



## Minimalism: Art and Polemics in the Sixties

By James Meyer

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“I can think of no book that even undertakes a comparable art historical account—not merely tracing a movement year by year, but showing how the movement’s consciousness of itself emerged.”—Arthur Danto, *Times Literary Supplement*

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*Minimalism: Art and Polemics in the Sixties* establishes a historical precision and seriousness that many have thought lacking in the recent wave of writing about postwar American art.”—Christine Mehring, *Art Journal*

“By far the best account to date of Minimalism’s development and the essential point of departure for all future research on the subject.”—Pepe Karmel, *Art in America*

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## Minimalism: Art and Polemics in the Sixties By James Meyer Bibliography

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## **Editorial Review**

From Publishers Weekly

James Meyer, exploring the debate over artists like Sol LeWitt, Donald Judd, Anne Truitt, Robert Morris and Dan Flavin in *Minimalism: Art and Polemics in the Sixties*, attempts to make sense of minimalism as an artistic moment. Meyer (editor of *Minimalism*) points out that, at first, the term "minimalism" was derogatory, implying that the art was too reduced and abstract. In the late '60s, the label lost its stigma as the work was widely recognized by major museums, and minimalist art headed toward canonization. Meyer analyzes that process as well as the backlash against minimalism by leftists, especially in Europe, who associated it with American cultural imperialism. He also places minimalist art in a broader cultural context, noting the stripped-down, austere sensibility that prevailed in '60s fashion and design, making the book attractive to anyone who enjoys cultural history. 130 b&w, 30 color photos.

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## **Review**

"Meyer's writing is intelligent, informed, and subtle. The book is well produced and generously illustrated with good quality colour and black and white images."—John A. Walker, *Art Book*

"This new volume combines a sophisticated reading of the critical discourse surrounding Minimalism with a step-by-step history of the work's development and its appearance on the public stage from 1961 through 1968."—Pepe Karmel, *Art in America*

## **About the Author**

**James Meyer** is associate professor of art history at Emory University.

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