art in Texas, from its 19th-century origins to the diversity of the present scene.

Emerging Artists 1978-1986 Diane Waldman 1987

Daddy-O's Book of Big-Ass Art Bob Wade 2020-11-17 Recipient of three National Endowment for the Arts grants and with works exhibited at the prestigious Biennale de Paris, New York's Whitney Museum, the de Menil Collection in Houston, and other venues, Bob "Daddy-O" Wade started "keeping it weird" in

1961 when he arrived in Austin with his '51 custom Ford hot rod and his slicked-back hair. Primed to study art at the University of Texas, Wade's coif and dragster earned him his trademark moniker, and the abstract, welded sculptures he fashioned from automobile bumpers in his frat house basement laid the foundations for the distinctive, larger-than-life art pieces that would eventually make him famous. Daddy-O is the creator of the forty-foot iguana that perched atop the Lone Star Café in New York City, the immense cowboy boots (entered in the Guinness Book of World Records) outside San Antonio's North Star Mall, and Dinosaur Bob, who graces the roof of the National Center for Children's Illustrated Literature in Abilene, Texas. He is widely recognized as one of the progenitors of the "Cosmic Cowboy Culture" that emerged in Texas during the 1970s. Daddy-O's Book of Big-Ass Art features images of more than a hundred of Wade's most famous pieces, complete with the

50 Texas Artists A Critical Selection Of Painters And Sculptors Working In Texas

wild tales that lie behind the art, told in brief essays by both Wade and more than forty noted artists and writers familiar with Wade's work.

Arts + Architecture 1981

Awards in the Visual Arts 1986

Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library 1987

Art Journal 1990

American Artist Ernest William Watson 1965

Forthcoming Books Rose Arny 1987

The Art of Found Objects Robert Craig Bunch
2016-09-23 In this first book of interviews with visual artists from across Texas, more than sixty artists reflect on topics from formative 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.

50 Texas Artists Annette Carlozzi 1986 Each painter and sculptor is profiled with a color reproduction of their work, a personal portrait, and an individual statement

Bob Bilyeu Camblin Sandra Jensen Rowland
2020-08-14 Born in Ponca City, Oklahoma, Bob Camblin (1928-2010) was an artist, first and foremost. He earned his BFA and MFA degrees from the Kansas City Art Institute. His studies were followed by a Fulbright Fellowship that allowed him a year's stay in Italy. Returning to the USA, he held teaching positions at the Ringling Museum, the University of Illinois, Detroit Mercy, and the University of Utah before

moving to Houston in 1967 to teach at Rice's new art department. He was active in Houston during the late 1960s through the 1980s, collaborating with Earl Staley and Joe Tate on many projects, including "happenings" on the beach in Galveston. His career led him to creative undertakings all over the world. Throughout his lifetime he constantly experimented with various art media. He remained open to new ideas and new techniques until his death in Louisiana in 2010. Camblin was a central figure in the period of artistic fermentation in Houston that is now beginning to receive increasing critical attention. He chose Rowland to be his historian while still at Rice, and her insights into him are based on many personal letters and conversations. In addition, she is a trained art historian and brings to bear professional expertise about his place in regional and American art. Her work includes a useful timeline of Camblin's exhibitions and major artworks.

Emerson Woelffer, Profile of the Artist, 1947-1981 Emerson Woelffer 1982
Collision Pete Gershon 2018-09-10 Winner, 2019 Ron Tyler Award for Best Illustrated Book, sponsored by the Texas State Historical Association (TSHA) In this expansive and vigorous survey of the Houston art scene of the 1970s and 1980s, author Pete Gershon describes the city's emergence as a locus for the arts, fueled by a boom in oil prices and by the arrival of several catalyzing figures, including museum director James Harithas and sculptor James Surls. Harithas was a fierce champion for Texan artists during his tenure as the director of the Contemporary Arts Museum-Houston (CAM). He put Texas artists on the map, but his renegade style proved too confrontational for the museum's benefactors, and after four years, he wore out his welcome. After Harithas's departure from the CAM, the chainsaw-wielding Surls established the Lawndale Annex as a largely unsupervised outpost of the University of

Houston art department. Inside this dirty, cavernous warehouse, a new generation of Houston artists discovered their identities and began to flourish. Both the CAM and the Lawndale Annex set the scene for the emergence of small, downtown, artist-run spaces, including Studio One, the Center for Art and Performance, Midtown Arts Center, and DiverseWorks. Finally, in 1985, the Museum of Fine Arts presented Fresh Paint: The Houston School, a nationally publicized survey of work by Houston painters. The exhibition capped an era of intensive artistic development and suggested that the city was about to be recognized, along with New York and Los Angeles, as a major center for art-making activity. Drawing upon primary archival materials, contemporary newspaper and magazine accounts, and over sixty interviews with significant figures, Gershon presents a narrative that preserves and interweaves the stories and insights of those who transformed the Houston art scene into the

vibrant community that it is today.

