

Abstractica 3

Christy Mag Uidhir

Abstract vol.3 - new collection of abstract contemporary art Stefano Fiore,2024-03-23 This third e-book from AbstrArt features abstract artworks and pieces with abstract themes created by contemporary international artists who are part of the Italian art gallery project, Make Art Gallery. AbstrArt Volume Three offers a fresh perspective on the world of contemporary abstract art, showcasing a selection of unique and personal works that explore various styles and techniques. Divided into 2 author collections, the ebook will showcase the following artists: Collection 1: - Rodika Ioniak - Luana Cambiaghi Iaelleci - Hélène Cloua - Mario Sánchez M - Núria Companys Castro - Evgenia Sgardeli - Thomas Jeunet Collection 2 - Franco Corsi - Giusirames - Giuseppe Rametta - Michael Wagner - Dino Puglisi - Raffaella Lupetti - Ricardo Labarca - Stefania Corini - Tara Partovirad Art Director: Stefano Fiore Rome/Italy www.makeartgallery.com

Meanings of Abstract Art Paul Crowther,Isabel Wünsche,2012 This book explores the relation of abstract art to nature. Traditional picturing and sculpture are based on conventions of resemblance between the work and that which it is a representation of. Abstract works, in contrast, adopt alternative modes of visual representation, or break down and reconfigure the mimetic conventions of pictorial art and sculpture. Obviously this means that abstract art takes many different forms. However, this diversity should not mask some key structural features; these center on two basic relations to nature (understanding nature in the broadest sense to comprise the world of recognisable objects, creatures, organisms, processes, and states of affairs). The first involves abstracting from nature, to give selected aspects of it a new and extremely unfamiliar appearance. The second involves abstract art as the affirmation of a relatively unconstrained natural creativity that issues in new, autonomous forms that are not constrained by mimetic conventions. (Such creativity is often attributed to the power of the unconscious.)The book contains three categories of essays: 1) those on classical modernism (Mondrian, Malevich, Kandinsky, Arp, early American abstraction), 2) those on post-war abstraction (Pollock, Still, Newman, Smithson, Noguchi, Arte Povera, Michaux, postmodern developments), and 3) those of a broader art historical and philosophical scope--

"The Abstract Expressionists": The Metropolitan Museum of Art Bulletin, v. 44, no. 3 (Winter, 1986-1987) Eugene Victor Thaw,

Abstract Expressionism Metropolitan Museum of Art (New York, N.Y.),Lisa Mintz Messinger,1992 Abstract Expressionist works on paper from the permanent collection of The Metropolitan Museum of Art are presented in this volume, which documents the wealth of the Museum's holdings in that area. Many of them are published here for the first time, and several are recent additions to the collection. All are illustrated in full-page color reproductions that show the nuances of each work in great detail. The Abstract Expressionists are best known for their paintings and sculptures, and virtually all of the many publications about these artists concentrate on those large-scale works. This unique catalogue deals exclusively with their smaller, more intimate works on paper, providing many new insights about the routes that led to the Abstract Expressionists' innovative artistic accomplishments. The nineteen artists included are William Baziotas, James Brooks, Elaine de Kooning, Willem de Kooning, Arshile Gorky, Adolph Gottlieb, Philip Guston, Jerome Kamrowski, Franz Kline, Robert Motherwell, Barnett Newman, Jackson Pollock, Richard Pousette-Dart, Theodore Roszak, Mark Rothko, Anne Ryan, David Smith, Theodoros Stamos, and Mark Tobey. Each of them is discussed in a separate essay, which encompasses information about the artist's background and development, commentary about the importance of drawing in his or her oeuvre, and an analysis of each work in the selection. Also included in the essays is technical information about a number of the individual works that enhances understanding of the variety and originality of these artists' media and techniques.

Abstract Expressionism at the Museum of Modern Art Ann Temkin,2010 Catalog of an exhibition held at the Museum of Modern Art, New York, Sept. 28, 2010-Apr. 25, 2011.

