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## The Collected Hairy Who Publications 1966-1969

*Gladys Nilsson, Jim Nutt, Karl Wirsum, Art Green*  
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**Gladys Nilsson, Jim Nutt, Karl Wirsum, Art Green : The Collected Hairy Who Publications 1966-1969** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Collected Hairy Who Publications 1966-1969:

4 of 4 people found the following review helpful. Hairy Who Fans Will Not Be DisappointedBy southsidelaxmanI have always been a fan of the Chicago Imagists since acquiring Franz Schulze's seminal work on the movement, "Fanatstic Images: Chicago art since 1945 (1972). The recent work is a must needed addition to any fan's collection. It reproduces,true to the original sizes, three of the Hairy Who's publications which accompanied their first three shows held in Hyde Park in Chicago. These publications highlight the comic-book approach that many of the artists took in their work. The publications covered are: (1) The Portable Hairy Who! - 20pp, 1966; (2) The Hair Who Sideshow -

36pp, 1967; (3) Hairy Who - 20pp, 1968; (4) Hairy Who (cat-a-log) - 20 pp, 1969; (5) Hairy Who in the Round - 47pp of a variety of items, such as photographs, articles, posters drawings and objects. I wish that would add a few more page views of the collection set. An example of Art Green work is shown on the ordering page. The three publications contain some very good and unique works by Art Green, who captures the comic book style the best, in my opinion. The Last collections action some pages from Karl Wirsum's sketchbooks showing the development of three of his works. Hairy Who fans will not be disappointed! 1 of 1 people found the following review helpful. Five Stars By FJNWell researched!

This is the first complete presentation of the artists' books, posters, prints and ephemera produced by The Hairy Who (Chicago, 1966-69), which was composed of Jim Falconer (born 1943), Art Green (born 1941), Gladys Nilsson (born 1940), Jim Nutt (born 1938), Suellen Rocca (born 1943) and Karl Wirsum (born 1939). Over the course of five exhibitions in Chicago, San Francisco and Washington, DC, The Hairy Who represented a de facto rebuke to the chilly ironies of Pop and forged new ways of crafting figurative painting. As likely to use Plexiglas as canvas and employing a language based on verbal confusion, visual puns and an almost ecstatic use of line and color, the members of the Hairy Who produced publications, posters and even buttons, and their exhibitions were immersive environments unequalled at the time. The Hairy Who has enjoyed a renewed popularity recently, thanks to a documentary film and multiple exhibitions by the contributing artists. This publication presents all of the printed works related to the Hairy Who exhibitions--important documents in the history of contemporary art and artists' books. Formatted like comic books, they are among the very first full-color self-published artists' books, containing work made especially for publication. Studying these works is important to an understanding of post-1960s art and artists' books.

The most essential volume yet on the group... For anyone interested in the artier side of comic books and pop-ier side of visual art, The Hairy Whos work echoes with exciting possibilities that remain unexplored. (Jeff Jackson Fanzine) The book's editor, Dan Nadel, has touted the artists' brilliance and influence since the early aughts, and this catalogue seems to be his most profound contribution to this effort yet. (Benjamin Gottlieb Brooklyn Rail) What they created instead is much more interesting and, with this publication, long lasting. Playing on the common practice of full-color reproductions in traditional catalogues, each artist drew images evocative of their style and included these works instead of photographic reproductions. (Megan Liberty Hyperallergic)