Contemporary American Women Sculptors

Virginia Watson-Jones 1986 This beautifully illustrated reference work is the only source of information on American women sculptors as a group. Virginia Watson-Jones presents the accomplishments of more than 350 contemporary American women sculptors through photographs of their major works and detailed information about their lives and careers. For each artist information is provided on her birthplace and birth year, education, preferred media, major exhibitions, location of work in public collections, awards, selected private collectors, professional interests other than sculpture, teaching position (if applicable), and mailing address. Each entry also includes a statement by the sculptor and her signature.

Los Angeles, 1955-1985 Catherine Grenier 2006

Who's who Among Hispanic Americans, 1991-92 Amy L. Unterburger 1991

50 Texas Artists A Critical Selection Of Painters And Sculptors Working In Texas

World Painting Index: Bibliography, paintings by unknown artists, painters and their works

Patricia Pate Havlice 1995

Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division 1987

The Publishers Weekly 1912

American Kaleidoscope Jacquelyn Days Serwer 1996 *American Kaleidoscope: Themes and Perspectives in Recent Art* features fourteen contemporary artists who live and work in the United States. The book's three major themes - Spiritual Expressions, Shared Concerns, and Historical Perspectives - are discussed in an insightful introductory essay by Jacquelyn Days Serwer, chief curator at the National Museum of American Art. Building on these themes, brief essays on each of the artists by Serwer and other members of the NMAA curatorial staff illuminate the chosen works in the context of the careers of these artists. Forty-one of their paintings, sculptures, and installations are

illustrated in color, supplemented by eighty-six black-and-white reproductions.

Publishers Weekly 1986

The Art of Dreams, Visions, Other Worlds Robert Craig Bunch 2025-05-01 Robert Craig Bunch has interviewed sixty current Texas artists, focusing on painters, printmakers, sculptors, and others whose work, broadly speaking, is inspired by dreams, visions, myths, and imagined worlds. Working in the tradition of predecessors such as Bror Utter, Ben Culwell, Maudee Carron, Kelly Fearing, Jim Harter, Valton Tyler, Harry Geffert, and even more distant antecedents such as Hieronymus Bosch, Hildegard of Bingen, and the prehistoric rock artists of the Lower Pecos, these artists are united by the common theme of taking inspiration from an "inner landscape" that includes elements of the fantastic, the mystical, and the surreal. In his introduction to the interviews, Bunch observes, "Art has many purposes. Among the most ancient and persistent have been the depiction of worlds

beyond what is perceived in common—mythical pasts and imagined futures; realms supernatural, magical, and fantastic; and interior worlds of dreams, visions, hallucinations, and unfettered imagination.” Through sensitive examination of these artists and their approach to these works, he affords readers a fresh perspective on the creative process, especially its roots in the subconscious and the human fascination with dreams and altered modes of awareness. Ranging from discussions of filmmaker Richard Linklater to conversations with artist and educator Floyd Newsum while also incorporating less familiar artists such as Houston’s Fariba Abedin and El Paso’s Ho Baron, this collection of interviews with working Texas artists includes a representative image, chosen by each interviewee as a representation of their work. *The Art of Dreams, Visions, Other Worlds: Interviews with Texas Artists* promises to expand readers’ concepts of the boundaries currently

being explored by Texas artists.

Ed Ruscha and the Great American West Karin Breuer 2016-07-12 The renowned artist Ed Ruscha was born in Nebraska, grew up in Oklahoma, and has lived and worked in Southern California since the late 1950s. Beginning in 1956, road trips across the American Southwest furnished a conceptual trove of themes and motifs that he mined throughout his career. The everyday landscapes of the West, especially as experienced from the automobile—gas stations, billboards, building facades, parking lots, and long stretches of roadway—are the primary motifs of his often deadpan and instantly recognizable paintings and works on paper, as well as his influential artist books such as *Twentysix Gasoline Stations* and *All the Buildings on the Sunset Strip*. His iconic word images—declaring *Adios*, *Rodeo*, *Wheels over Indian Trails*, and *Honey . . . I Twisted through More Damn Traffic to Get Here*—further underscore a contemporary Western sensibility.

Ruscha's interest in what the real West has become—and Hollywood's version of it—plays out across his oeuvre. The cinematic sources of his subject matter can be seen in his silhouette pictures, which often appear to be grainy stills from old Hollywood movies. They feature images of the contemporary West, such as parking lots and swimming pools, but also of its historical past: covered wagons, buffalo, teepees, and howling coyotes. Featuring essays by Karin Breuer and D.J. Waldie, plus a fascinating interview with the artist conducted by Kerry Broucher, this stunning catalogue, produced in close collaboration with the Ruscha studio, offers the first full exploration of the painter's lifelong fascination with the romantic concept and modern reality of the evolving American West. Published in association with the Fine Arts Museums of San Francisco Exhibition dates: de Young, San Francisco: July 16–October 9, 2016

Who's Who in American Art Marquis Who's Who 2003-06

William T. Wiley: Struck! Sure?

Sound/unsound William T. Wiley 1991

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