



Ana Mendieta アナ・メンディエタ+スペイン美術

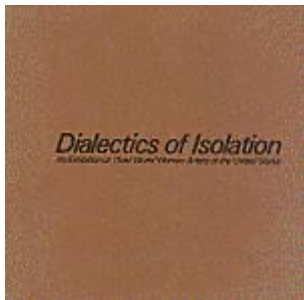
Ana MENDIETA/アナ・メンディエタ キューバ、1948年生れ（1985年没）

アナ・メンディエタは、フィデル・カストロ率いる共産主義運動と政治的に関係がある家で生まれた。カストロの派閥とアナの父親の間で生じた確執により、アナが12歳の時、家族は米国に移住する。米国への亡命は、後の作品制作に影響を与える。

アイオワ大学では絵画を学ぶが、在学中からパフォーマンスアートに強い関心を抱く。パフォーマンス、映像、写真、版画等の分野にまたがって、自らの身体と大地・自然との関係を問う制作を展開した。国際的な名声を獲得しつつあった矢先、自宅アパート34階から謎の転落死を遂げた。ヨコハマトリエンナーレ2014では初期の映像作品3点が出品されている。

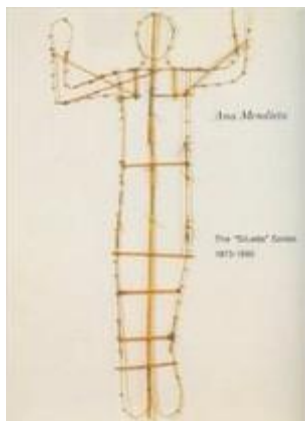
*新本、古書の区別なく掲載しています。

① Dialectics of Isolation: An Exhibition of Third World Women Artists of the United States



Preface by Ana Mendieta
A.I.R. Gallery, New York, 1980
20 pp., illus.; 20 x 21 cm.
22,080 円

1979年、メンディエタは、ニューヨークのA.I.R.ギャラリーで、写真の個展を開き、1981年には、同ギャラリーで開催された《Dialectics of Isolation: An Exhibition of Third World Women Artists of the United States,》の企画と展覧会カタログの執筆を行う。同展は、米国で活動する第3世界の女性アーティスト(Judy Baca、Senga Nengudi、Howardena Pindell、Zarina 等々)たちを紹介した。



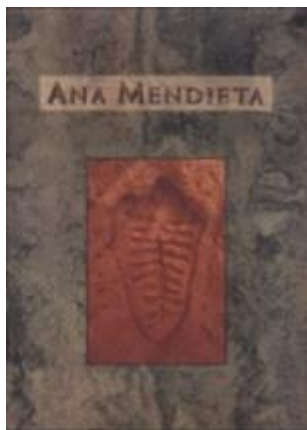
② Ana Mendieta: The 'Silueta' series, 1973-1980

Mary Jane Jacob
Galerie Lelong, New York, 1991
35p.
6,420 円

メンディエタは、earth-body 彫刻と呼ばれることになった Silueta Series を1970年代に制作する。

When she began her "Silueta Series" in the 1970s, Mendieta was one of many artists experimenting with the emerging genres of land art, body art, and performance art. Mendieta was possibly the first to combine these genres in what she called "earth-body" sculptures. She often used her naked body to explore and connect with the Earth, as seen in her piece Imagen de Yagul, from the series Silueta Works in Mexico 1973–1977.

③ Ana Mendieta: A Book of Works



Bonnie Clearwater(Ed.)

Grassfield Pr, 1988

71p. 27.3 x 19 x 2.5 cm

14,120 円

As documented in the book *Ana Mendieta: A Book of Works*, edited by Bonnie Clearwater, before her death, Mendieta was working on a series of photo-etchings of cave sculptures she had created at Escaleras de Jaruco, Jaruco State Park in Havana, Cuba

④ Ana Mendieta



Gloria Moure

Prestel, 1996

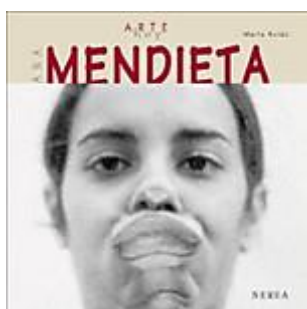
276p.

6,380 円

初期のパフォーマンスから land art、彫刻、ドローイングの作品まで。

From her early performances to her Land Art works, sculptures, and drawings, examples from all phases of her career—from the late 1960s to her death in 1985—are considered here in extensive color plates, several in-depth essays, and writings by the artist.

⑤ Ana Mendieta



Ruido Maria

Nerea, 2002

120p.

