

ROSEMARIE CASTORO



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COMPREHENSIVE MONOGRAPH

This monograph on Rosemarie Castoro (1939–2015) spans the New York-based artist’s entire practice. She called herself a “paintersculptor,” and is known for her singular take on the modernist narratives of Minimal and Conceptual art. In her SoHo loft—where artists such as Lawrence Weiner, Sol LeWitt, Agnes Martin, Carl Andre, and Yvonne Rainer met—she developed a willfully complex practice, emphasizing the analytical and inter-personal, and favoring transgression and metamorphosis over orthodoxy and linear progression. She was a central figure of the New York scene of the 1960s and 1970s, participating in numerous landmark exhibitions, and appearing in several of Rainer’s performances.

Castoro’s work tirelessly deals with art’s context of enunciation, and the psychological and social implications of the body as a physical instrument. She initially explored the potential of abstract and monochrome painting, going on to expand their spheres and modes of operation to incorporate the body, and even the exhibition space thanks to decisive sculptural experimentation, organic metal and Masonite shapes, street works, and architectural interventions. In so doing, she distorted elementary forms through her haptic, integrated, sexualized treatment. As an erstwhile participant in the reflections of the Art Workers’ Coalition, she approached the modernist heritage from a social and political perspective. She took part in *Distillation*, an exhibition organized in 1966 by Eugene Goossen, the high priest of an American school of painting freed from external influence. Together with Christine Kozlov and Adrian Piper, she

was one of the women artists featured in Ursula Meyer's anthology of Conceptual art in 1972. Lucy R. Lippard included her in her famous *Numbers* exhibitions in 1969—championing Castoro as having "subverted or overridden Minimalism on its own turf."

This publication features an overview text by MAMCO Curator Julien Fronsacq ("Private Space, Public Space: Critical Reversibility") and two focus essays about the relationship between drawing and sculpture in her practice by drawing specialist and art historian Laurence Schmidlin ("Inventory of Lines"), and her work with language and Concrete poetry by writer and art critic Sarah Lehrer-Graiwer ("Rosemarie's Writing Time"). Art historian Rachel Stella's contribution situates Castoro's life and work in her historical context ("Six Years: The Early Career of Rosemarie Castoro, 1966–1972"). Archival documentation as well as new exhibition views and images of works complete this volume to make it the most comprehensive monograph available on the artist.

This publication stems from the artist's exhibition held at MAMCO in 2019–2020.