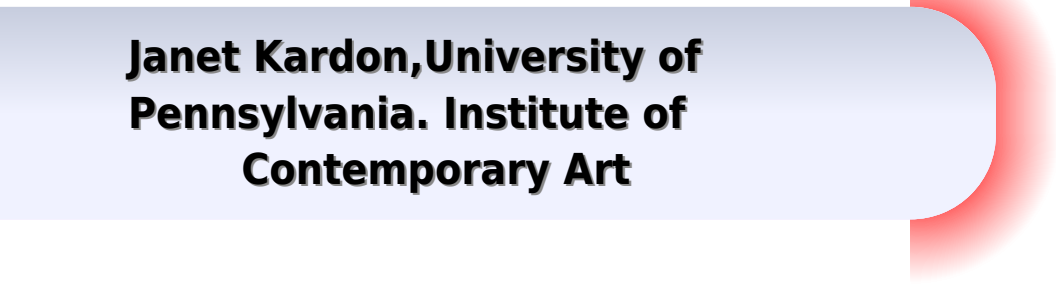




An Interview With David Salle

**Janet Kardon, University of
Pennsylvania. Institute of
Contemporary Art**



An Interview With David Salle:

An Interview with David Salle Peter Schjeldahl, 1987 **Salle** David Salle, Peter Schjeldahl, 1987 An interview with an Artist **David Salle** Janet Kardon, University of Pennsylvania. Institute of Contemporary Art, 1986 This volume is a collection of works by American painter David Salle b 1952 who helped define the post modern sensibility by combining figuration with an extremely varied pictorial language The works in this book are derived from the catalog of an exhibition held at the Institute of Contemporary Art University of Pennsylvania Philadelphia Pa Oct 9 Nov 30 1986 and at other North American locations through 1988 Salle s paintings comprise what appear to be randomly juxtaposed images or images painted on top of each other with deliberately primitive paint handling Typical of Salle s style are his deadpan use of imagery and techniques appropriated from Old Master and modernist works and of apparently unrelated images sometimes highly erotic figures of women superimposed on one another In addition his usually large canvases often represent a mixture of figuration and abstraction and of painting and collage techniques **Art Of The Postmodern Era** Irving Sandler, 2018-05-30 Sandler discusses the major and minor artists and their works movements ideas attitudes and styles and the social and cultural context of the period He covers post modernist art theory the art market and consumer society American and European art and artists are included David Salle , 2015-04-30 Published on the occasion of the exhibition David Salle New Paintings at Skarstedt New York This exhibition and catalogue feature two new bodies of work by artist David Salle Late Product Paintings and Silver Paintings The catalogue includes full plate images as well as studio images and an interview between David and Bill Powers *The Pictures Generation, 1974-1984* Douglas Eklund, 2009 Image art after Conceptualism CalArts Hallwalls and Artists Space The jump appropriation and its discontents His gesture moved us to tears pictures art in a reinvigorated market **Notes** Mark C. Taylor, 1993-08-15 Publisher Description **Wet** Mira Schor, 1997 Taking aim at the mostly male bastion of art theory and criticism Mira Schor brings a maverick perspective and provocative voice to the issues of contemporary painting gender representation and feminist art Writing from her dual perspective of a practicing painter and art critic Schor s writing has been widely read over the past fifteen years in *Artforum* *Art Journal* *Heresies* and *M E A N I N G* a journal she coedited Collected here these essays challenge established hierarchies of the art world of the 1980s and 1990s and document the intellectual and artistic development that have marked Schor s own progress as a critic Bridging the gap between art practice artwork and critical theory *Wet* includes some of Schor s most influential essays that have made a significant contribution to debates over essentialism Articles range from discussions of contemporary women artists Ida Applebroog Mary Kelly and the Guerrilla Girls to *Figure Ground* an examination of utopian modernism s fear of the goo of painting and femininity From the provocative *Representations of the Penis* which suggests novel readings of familiar images of masculinity and introduces new ones to *Appropriated Sexuality* a trenchant analysis of David Salle s depiction of women *Wet* is a fascinating and informative collection Complemented by over twenty illustrations

the essays in Wet reveal Schor's remarkable ability to see and to make others see art in a radically new light **Janet Malcolm: The Last Interview** MELVILLE HOUSE, 2022-06-14 A provocative collection of interviews with the sublimely talented author of *The Journalist and the Murderer*. The legendary journalist Janet Malcolm opened her most famous work *The Journalist and the Murderer* with the line "Every journalist who is not too stupid or too full of himself to notice what is going on knows that what he does is morally indefensible." Ever since its publication in 1980, she only increased her reputation as a devastatingly sharp writer whose eye for observation is matched only by her formal inventiveness and philosophical interrogations of the relationship between journalist and subject. Predictably, as an interview subject herself, she was an intimidating mark. In this collection, interviewers tangle with their own projections and identifications while she often gamely plays along. Full of insights about her writing process, the craft of journalism, and her own analysis of her most famous works, this collection proves that Janet Malcolm is just as elusive and enlightening in conversation as she was on paper. Life Stories David Remnick, 2007-12-18 One of art's purest challenges is to translate a human being into words. The New Yorker has met this challenge more successfully and more originally than any other modern American journal. It has indelibly shaped the genre known as the Profile. Starting with light, fantastic evocations of glamorous and idiosyncratic figures of the twenties and thirties, such as Henry Luce and Isadora Duncan, and continuing to the present with complex pictures of such contemporaries as Mikhail Baryshnikov and Richard Pryor, this collection of New Yorker Profiles presents readers with a portrait gallery of some of the most prominent figures of the twentieth century. These Profiles are literary journalistic investigations into character and accomplishment, motive and madness, beauty and ugliness, and are unrivalled in their range, their variety of style, and their embrace of humanity. Including these twenty-eight profiles: Mr. Hunter's Grave by Joseph Mitchell, Secrets of the Magus by Mark Singer, Isadora by Janet Flanner, The Soloist by Joan Acocella, Time Fortune Life Luce by Walcott Gibbs, Nobody Better Better Than Nobody by Ian Frazier, The Mountains of Pi by Richard Preston, Covering the Cops by Calvin Trillin, Travels in Georgia by John McPhee, The Man Who Walks on Air by Calvin Tomkins, A House on Gramercy Park by Geoffrey Hellman, How Do You Like It Now, Gentlemen by Lillian Ross, The Education of a Prince by Alva Johnston, White Like Me by Henry Louis Gates Jr., Wunderkind by A.J. Liebling, Fifteen Years of The Salto Mortale by Kenneth Tynan, The Duke in His Domain by Truman Capote, A Pryor Love by Hilton Als, Gone for Good by Roger Angell, Lady with a Pencil by Nancy Franklin, Dealing with Roseanne by John Lahr, The Coolhunt by Malcolm Gladwell, Man Goes to See a Doctor by Adam Gopnik, Show Dog by Susan Orlean, Forty-One False Starts by Janet Malcolm, The Redemption by Nicholas Lemann, Gore Without a Script by Nicholas Lemann, Delta Nights by Bill Buford.

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