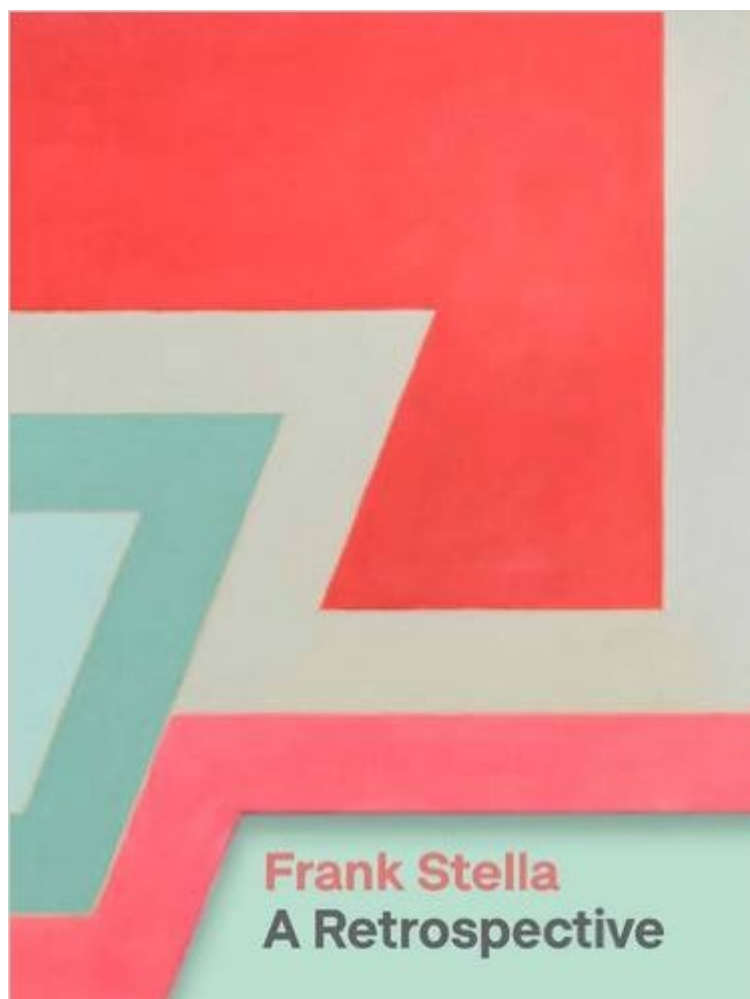


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Frank Stella: A Retrospective



Synopsis

A comprehensive look at the breadth and depth of the work of one of America's most influential abstract artists. This landmark catalogue presents a retrospective study of Frank Stella (b. 1936), one of the most important figures in 20th-century American art. Showcasing works from all of his major series, the book surveys the full sweep of Stella's career, from his artistic beginnings in high school and college to today. The book's spectacular plate section comprises more than 100 works, including paintings, sculptures, reliefs, and works on paper. Notable inclusions are his seminal Black Paintings, recent high-relief aluminum works, and a selection of drawings, maquettes, and digital renderings—many of which are reproduced here for the first time—that offer fresh insight into Stella's thinking and process. Essays discuss topics such as the artist's early years at Phillips Academy in Andover and Princeton University, and his late-career architectural pieces created with the aid of computer software. An interview with Stella conducted by American painter Laura Owens allows Stella to illuminate his artistic practice in his own words. Additional resources include a chronology with extensive bibliographic and exhibition references. This definitive publication is the most thorough examination to date of Stella's astounding contributions in all media, which cement his role as one of the most important practitioners of modern abstraction.

Book Information

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Customer Reviews

If you're buying this book hoping for photos of the great pieces on display at the exhibition, do not buy this book. There are thoughtful essays on Frank Stella in this exhibition catalog. It pairs nicely

with the exhibition itself. My only criticism is that the photos of the pieces are horrendously published. Stella's work is large and the exhibition shows many of his large pieces. The publisher/authors decided to print photos of the work but have the books binding divide the photo. It ruins the photo and the greatness of Stella's work is lost.

Who designed this book? Whoever it was deserves a spanking. The paper used for the text at the front of the book is unattractive, unpleasant to the touch, the print is small, the illustrations embedded within the text are for the most part too small to be examined. The full page reproductions of Stella's work is on higher quality paper. Why couldn't the whole book be printed on the same paper? The worst feature is the die-cut front and back covers. What a clever touch! These jagged incisions are tacky, meant to reflect Stella's sweeping lines of his Conway I creation. This is a gimmick that falls flat. I buy art books because I use them as works of reference for a long time. These ugly gashes in the covers make the book vulnerable to damage. The book won't open flat. When I am trying to read the left hand page of text I have to hold it open to read the print down the right margin of the page. All of this detracts from the essays by Michael Auping, Adam Weinberg and Jordan Kantor. This fine exhibition at the Fort Worth Art Museum and the Whitney deserves better documentation than this.

The best exhibit catalog I've ever seen! Great big color photos of many of Stella's work - sixty years worth - plus the great interview, year-by-year history, and behind the scenes photos of work being produced combine to make a real treasure. Gotta keep it out on the table to return to frequently and for others to discover. Having gone to the exhibit at the new Whitney Museum, I have a book that captures and amplifies a great experience.

Since owning a stella lithjograph I needed to have this book prior to seeing the exhibit. More when I see the exhibit at the Kimbell.

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