

Artcursors 518

Philip S. Rawson

Magazine of Art ,1923

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 Baziotis, James Brooks, Elaine de Kooning, Willem de Kooning, Arshile Gorky, Adolph Gottlieb, Philip Guston, Gerome 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.

American Art Annual ,1899

Critical Issues In American Art Mary Ann Calo, 2018-02-12 This anthology of essays on different critical approaches and methodologies for the analysis and interpretation of American art and artists is designed for students and teachers in American art history and American studies programs. It contains twenty selections from academic journals on American art from colonial times to 1940. Mary Ann Calo provides an introduction to the anthology, explaining its purpose and organization, and each selection has a brief introduction about its main focus and scholarly approach. These case studies show the diversity of scholarly thinking about interpreting American works of art, which should be useful for teachers and comprehensible and interesting for students. This anthology contains twenty articles on American art from colonial times to 1940. The selections are mainly from academic journals and aim to provide the student and teacher with different critical approaches and methodologies for the analysis and interpretation of American art and artists. Mary Ann Calo's preface to the anthology explains its purpose and organization, and each article will have a brief introduction about its main focus and scholarly approach. This text meets the need in American art history studies for an anthology of essays on critical approaches and methodologies.

The Essential "New Art Examiner" Terri Griffith, Kathryn Born, Janet Koplos, 2011-12-01 The New Art Examiner was the only successful art magazine ever to come out of Chicago. It had nearly a three-decade long run, and since its founding in 1974 by Jane Addams Allen and Derek Guthrie, no art periodical published in the Windy City has lasted longer or has achieved the critical mass of readers and admirers that it did. The Essential New Art Examiner gathers the most memorable and celebrated articles from this seminal publication. First a newspaper, then a magazine, the New Art Examiner succeeded unlike no other periodical of its time. Before the word blog was ever spoken, it was the source of news and information for Chicago-area artists. And as its reputation grew, the New Art Examiner gained a national audience and exercised influence far beyond the Midwest. As one critic put it, it fought beyond its weight

class. The articles in *The Essential New Art Examiner* are organized chronologically. Each section of the book begins with a new essay by the original editor of the pieces therein that reconsiders the era and larger issues at play in the art world when they were first published. The result is a fascinating portrait of the individuals who ran the *New Art Examiner* and an inside look at the artistic trends and aesthetic agendas that guided it. Derek Guthrie and Jane Addams Allen, for instance, had their own renegade style. James Yood never shied away from a good fight. And Ann Wiens was heralded for embracing technologies and design. The story of the *New Art Examiner* is the story of a constantly evolving publication, shaped by talented editors and the times in which it was printed. Now, more than three decades after the journal's founding, *The Essential New Art Examiner* brings together the best examples of this groundbreaking publication: great editing, great writing, a feisty staff who changed and adapted as circumstances dictated—a publication that rolled with the times and the art of the times. With passion, insight, and editorial brilliance, the staff of the *New Art Examiner* turned a local magazine into a national institution.

Painting by Numbers Vitaly Komar, Aleksandr Melamid, 1999 This book complements a national traveling exhibition of Komar and Melamid's interpretation of the most wanted' and most unwanted paintings of fourteen countries titled: *The People's Choice*, organized and circulated by ICI - Independent Curators International, touring to museums from September 1998 to December 2000.

Art Is- Bob Raczka, 2003-01-01 Rhyming text and photographs show that art is much more than just what can be hung on a wall or set on a pedestal. By the author of *No One Saw*. Simultaneous.

Journal of the Art Department Barnes Foundation. Art Department, 1976
Magazine of Art, 1951

Drawing Us In, 2001-04-13 With Contributions by Dorothy Allison, John Berger, Mark Doty, Mary Gordon, bell hooks, Alfred Kazin, August Wilson, and others For the contributors to *Drawing Us In*, visual art makes us see what we haven't seen before; it surprises, transforms, and comforts us. Dorothy Allison explains how a painting in a Baptist church taught her as a child that art connects people from disparate backgrounds. Alfred Kazin reflects on his wanderings around New York's museums as a teenager. Mary Gordon finds that Bonnard's still lifes put in perspective her mother's struggle with illness and aging. For anyone who has felt moved by the visual, this collection offers a delightful range of views on how and why art matters in our psychic, social, and political lives.

Art and Artist Rico Lebrun, 2022-09-23 This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1956.

20th Century Art: a Resource for Educators (in Acq) Stella Paul, 1999 This package for educators includes a looseleaf three-ring binder, a videotape, and a CD-ROM. The material is not meant as a linear history of this century's art, but rather as a guide to some of the Museum's exceptional works. It can be used on its own in the classroom or as enhancement for a trip to the Museum. Each of 32 paintings is presented with a full-page reproduction, an essay, and strategies for discussion. The videotape contains a 10-minute exploration of one piece of installation art. The CD-ROM is an electronic version of the printed material. Though it may be a peripheral point, Georgia O'Keeffe is the only woman whose work is represented.

