



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.

Since the early 1970s, Richard Jackson has been radicalising painting, following such predecessors as Jackson Pollock, Robert Rauschenberg, and Jasper Johns. His inventive and exuberant way of working extends painting to include performance and sculptural dimensions. Jackson adopts a serious approach to "action painting", producing gigantic site-specific murals and space-filling environments, and over the last few years he has also been creating anthropomorphic "painting machines". 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.

About the Author. Michael Darling has been the James W. Alsdorf Chief Curator at the Museum of Contemporary Art, Chicago, since 2010. Start by marking "Richard Jackson: Ain't Painting a Pain" as Want to Read: Want to Read saving! Want to Read.

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