5,410 円

ボディ、アイデンティティ、大地の三部から構成され、アナ・メンディエタ作品の簡潔な考察している。

Este texto estructurado en tres partes (el cuerpo / las identidades / la tierra) pretende ser una breve

reflexión sobre el trabajo de una artista, Ana Mendieta (1948–1985), objeto de atención por parte de diversos autores desde hace ya más de una década, en algunos casos por cuestiones ajenas a su producción. Esta obra no pretende elaborar una biografía ilustrada o un catálogo sistemático; el objetivo no es la exhaustividad ni la categorización, sino más bien la introducción de algunos apuntes críticos desde posiciones no coincidentes con los criterios de la historiografía tradicional que nos ayuden a repensar las aportaciones de ésta y de otras y otros artistas en el marco de la historia del arte. También, como objetivo, redefinir la propia disciplina, sus criterios y su metodología, apuntando la posibilidad de que en ella tenga cabida proyectos divergentes y heterogéneos sin que sean necesariamente asimilados.

⑥ Ana Mendieta



Julia Bryan-Wilson, Stephanie Rosenthal, Adrian Heathfield
Hayward Gallery Publishing, 2013

240p. 24 Sep to 15 Dec 2013, exhibition at Hayward Gallery
5,320 円

UKでの初の個展のカタログ。写真、映像、彫刻、ドローイングを展示する。

The first retrospective of this major artist's work to be presented in the UK.

Focusing on her later pieces, the exhibition reveals the full breadth of her work and her unique practice in a wide variety of media, from photography to film, sculpture to drawing.

In her short career, Ana Mendieta (1948–1985) created an extraordinary body of work, both provocative and radically inventive.

Using her own body together with elemental materials such as earth, water, blood and fire, she produced visceral performances and ephemeral 'earth-body' sculptures that combine ritual with metaphors about life, death, rebirth and spiritual transformation.

Ana Mendieta was born in Cuba but sent to America as a child, and much of her art expresses the pain and rupture of cultural displacement and exile.

Her images are compelling, mysterious and poetic. In some, the outline of her body is consumed by gunpowder, fireworks, or advancing waves, while others show ancient goddess-forms moulded from sand, carved into rock, or incised in clay.

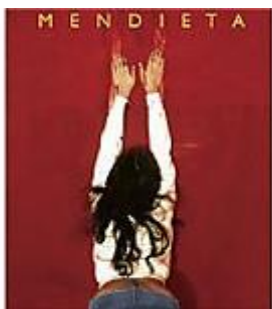
Bodily traces are inscribed in blood, drawn on leaves and trees, or shrouded within the landscape as she expresses an urgent need to explore our relationship to place in a more permanent way.

'I wanted my images to have power, to be magic,' she said. 'I decided that for the images to have magic qualities I had to work directly with nature.'

Grown out of earlier performances in which Mendieta enacts dramatic gender-bending bodily transformations, these earth and body works are private ceremonies and acts of meditation

documented in film, video and photography.

⑦ Mendieta: Earth Body Sculpture and Performance, 1972–1985



Ana Mendieta, Olga M. Viso, Guy Brett, Julia P. Herzberg, Chrissie Iles, Laura Roulet

HATJE CANTZ PUBLISHERS, 2004

334 illus., 295 in color. 286p.

13,680 円

映像作品、写真作品等々から引用しながら、メンディエタの学生時代から、アイオワとメキシコで制作された Silueta Series の初期のパフォーマンス作品を本カタログは解説する。

This major monograph, a comprehensive reconsideration of the brief life and career of Ana Mendieta, contextualizes the artist's work within its time and acknowledges her legacy on subsequent generations of artists. The Cuban-born American sculptor is celebrated for her earth-body works of the 1970s, sculptural interventions in the landscape that placed her body—or its haunting silhouette—in symbiotic relationship with nature. Using extracts from her films, original slide documentation, photography, and other archival material, this catalogue illustrates early performances from Mendieta's student days, as well as her more well-known Silueta Series made in Iowa and Mexico from 1973 to 1980. Earth-body works executed in Canada, Cuba and the United States in the early 1980s, and select sculptures, drawings and installations dating to the mid-80s will also be illustrated. This publication promises to be the definitive study of the artist's work.

⑧ Ana Mendieta: She Got Love



Beatrice Merz, Olga Gambari

Skira; Bilingual edition (March 11, 2014)

246p.

7,420 円

メンディエタの 1972 年から 1985 年までの 130 作品を集めている。

Ana Mendieta. She Got Love gathers over 130 works by this Cuban-American artist, created between 1972 and 1985 and chosen from among the most significant in the prolific production of her brief life. The volume unveils her extremely personal language, which is visionary and material, magical and poetic, political and progressive. In quite a short time (her career as an artist lasted just thirteen years) she experimented with a variety of media: performance, video, photography, drawing and sculpture, every time including her own image into the work and every time looking for answers, which she would search not only in the realm of tradition but in everything that links our human roots to the spiritual. Today she is considered a cornerstone of a particular moment in history,

and thanks to her eclectic nature many women artists, from different parts of the globe and from later generations, have looked at her and her work as a true point of reference.