Frank Stella James Pearson,2011-03-01 FRANK STELLA A study of the American abstract artist Frank Stella (b. 1936), surveying his career from the famous Black Paintings of the late 1950s up to the present. Frank Stella has become among America's premier contemporary artists. Unlike many 20th century artists, Stella has always worked in abstraction. His art is irrepressible, daring, hugely enjoyable, and refreshingly angst-free. This book begins with the celebrated Black Paintings of 1959, moves on through the Minimalist Copper and Aluminium paintings of the early Sixties, to the exuberant Protractor series, the expansion into three dimensions in the 1970s, and closing with the 3-dimensional Polish Village, Exotic Birds and Brazilian 'maximalist' works of the 1980s and 1990s. Employing the most up-to-date art criticism of Frank Stella, James Pearson also looks at Stella's contemporaries: Jasper Johns, Robert Rauschenberg, Kenneth Noland, Jules Olitski, Morris Louis, Robert Ryman, Brice Marden, Mark Rothko and Barnett Newman among others. Includes new illustrations. EXTRACT FROM CHAPTER 5 There does not seem to be much going on in some of Frank Stella's 1960s Minimal paintings. But there is, in fact, a lot going on. Stella limits himself to a narrow set of rules. Like Brice Marden, Barnett Newman, Morris Louis and Mark Rothko, Stella sets himself to explore a few configurations of painting. But these things - the shape of the canvas, internal organization of the stripes, colour of the bands - offer up endless permutations. Frank Stella's paintings are lean, but leanness does not necessarily mean unfeelingness. This is the problem that monochrome painting creates, and Minimal art in general. Certainly Stella is intense: his Black Stripe Paintings, his Protractor series, his copper paintings, his India Birds, are intense works of art. The Stella exhibitions of the late 1980s and early 1990s were affairs, in which one was impressed by a sense of colour and light, a spaciousness to the works, and a huge scale, so that each work dominated the gallery rooms. Stella is in no way a quiet, unobtrusive artist: his paintings are domineering, self-confident, assured of their own effects. Stella has always been an artist who knows what he's doing. His paintings do not lurk in gallery corners, shyly. His paintings announce themselves instantly and powerfully. Stella's June-July 1985 show at the ICA in London was typical: massive multi-media works were squeezed into the ubiquitous sparse white rooms, completely taking over the sedate spaces.

New Geographies of Abstract Art in Postwar Latin America Mariola V. Alvarez,Ana M. Franco,2018-09-27 This edited volume examines the history of abstract art across Latin America after 1945. This form of art grew in popularity across the Americas in the postwar period, often serving to affirm a sense of being modern and the right of Latin America to assume the leading role Europe had played before World War II. Latin American artists practiced gestural and geometric abstraction, though the history of art has favored the latter. Recent scholarship, for instance, has focused on geometric abstraction from Argentina, Brazil, and Venezuela. The book aims to expand the map and consider this phenomenon as it developed in neglected regions such as Central America and the Andes, investigating how this style came to stand in for Latin American contemporary art.

The World of Abstract Art American Abstract Artists,1957

Practices of Abstract Art Wiebke Gronemeyer,Isabel Wünsche,2016-12-14 Recent decades have seen a renewed interest in the phenomenon of abstract art, particularly regarding its ability to speak to the political, social, and cultural conditions of our times. This collection of essays, which looks at historical examples of artistic practice from the early pioneers of abstraction to late modernism, investigates the ambivalent role that abstraction has played in the visual arts and cultures of the last hundred years. In addition, it explores various theoretical and critical narratives that seek to articulate new perspectives on its legacy in the visual arts. From metaphysical considerations and philosophical reflections to debates on interculturality and global perspectives, the contributors examine and reconsider abstraction in the visual arts from a contemporary point of view that acknowledges the many social, economic, cultural, and political aspects of artistic practice. As such, the volume progressively expands the boundaries of thinking about abstract art by engaging it in its increasingly diverse cultural environment.

Abstract Expressionism and Other Modern Works Metropolitan Museum of Art (New York, N.Y.),2007 An exhibition organized by the Metropolitan Museum of Art of the Muriel Kallis Steinberg Newman Collection which comprises sixty-three modern paintings, sculptures and works on paper by fifty artists. The Abstract Expressionist paintings that form the heart of this collection were nearly all created in New York City.

Abstract Painting and Sculpture in America Museum of Modern Art (New York, N.Y.),Andrew Carnduff Ritchie,1969 Catalogue of the exhibition held Jan. 23-Mar. 25, 1951, by Margaret Miller: p. 148-156.

Abstract Crossings María Amalia García,2019-07-16 Toward the middle of the 1950s, abstract art became a dominant trend in the Latin American cultural scene. Many artists incorporated elements of abstraction into

their rigorous artistic vocabularies, while at the same time, the representation of geometric lines and structures filtered into everyday life, appearing in textiles, posters, murals, and landscapes. The translation of a field-changing Spanish-language book, *Abstract Crossings* analyzes the relationship between, on the one hand, the emergence of abstract proposals in avant-garde groups and, on the other, the institutionalization and newfound hegemony of abstract poetics as part of Latin America’s imaginary of modernization. A profusion of mid-century artistic institutional exchanges between Argentina and Brazil makes a study of the trajectories of abstraction in these two countries particularly valuable. Examining the work of artists such as Max Bill, Lygia Clark, Waldemar Cordeiro, and Tomás Maldonado, author María Amalia García rewrites the artistic history of the period and proposes a novel reading of the cultural dialogue between Argentina and Brazil. This is the first book in the new *Studies on Latin American Art* series, supported by a gift from the Institute for Studies on Latin American Art.

