

‘I function as a human being in my art. My art is grounded on expressing my life... My panels are my containers.’

ROSEMARIE CASTORO

‘All of Rosemarie Castoro’s art is about a fine bond between mind and body – gestural, but above all disciplined. Its major impetus is kinaesthetic.’

LUCY LIPPARD

ROSEMARIE CASTORO. FOCUS AT INFINITY, the first major institutional exhibition of Castoro’s work, concentrates on the years 1964–79. Castoro (New York, 1939–2015) established her career in the context of Minimalism and Conceptualism in the U.S.A., circulating at the heart of the New York avant-garde. The exhibition shows her work in detail, revealing the diversity of her practice, which encompassed abstract painting, conceptual works, performative actions, poetry, sculpture, installation and land art. It explores the context of her work, her association with contemporaries across the arts, such as Carl Andre and Yvonne Rainer among others, her activism, including her role in the Art Workers’ Coalition, and her relation to feminism.

Castoro began her career in graphic art, before becoming involved in dance, then turning to painting and later sculpture. The importance of dance as a constant is revealed through Castoro’s journals containing performative photographs of her with her works. Likewise, the exhibition highlights her tendency to blend media: she called herself a ‘paintersculptor’. Through Castoro’s career, the exhibition addresses how key contributors to Minimalism have yet to be given due attention, particularly the women artists in a movement that is often identified as essentially masculine. As Lippard has written, Castoro was among those women artists who ‘subverted minimalism on its own turf’.