⑨ ANA MENDIETA: A RETROSPECTIVE



Petra Barreras Del Rio

NEW MUSEUM OF CONTEMPORARY ART, 1987

88p. November 20 1987 – January 24 1988 at New Museum of Contemporary Art

3,840 円

「わたしはランドスケープと女の体で交わされる会話をし続けてきた。これは、子どもの頃、祖国キューバから切り離された体験から生じたものです…。」

Organized by Petra Barreras del Rio, Director, El Museo del Barrio, New York, and John Perreault, Visual Arts Director, Snug Harbor Cultural Center, Staten Island; coordinated for presentation at The New Museum by Lynn Gumpert and Karen Fiss

“I have been carrying on a dialogue between the landscape and the female body (based on my own silhouette). I believe this has been a direct result of my having been torn from my homeland (Cuba) during my adolescence. I am overwhelmed by the feeling of having been cast from the womb (nature). My art is the way I re-establish the bonds that unite me to the universe. It is a return to the maternal source.”

Ana Mendieta, quoted in John Perreault, Ana Mendieta catalogue. “This exhibition, the first major retrospective of Ana Mendieta’s work, was presented as part of the Museum’s continuing commitment to exhibiting the work of artist who have not received significant recognition. Mendieta died in 1985 at the age of 36, as she was engaged in her most sophisticated and mature work. Born in Havana, Cuba, she was sent by her family to live in the United States in 1961. Studying at the University of Iowa’s Multimedia and Video Art program, Mendieta developed a personal vocabulary in which her own body became the medium for performances, earth art, body art, and photo art. The emerging feminist movement also played a role in Mendieta’s work. The Museum exhibition surveyed the growth and change in Mendieta’s career and included 30 documentary color photographs of the Silueta series, in which her body was traced in the landscape; black and white photographic blowups of rock carvings located in Cuba; early drawings on leaves; floor sculptures made from sand and earth; tree trunk sculpture with the female image carved and burnt into the surface; and videotape documentation of various performance works.” –From The New Museum Annual Report, 1988

⑩ Unseen Mendieta: The Unpublished Works of Ana Mendieta



Olga Viso
Prestel, 2008
304p. 30 X 24 CM
2,640 円

メンディエタは、亡命者の視点からカリブのルーツを作品の中で追い求めた。

Among the most compelling and iconic images of art in the 1970s are the pioneering investigations of performance and experimental media by Ana Mendieta. An American artist born in Cuba, she explored in her work her Caribbean roots through the lens of exile. She meticulously documented her ephemeral site-specific artworks, on beaches and in rivers, across flowery fields and against walls of rock. Here for the first time, Olga Viso, the leading authority on the artist, presents a beautifully curated representative selection of photographs and drawings from the artist's archive, only a small selection of which has been previously published. This volume traces Mendieta's early studies as an art student in Iowa; the genesis of her signature works, the archetypal female forms known as siluetas; and, public art projects, including ones being developed at the time of her tragic death in 1985. Interspersed throughout are revealing pages from Mendieta's notebooks: sketches, shopping lists for materials, recipes for gunpowder mixtures and photographic source materials. Viso's accompanying essay reveals the artist's experimental approach and rigorous working methods, provides insights into the forces that inspired and shaped her work and shows how the genius of Mendieta's vision has survived its physical manifestations.

⑪ Spanish Fashion in Early Modern Europe: The Prevalence and Prestige of Spanish Attire in the Courts of the 16th and 17th Centuries. 2 vols.



Edited by José Luis Colomer and Amalia Descalzo

Paul Holberton Pub, August 2014
744pp., 405 illus., most in color. English text.
9,630 円

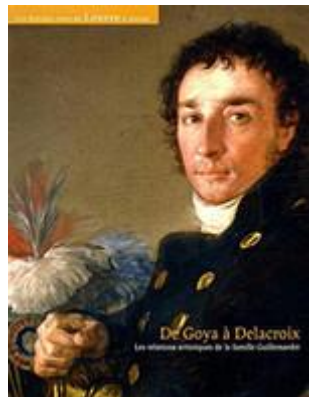
スペイン宮廷に取り入れられた服装の様式は、スペインの黄金世紀を迎えた16世紀半ばから17世紀半ばまで、ヨーロッパの各地に大きな影響を与えた。

The modes of dress adopted at the Spanish court were highly influential elsewhere in Europe from about the mid sixteenth to the mid seventeenth century – the period corresponding to the Spanish political hegemony. The nature and prevalence of the diffusion of Spanish fashion is, however, a phenomenon that has never been systematically studied, partly because it is no easy task to pool the numerous of information, both archival (in many languages) and visual.