Loglan 4 James Cooke Brown, Lujoye Fuller Brown, 1984

Abstract Art (Second) (World of Art) Anna Moszynska, 2020-04-14 An exceptionally clear, thorough, and well-illustrated introduction to abstract art since 1900. Since the early years of the twentieth century, Western abstract art has fascinated, outraged, and bewildered audiences. Its path to acceptance within the artistic mainstream was slow. This revised edition traces the origins and evolution of abstract art, placing it in broad cultural context. Well-respected scholar Anna Moszynska examines the pioneering work of Hilma af Klint, Wassily Kandinsky, Kazimir Malevich, and Piet Mondrian alongside the Russian Constructivists, the De Stijl group, and the Bauhaus artists, contrasting European geometric abstraction in the 1930s and '40s with the emphasis on personal expression after World War II. Op, kinetic, and minimal art of the postwar period is discussed and illustrated in detail, and new chapters bring the account up to date, exploring the crisis in abstraction of the 1980s and its revival—in paint, fabric, sculpture, and installation—in recent decades. The first edition of *Abstract Art*, published in 1990, was acclaimed by reviewers. Revised with extensive updates, this book includes new chapters on recent trends and offers fully global coverage of art produced in North and South America, Europe, China, Korea, and the Middle East. Now in full color and comprehensively revised, it will serve as the best introduction to abstract art for a new generation.

On Abstract Art Briony Fer, 2000-01-01 Introducing abstract painting and sculpture of the 20th century, this volume explores new ways to think about abstract art and the problems of interpretation it raises. Each of the ten chapters in the book addresses a particular problem associated with abstract art by focusing on specific works.

Abstrart vol.2 - new collection of abstract contemporary art Stefano Fiore, 2023-10-09 This Second e-book of AbstrArt gathers abstract artworks or with abstract themes created by contemporary international artists who have joined the Italian art gallery project, Make Art Gallery. AbstrArt volume two will offer you a new vision into the world of contemporary abstract art, presenting a selection of unique and personal works that explore various styles and techniques. Divided into 3 author collections, the ebook will showcase the following artists: Collection 1: Sylvie Berton - Florentina Maria Popescu - Bogdan Maximovici - Christine Rechnitzer - Claudia Cabboi - Jan Kostabi - El viajero del Faro - Zsolt Nagy - Mattia Branchesi - Snezhanka Spasova Nikolova Collection 2 Abril Tormos - Antonio Maragnani - Claudia Habringer - Cristiana Giacchetti - HectH - Siyabonga “Kisanii Fundii” Vilakazi - Laura Rota - Chia-Yen Ho - Sandra Ida Faggiano Collection 3 Dino Puglisi - Ezio Curletto - Lila KB - Nadia Aldea - Nikolay Vlahov - Patrícia Abreu - Silvano Annibali - Tesolee - Kiro Art Director: Stefano Fiore Rome/Italy www.makeartgallery.com

Abstract Nude Gwydion Suilebhan, 2013

Cubism and Abstract Art Alfred H. Barr, Jr., 2019-04-01 Originally published in 1936, in this classic account of the development of abstract art Alfred Barr analyses the many diverse abstract movements which emerged with bewildering rapidity in the early years of the twentieth century, and which had an impact on every major form of art. Barr traces the history of nonrepresentational art from its antecedents in late nineteenth-century painting in France – Seurat and Neo-Impressionism, Gauguin and Synthetism, and Cézanne – through abstract tendencies in Dada and Surrealism. He distinguishes two main trends in abstract art: the geometrical, structural current as it developed in Cubism and later in Constructivism and Mondrian, and the intuitional, decorative current running from Matisse and Fauvism through Kandinsky and, later, Surrealism. He shows how individual movements influenced one another, and how many artists experimented with more than one style. Barr also discusses the involvement of a number of abstract movements in architecture and the practical arts – the Bauhaus in Germany, de Stijl in Holland, Purism in France, and Suprematism and Constructivism in Russia.

The Aesthete in the City: The Philosophy and Practice of American Abstract Painting in the 1980s, 1994

Art and Abstract Objects Christy Mag Uidhir, 2012 *Art and Abstract Objects* presents a lively philosophical exchange between the philosophy of art and core areas of philosophy. A team of contributors examine the ontological nature of repeatable artworks—such as plays, novels, and films—as abstract objects, which are immaterial, causally inert, and outside space-time.

Uncover the mysteries within Explore with is enigmatic creation, Discover the Intrigue in **Abstractica 3** . This downloadable ebook, shrouded in suspense, is available in a PDF format (*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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