

The Adams/Tillim Lecture Robert Irwin

Pioneering installation artist Robert Irwin will present the annual Adams-Tillim Lecture on Tuesday, May 9, at 7:30 p.m. in Bennington College's Tishman Auditorium. The event is free and open to the public.

Irwin, who earned a MacArthur "genius grant," is perhaps best known for designing the Central Garden at the Getty Center in Los Angeles, and his large scrim installations at the Museum of Contemporary Art in Chicago, New York's Center for the Arts, and numerous other prestigious locations. His work is included in collections of the Centre Pompidou, the Getty Center, The Museum of Modern Art, the Whitney, and the Guggenheim Museum.

Numerous articles written about Irwin and his work have appeared in Art in America, ArtForum, and ARTnews as well as in The New Yorker, The Los Angeles Times, and The New York Times. His biography, *Seeing is Forgetting the Name of the Thing One Sees*, written by Lawrence Weschler was published in 1982. Irwin authored *Being and Circumstance: Notes Toward a Conditional Art*, published in 1985.

The recipient of honorary doctorates from the San Francisco Art Institute, Otis-Parson's Art Institute, Irwin organized the graduate arts program at University of California at Irvine, taught at UCLA and has lectured at Rice University, the University of Minnesota, and Yale University. The Adams-Tillim Lecture is named for two retired Bennington College Visual Arts faculty, Pat Adams of Bennington and Sidney Tillim of New York City. The lecture was established in 1992 by David Beitzel '83. Pat Adams taught painting at Bennington from 1964 to 1993. Her abstract paintings have been exhibited throughout the country and biennially at Zabriskie Gallery in New York since 1954. A three-time recipient of grants from the National Endowment for the Arts, she has been honored by the College Art Association with a Distinguished Teacher of Art awards and won numerous American Academy of Arts and Letters awards. Sidney Tillim, who taught art at Bennington from 1966 to 1993, was a contributing editor to Arts Magazine and ARTFORUM, A winner of an NEA grant in 1974, he is known for his historical narrative paintings and later abstract works.

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