Lost Constellations Tara McPherson, 2009 Loss, love, and loneliness. Altered forms and transfigured ideas. Power and

vulnerability. Parallel universes of the heart and mind. Space and time. In a few brief years, the stunning visual oeuvre of Tara McPherson has grown and evolved at thrilling speed. Expanding beyond the limits of rock poster art into the worlds of commercial illustration and fine art, her paintings, drawings, toys, sculptures, and installations have pushed her influence and authority across the breadth of creative expression and helped redefine the boundaries of pop surrealism. *Lost Constellations: The Art of Tara McPherson Volume 2* is the compelling road map to the artist's most recent and ambitious journeys in paint, pencil, and vinyl.

The Oxford Dictionary of American Art & Artists Ann Lee Morgan, 2018-10-04 This new edition of *The Oxford Dictionary of American Art and Artists* has been fully revised and updated as well as including dozens of new entries offering an insightful and informative view of America's artistic heritage. An indispensable biographical and critical guide to American art from colonial times to contemporary postmodernism, this valuable resource provides readers with a wealth of factual detail and perceptive analysis of America's leading artists. This new edition has been updated to include a number of entries on prevailing topics such as body art, light and space, Indian-American art, scatter art, and transactional art, and features many new or greatly expanded biographical entries on artists such as Ida Applebroog, Guerilla Girls, Peter Hujar and Shirin Neshat. Morgan offers readers a wealth of authoritative information as well as well-informed analysis and criticism of artists and their work. Filled with fascinating historical background and penetrating insight, *The Oxford Dictionary of American Art and Artists* is an essential resource for art lovers everywhere.

The Grove Book of Art Writing Martin Gayford, Karen Wright, 2000 A collection of thoughts and ideas about art spanning thousands of years, from Pliny the Elder to Picasso.

Art in California Jenni Sorkin, 2021-09-16 An introduction to the rich and diverse art of California, this book highlights its distinctive role in the history of American art, from early-20th-century photography to Chicana mural painting, the Fiber Art Movement and beyond. Shaped by a compelling network of geopolitical influences including waves of migration and exchange from the Pacific Rim and Mexico, the influx of African Americans immediately after World War II, and global immigration after quotas were lifted in the 1960s, California is a centre of artistic activity whose influence extends far beyond its physical boundaries. Furthermore, California was at the forefront of radical developments in artistic culture, most notably conceptual art and feminism, and its education system continues to nurture and encourage avant-garde creativity. Organized chronologically and thematically with illustrations throughout, this attractive study stands as an important reassessment of California's contribution to modern and contemporary art in the United States and globally.

Art in America Frank Jewett Mather, Frederic Fairchild Sherman, 2006

Drawing the Line Christina Bryan Rosenberger, 2016-07-19 Agnes Martin's (1912-2004) celebrated grid paintings are widely acknowledged as a touchstone of postwar American art and have influenced many contemporary artists. Martin's formative years, however, have been largely overlooked. In this revelatory study of Martin's early artistic production, Christina Bryan Rosenberger demonstrates that the rapidly evolving creative processes and pictorial solutions Martin developed between 1940 and 1967 define all her subsequent art. Beginning with Martin's initiation into artistic language at the University of New Mexico and concluding with the reception of her grid paintings in New York in the early 1960s, Rosenberger offers vivid descriptions of the networks of art, artists, and information that moved between New Mexico and the creative centers of New York and California in the postwar period. She also documents Martin's exchanges with artists including Ellsworth Kelly, Barnett Newman, Georgia O'Keeffe, Ad Reinhardt, and Mark Rothko, among others. Rosenberger uses original analysis of Martin's art, as well as a rich array of archival materials, to situate

Martin's art within the context of a dynamic historical moment. With a lively, innovative approach informed by art history and conservation, this fluidly written book makes a substantial contribution to the history of postwar American art.

Art and Time Philip S. Rawson, 2005 It opens up fresh possibilities for artists to develop their work in new directions, and for the visitor to engage with artworks, including architecture, drawing, sculpture, painting, and photography, in challenging and fulfilling new ways.--Jacket.

Writing about Art Henry M. Sayre, 1999 For courses in History of Art and Art Appreciation as well as a supplement in Art studio courses and in Writing Across the Curriculum courses. This new edition continues to prepare students to describe and interpret art. Designed as a supplement to Art History survey and period texts, the book features a step-by-step approach to writing, from choosing a work to write about to preparing the final essay. For beginners as well as more advanced students.

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