



Richard Jackson: Ain't Painting A Pain

By Szakacs, Dennis

Orange County Museum of Art / Prestel, 2013. Hard Cover. Book Condition: New. New - no markings. 304 pages, profuse color and b/w ills. Since the 1970s, Richard Jackson has dramatically expanded the definition and practice of painting. His career began with large-scale, site-specific wall paintings, room-size painted environments, and monumental stacked canvases. He then developed an astonishing series of painting "machines" to pump, squirt, splatter, and deploy paint in increasingly imaginative, complex and demonstrative ways. This volume documents ten of Jackson's major installations, two of which are re-creations of previously destroyed early works, together with smaller-scale projects that extend the performative dimensions of painting, merge it with sculpture, and reposition it as an art of everyday experience rather than one of heroic myth. Frequently compared to such European artists as Yves Klein, Lucio Fontana, and Niki de Saint Phalle, Jackson is considered the heir to Jackson Pollock, Robert Rauschenberg, and Jasper Johns. This long-overdue book brings together the accomplishments of a provocative artist who has created some of the most daring and important works of his generation Size: 9 x 11 Inches.



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Since the 1970s, Richard Jackson has dramatically expanded the definition and practice of painting. His career began with large-scale, site-specific wall paintings, room-size painted environments, and monumental stacked canvases. He then developed an astonishing series of painting "machines" to pump, squirt, splatter, and deploy paint in increasingly imaginative, complex and demonstrative ways. Read more. About the Author. Jackson has brought the material dimensions of painting to extremes. "Big Ideas" from 1981 consisted of hundreds of painted canvases stacked into a sphere of 5 meters in diameter. Jackson's recent solo exhibitions include 'Accidents in Abstract Painting' at The Armory Center for the Arts, Pasadena CA, (2012), where Jackson flew and crashed a radio-controlled, model military plane with a fifteen-foot wingspan, filled with paint, into a twenty-foot wall that read "accidents in abstract painting." The spectacle, free and open to the public, took place at Pasadena's Arroyo Seco. Christopher Knight, "Art review: 'Richard Jackson: Ain't Painting a Pain' shows life", Los Angeles Times, February 20, 2013. Helfenstein, Josef. performative paint sculptures by richard jackson. conceived as a series of room-scale installations, "ain't painting a pain" is the first retrospective devoted to one of the most radical artists of the last 40 years, richard jackson. Sculpture Art Sculptures Jackson's Art Installation Art Art Installations Expo Unicorn Party Creative Director Love Art. Richard Jackson: A painter who has been asking "What if...?" since the 1970s - Two Coats of Paint. In images of his retrospective at the Orange County Museum, Los Angeles artist Richard Jackson (b. 1939) looks like a pretty frisky, indefatigable painter, inspired by icons of art history from Jacques-Louis David and Edgar Degas to Conceptual artists like Sol LeWitt and Bruce Nauman. richard jackson - Richard Jackson has created this oversized statue known as Bad Dog to create buzz for his latest art pieces. The cheeky dog just so happens to be ... His work at the museum is a retrospective and it is titled Ain't Painting a Pain. It will be on display at the museum for a few months. The dog itself is fairly graphic and spares no details. It is complete with giant testicles and a stream of urine that hits the side of the museum leaving a yellow stain. This installation by Richard Jackson is a great way to attract attention. It's hard to miss a massive canine urinating on a building. Whether the attention will be a good thing or not is still a question.

performative paint sculptures by richard jackson. conceived as a series of room-scale installations, "ain't painting a pain" is the first retrospective devoted to one of the most radical artists of the last 40 years, richard jackson. Lola Willis F&C Research and Creative Development. Food Art Objects Cool Stuff Illustration Graphics Design Inspiration Colour Contemporary Graphic Design. Cool Engraved Objects of Food by Nadzeya Makeyeva - Ateriet. Engraved objects of food by artist Nadzeya Makeyeva, check out these cool illustrations at Ateriet.com - A Food Culture Website. zhang xin "ç»~ç"». Po The first survey of Richard Jackson's 45-year career succeeds on several levels: as a spotlight on an underappreciated California artist, as a deconstruction of the painting process (he includes more than 100 sketches of his works in progress), and as a statement on humor's place in art. For an example of that last point, you don't even need to leave the museum's parking lot. Simply direct your attention to Bad Dog, the 28-foot-tall puppy that appears to be urinating on the building, leaving an "impressively bright" spray of yellow paint. It's hilariously irreverent. But Bad Dog is a "mild jok Start by marking "Richard Jackson: Ain't Painting a Pain" as Want to Read: Want to Read savingâ| Want to Read.Â Since the 1970s, Richard Jackson has dramatically expanded the definition and practice of painting. His career began with large-scale, site-specific wall paintings, room-size painted environments, and monumental stacked canvases. He then developed an astonishing series of painting "machines" to pump, squirt, splatter, and deploy paint in increasingly imaginative, complex Since the 1970s, Richard Jackson has dramatically expanded the definition and practice of painting. His career began with large-scale, site-specific wall paintings, room-size painted environments, and monumental stac Richard Jackson, Ain't Painting a Pain, 2012, neon and acrylic paint, Approx. 72 x 120 inches. Courtesy of the artist.Â "Given the rather extreme nature of his painting " use a Ford Pinto as a painting tool " Richard Jackson, is a decidedly low-key guy, He is soft-spoken and clear-eyed, with a penchant for wry jokes. It is the week before the opening of his show at OCMA, only the second museum survey of his work ever held (the first was at the Menil Collection, in Houston, in 1988). But Jackson appears remarkably relaxed, cruising through the galleries in a set of paint-splattered overalls. For an artist who doesn't like to revisit past works, but instead likes to destroy them, the retrospective feels out