This book makes a most important contribution to this fundamental aspect of European history. Some

thirty experts in this field – or rather fields– from many different countries of origin have cooperated to survey Spanish fashion at home and the appetite for it in the rest of Europe, reflecting the various political relationships in which other countries stood to Spain. It will constitute an immensely valuable resource not least because it so richly illustrated, above all with portraits of the period.

12 De Goya à Delacroix – Les relations artistiques de la famille Guillemardet



Dorigny, Marcel ; Brigitte Maurice-Chabard

Autun: Musee Rolin, Ville d'Autun, 2014.

28cm., pbk., 172pp., 135 illus. Exhibition catalogue.

価格お問い合わせください。

ブルゴーニュの医師でオータン市長を務めた Ferdinand Guillemardet (1765-1809)は、スペインでフランス大使として在任中(1798年から1800年まで)、ゴヤと家族ぐるみの親交を持つ。ゴヤは、Guillemardet の肖像画を1798年に描いている(本書表紙カバー絵)。Guillemardet は、ゴヤの版画シリーズ《ロス・カプリチヨス》を蒐集した最初のコレクターであった。Guillemardet の息子は、その後ドラクロワと親交を結んでいる。

ロラン美術館「ゴヤからドラクロワまで Guillemardet 家の美の物語」展 2014年6月21日-9月21日

Musée Rolin, Autun, 21 June – 21 September 2014. Exhibition organized in collaboration with the Louvre about the Burgundian doctor and mayor of Autun (1791) Ferdinand Guillemardet, who became French ambassador to Spain and formed close family relations with Goya, who painted his portrait. A passionate art collector Guillemardet was one of the first to acquire a series of Goya's Los Caprichos prints. His son subsequently became friends with Delacroix.

13 La Belleza Cautiva. Pequeños Tesoros del Museo del Prado



Manuela Mena

Barcelona: Fundacio La Caixa, 2014.

24cm., pbk., 220pp. illus. Spanish text.

価格お問い合わせください。

本書と同名の展覧会(2014年7月16日-2015年1月5日プラド美術館)は、プラド美術館の収蔵作品の質と時代性がよく表れている。古代から20世紀初頭までの西洋の絵画と彫刻の小品百点を超える展示である。

プラド美術館「美の虜 プラド美術館の小さな宝物たち」展 2014年7月16日-2015年1月5日

Todos los géneros y los temas, desde la mitología, las imágenes de devoción y los retratos, a la naturaleza, a la reflexión sobre el ser humano, la exaltación del poder y la vida cotidiana, y también, los diferentes soportes y técnicas, como mármol, tabla, lienzo, pizarra o cobre, se mezclan en La belleza

cautiva. Pequeños tesoros del Museo del Prado, exposición que refleja la riqueza y variedad de este resumen de lo mejor del Museo.

Gracias a la amplia campaña de restauración promovida para la exposición La belleza encerrada. De Fra Angelico a Fortuny que tuvo lugar el pasado año en las salas del Prado, el público podrá, además, apreciar el atractivo extraordinario que encierra la superficie pictórica recuperada, la riqueza inagotable de los numerosos detalles, su originalidad y rareza, todo ello concentrado en sus mínimas, pero singulares, características.

Las pinturas de pequeño formato están habitualmente a la sombra de los cuadros de gran tamaño de la colección, como también su escultura, y ahora los bocetos preparatorios para obras de grandes formatos, de frescos y cuadros de altar o de cartones de tapices, así como los cuadros de gabinete y los pequeños retratos se muestran aquí en todo su esplendor para captar la atención preferente del espectador en unas condiciones ideales de proximidad y reflexión que no se consiguen en las salas habituales de la colección permanente de un museo.

Correspondiente a todo el arco temporal que abarcan las colecciones del Museo, de finales del siglo II d.C. —la escultura en mármol Atenea Partenos— a los umbrales del siglo xx —Fortuny, Madrazo y Rosales entre otros—, este conjunto de obras cobra un inédito protagonismo en la exposición a través de un sorprendente montaje que facilita su contemplación más íntima y su inmersión en la extraordinaria belleza que encierran, su originalidad y su rareza.

La constante invitación al público a mirar las pinturas expuestas a través de recursos expositivos como ventanas, ‘cámaras oscuras’ o el colgado de las obras, que están a la altura de los ojos del visitante, permitirá disfrutar en «privado» y en detalle de este Prado, exquisito y concentrado, que no siempre goza de la posibilidad de exponerse o que, aún expuesto, encuentra dificultad para captar su atención. Un resumen de la excelencia contenida en las colecciones del Museo en su más mínima y particular expresión.



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