



Tate Modern Artists Richard Wilson

David H. Solkin



Tate Modern Artists Richard Wilson:

Tate Modern Artists Simon Morrissey, 2005 Richard Wilson was born in London in 1953 Descended on one side from a line of builders and on the other of artists his work often comes closer to engineering or even architecture than it does to traditional sculpture Typically he transforms the viewer's environment into something unsettling and strange by the interventions he makes whether in the internal space of a gallery the structure of a building or in one of the ships with which he has a particular affinity Perhaps his best known work is 20 50 currently on show at and probably the most popular exhibit in the Saatchi Gallery in London For 20 50 Wilson flooded a gallery space with oil which has a highly reflective surface Into the oil is built a kind of narrow pier or promenade down which one person at a time can walk the oil perilously close to their body So reflective is the oil that the room induces a strong sense of disorientation Further along the River Thames next to the Millennium Dome is another Wilson piece that provides an unexpected sight moving freely through it is both a startling sculptural object in its own right and a comment on the vanished shipping industry that was once a mainstay of the river community In Los Angeles Wilson was inspired by one of the most ubiquitous symbols of Californian life the swimming pool suspending a fibreglass pool shell from a sixty foot long pipe in MOCA's subterranean gallery Deep End In addition to and often in conjunction with these large scale projects Wilson makes films and sculpture takes photographs and stages performance events and has been a formative influence on a generation of British artists This lavishly illustrated career survey includes a new interview with Wilson and examines six key works in depth **Richard Wilson** David H.

Solkin, Richard Wilson, Tate Gallery, 1982 Published for the exhibition at the Tate Gallery 3 November 1982 2 January 1983

Catalogue of an Exhibition of Pictures by Richard Wilson and His Circle Richard Wilson, Tate Gallery, Birmingham Museums and Art Gallery, 1949 Richard Wilson David H. Solkin, **Historical Dictionary of Contemporary Art** Ann Lee Morgan, 2016-12-05 The Historical Dictionary of Contemporary Art illuminates important artists styles and movements of the past 70 years Beginning with the immediate post World War II period it encompasses earlier 20th century masters including Pablo Picasso Henri Matisse Henry Moore Alberto Giacometti Joan Mir Jean Dubuffet Stuart Davis Georgia O'Keeffe and other well known figures who remained creatively productive while also inspiring younger generations The book covers subsequent developments including abstract expressionism happenings pop art minimalism conceptual art arte povera feminist art photorealism neo expressionism and postmodernism as well as the contributions of such artists as Jackson Pollock Willem de Kooning Mark Rothko Helen Frankenthaler Joan Mitchell Robert Rauschenberg David Hockney Ellsworth Kelly Francis Bacon Louise Bourgeois Lucio Fontana Andy Warhol Richard Serra Donald Judd Joseph Beuys Christo Anselm Kiefer Judy Chicago Ai Weiwei and Jeff Koons Historical Dictionary of Contemporary Art contains a chronology an introduction and an extensive bibliography including more than 900 cross referenced entries on important artists styles terms and movements This book is an excellent resource for students researchers and anyone wanting to know more about

contemporary art *The Connoisseur* ,1927 **The New Art History** Jonathan Harris,2002-09-11 The New Art History provides a comprehensive introduction to the fundamental changes which have occurred in both the institutions and practice of art history over the last thirty years Jonathan Harris examines and accounts for the new approaches to the study of art which have been grouped loosely under the term the new art history He distinguishes between these and earlier forms of radical or critical analysis explores the influence of other disciplines and traditions on art history and relates art historical ideas and values to social change Structured around an examination of key texts by major contemporary critics including Tim Clarke Griselda Pollock Fred Orton Albert Boime Alan Wallach and Laura Mulvey each chapter discusses a key moment in the discipline of art history tracing the development and interaction of Marxist feminist and psychoanalytic critical theories Individual chapters include Capitalist Modernity the Nation State and Visual Representation Feminism Art and Art History Subjects Identities and Visual Ideology Structures and Meanings in Art and Society The Representation of Sexuality **The New Art History** Jonathan P. Harris,2001 The New Art History provides a comprehensive introduction to the fundamental changes which have occurred in both the institutions and practice of art history over the last thirty years Jonathan Harris examines and accounts for the new approaches to the study of art which have been grouped loosely under the term the new art history He distinguishes between these and earlier forms of radical or critical analysis explores the influence of other disciplines and traditions on art history and relates art historical ideas and values to social change Structured around an examination of key texts by major contemporary critics including Tim Clarke Griselda Pollock Fred Orton Albert Boime Alan Wallach and Laura Mulvey each chapter discusses a key moment in the discipline of art history tracing the development and interaction of Marxist feminist and psychoanalytic critical theories Individual chapters include Capitalist Modernity the Nation State and Visual Representation Feminism Art and Art History Subjects Identities and Visual Ideology Structures and Meanings in Art and Society The Representation of Sexuality **The Studio** ,1925 Contemporary British Art Grant Pooke,2012-11-12 The last few decades have been among the most dynamic within recent British cultural history Artists across all genres and media have developed and re fashioned their practice against a radically changing social and cultural landscape both national and global This book takes a fresh look at some of the themes ideas and directions which have informed British art since the later 1980s through to the first decade of the new millennium In addition to discussing some iconic images and examples it also looks more broadly at the contexts in which a new post conceptual generation of artists those typically born since the late 1950s and 1960s have approached and developed aspects of their professional practice Contemporary British Art is an ideal introduction to the field To guide the reader the book is organised around genres or related practices painting sculpture and installation and film video and performance The first chapter explores aspects of the contemporary art market and some of the contexts within which art is made supported and exhibited The chapters that discuss various genres of art practice also mention books that may be useful to support further reading Extensively

illustrated with a wide range of work both known and less well known from artists such as Chris Ofili Rachel Whiteread Damien Hirst Banksy Anthony Gormley Jack Vettriano Sam Taylor Wood Steve McQueen and Tracey Emin and many more

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