

The Art Guys

T H I N K T W I C E

Art Guys Think Twice 1983 1995

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Art Guys Think Twice 1983 1995:

The Art Guys Lynn McLanahan Herbert, Art Guys (Group), 1995 The Art Guys Michael Galbreth and Jack Massing who met at the University of Houston in 1982 have carefully crafted a presence and wacky notoriety that places them at the heart of the Houston art scene and has captured the attention of a national audience Driven by an insatiable curiosity they employ a variety of media for the exploration of their ideas including drawing painting sculpture installation performance and video The Art Guys create diverse works designed to engage amuse and challenge viewers by seducing them with a playful sense of humor Described in the New York Times as a cross between Dada David Letterman John Cage and the Smothers Brothers 1 The Art Guys present a blend of performance conceptual and visual art that explores the absurdities of contemporary life All told The Art Guys defy categorization they represent a kink in the art historical continuum a hiccup a scratch that can't be itched They have amused irritated enchanted and befuddled viewers with their deadpan humor and irreverent antics

Regardless of how they are remembered in the annals of American art their audience will never be the same **Art Guys** Lynn M. Herbert, 1996-03-30 The Art Guys Michael Galbreth and Jack Massing who met at the University of Houston in 1982 have carefully crafted a presence and wacky notoriety that places them at the heart of the Houston art scene and has captured the attention of a national audience Driven by an insatiable curiosity they employ a variety of media for the exploration of their ideas including drawing painting sculpture installation performance and video The Art Guys create diverse works designed to engage amuse and challenge viewers by seducing them with a playful sense of humor Described in the New York Times as a cross between Dada David Letterman John Cage and the Smothers Brothers 1 The Art Guys present a blend of performance conceptual and visual art that explores the absurdities of contemporary life All told The Art Guys defy categorization they represent a kink in the art historical continuum a hiccup a scratch that can't be itched They have amused irritated enchanted and befuddled viewers with their deadpan humor and irreverent antics Regardless of how they are remembered in the annals of American art their audience will never be the same *Annual Bibliography of Modern Art*

Museum of Modern Art (New York, N.Y.). Library, 1997 *Finders, Keepers* Contemporary Arts Museum, Lynn McLanahan Herbert, 1997 Catalog for exhibition held December 13 1997 January 25 1998 **Artbibliographies Modern**, 1996

Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971 **Art Now Gallery**

Guide, 1995-05 **The Art of Found Objects** Robert Craig Bunch, 2016-09-23 In this first book of interviews with visual artists from across Texas more than sixty artists reflect on topics from formative influences and inspirations to their common

engagement with found materials Beyond the art itself no source is more primary to understanding art and artist than the artist's own words After all who can speak with more authority about the artist's influences motivations methods philosophies and creations Since 2010 Robert Craig Bunch has interviewed sixty four of Texas finest artists who have responded with honesty clarity and naturally great insight into their own work None of these interviews has been previously published even in part Incorporating a striking full color illustration of each artist's work these absorbing self examinations will stand collectively as a reference of lasting value *Art in America* Frank Jewett Mather, Frederic Fairchild Sherman, 1996-05

The Publishers Weekly, 1996 *Library Journal*, 1996 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately **Texas** Museum of Fine Arts, Houston, Alison De Lima Green, 2000-10 Provides the first assessment of the artists who have shaped the rich history of art in Texas from its 19th century origins to the diversity of the present scene

Think Again Peter Hallward, 2004-05-01 Slavoj Žižek is not alone in thinking that Alain Badiou's recent work is the event of contemporary philosophy Think Again the first publication of its kind goes a long way towards justifying his assessment Badiou is nothing if not polemical and the most suitable way to approach his philosophy is precisely through the controversies it creates This book which opens with an introduction aimed at readers new to Badiou's work presents a range of essays which explore Badiou's most contentious claims in the fields of ontology politics ethics and aesthetics Alain Badiou has devised perhaps the only truly inventive philosophy of the subject since Sartre Almost alone among his peers Badiou's work promises a genuine renewal of philosophy a subject he sees as conditioned by innovation in spheres ranging from radical politics to artistic experimentation to mathematical formalization Slavoj Žižek is not alone in thinking that Alain Badiou's recent work is the event of contemporary philosophy Think Again the first publication of its kind goes a long way towards justifying his assessment Badiou is nothing if not polemical and the most suitable way to approach his philosophy is precisely through the controversies it creates This book which opens with an introduction aimed at readers new to Badiou's work presents a range of essays which explore Badiou's most contentious claims in the fields of ontology politics ethics and aesthetics

Sculpture, 2000 *American Book Publishing Record*, 1996 **Forthcoming Books** Rose Army, 1996-06

Art Journal, 1960 ARTnews, 1998 **Active Ingredients** COPIA: American Center for Wine, Food, and the Arts, 2001 *See*, 1996 *Collision* Pete Gershon, 2018-09-13 Winner 2019 Ron Tyler Award for Best Illustrated Book sponsored by the Texas State Historical Association TSHA In this expansive and vigorous survey of the Houston art scene of the 1970s and 1980s author Pete Gershon describes the city's emergence as a locus for the arts fueled by a boom in oil prices and by the arrival of several catalyzing figures including museum director James Harithas and sculptor James Surls Harithas was a fierce champion for Texan artists during his tenure as the director of the Contemporary Arts Museum Houston CAM He put Texas artists on the map but his renegade style proved too confrontational for the museum's benefactors and after

four years he wore out his welcome After Harithas s departure from the CAM the chainsaw wielding Surls established the Lawndale Annex as a largely unsupervised outpost of the University of Houston art department Inside this dirty cavernous warehouse a new generation of Houston artists discovered their identities and began to flourish Both the CAM and the Lawndale Annex set the scene for the emergence of small downtown artist run spaces including Studio One the Center for Art and Performance Midtown Arts Center and DiverseWorks Finally in 1985 the Museum of Fine Arts presented Fresh Paint The Houston School a nationally publicized survey of work by Houston painters The exhibition capped an era of intensive artistic development and suggested that the city was about to be recognized along with New York and Los Angeles as a major center for art making activity Drawing upon primary archival materials contemporary newspaper and magazine accounts and over sixty interviews with significant figures Gershon presents a narrative that preserves and interweaves the stories and insights of those who transformed the Houston art scene into the vibrant community that it is today

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