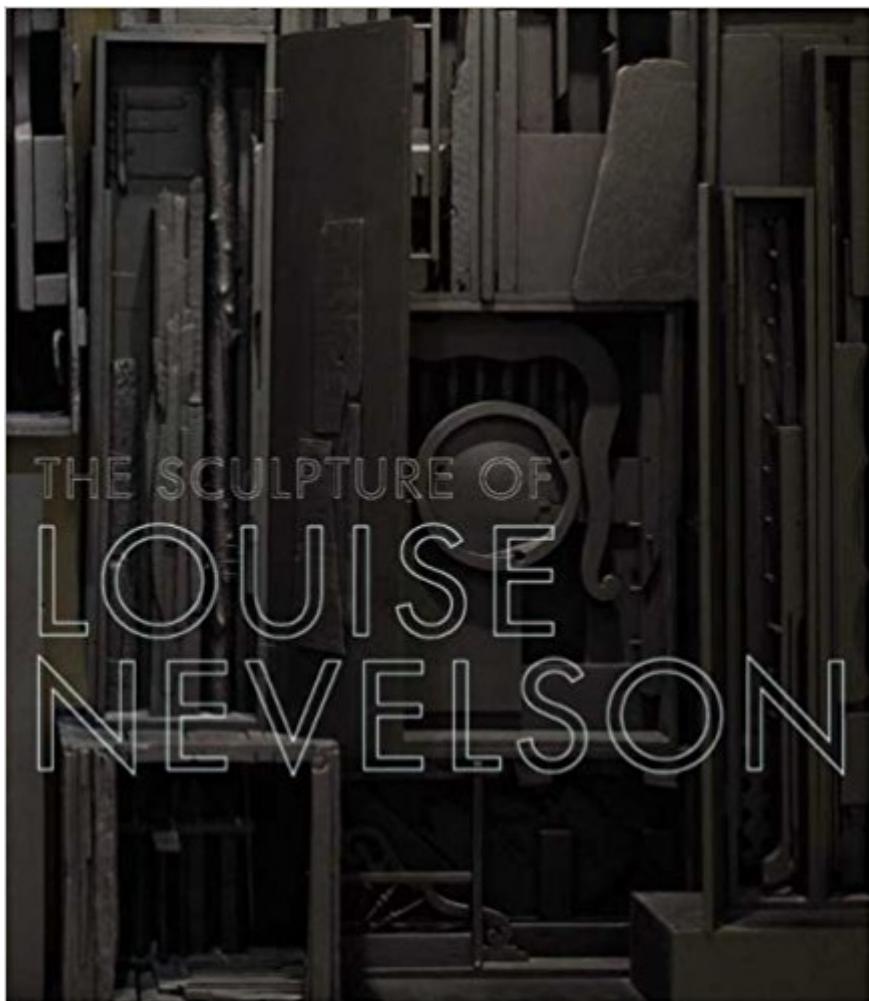


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The Sculpture Of Louise Nevelson: Constructing A Legend (Jewish Museum)



Synopsis

Louise Nevelson (1900-1988) was a towering figure in postwar American art, exerting great influence with her monumental installations, innovative sculptures made of found objects, and celebrated public artworks. The Sculpture of Louise Nevelson focuses on all phases of the artist's remarkable ascent to the top of the art world, from her groundbreaking works of the 1940s to complex pieces completed in the late 1980s. The most extensive study of Nevelson to be published in over 20 years, this beautifully illustrated book also demonstrates how Nevelson's flamboyant style and carefully cultivated persona enhanced her reputation as an artist of the first rank. Essays by distinguished scholars examine a wide variety of important issues and themes throughout Nevelson's career, including the role of monochromatic color in her painted wooden sculpture; the art-historical context of her work; her acclaimed large-scale commissioned artworks, which established her as a central figure in the public art revival of the late 1960s; and her self-fashioning as a celebrated artist, particularly her origins as a Ukrainian-born Jewish immigrant to the United States. An illustrated chronology and exhibition history accompany the text. Published in conjunction with the first major exhibition of Nevelson's work in America since 1980, this book provides essential information on and insights into the study of a revolutionary 20th-century artist.

Book Information

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Customer Reviews

Nevelson's work, as I had seen it in books and other photos, never really impressed me. Then I saw

a show of her work, for which this book is catalog - what a difference. Size matters - I knew that intellectually, but standing in front of these imposing works creates a subjective experience that no photo can capture. Walking around them changes perspective, too, giving a sense like one of those Zen gardens where no point of view presents all of the work's features. Then, at least in the "black" works, there's an odd paradox. If the works had been perfectly, 100% black and non-reflective, then there would have been nothing to see. Only the fact that they're not truly black exposes their mystery. The static museum display, even more than the book's photos, left me knowing that I had missed at least two aspects of these majestic works. First, their depth and structure only half-defines the shadows deep inside these works. The other half of the shadow's definition comes from the light - a constant in the museum gallery, freezing the shadows like insects in amber, whereas natural lighting would change throughout the day and let the shifting shadows come to life. Second, some of the installations seemed incomplete. Oh, the pieces of Dawn's Wedding Chapel were all there and presented well, but I felt that there must have been some original placement of the pieces that would define the interior of the chapel - the pieces' placement in the display that I saw lacked the consistent logic that I expected of Nevelson. More than just a catalog of the Nevelson show, this book provides insight into her origins, life, and career.

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