

ARTICONS 528

NEW YORK GRAPHIC SOCIETY

🔍 **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 Bazotes, 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 of the 1960s** John Elderfield, Museum of Modern Art (New York, N.Y.), 1991 Essays discuss Ad Reinhardt, Jasper Johns, J.M.W. Turner, Jim Dine, Minimalism, Robert Venturi, and Elia Kazan's Wild River.

🔍 **Modernism and the Spiritual in Russian Art** Louise Hardiman, Nicola Kozicharow, 2017-11-13 In 1911 Vasily Kandinsky published the first edition of 'On the Spiritual in Art', a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist. For many artists of late Imperial Russia – a culture deeply influenced by the regime's adoption of Byzantine Orthodoxy centuries before – questions of religion and spirituality were of paramount importance. As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century, their relationship with 'the spiritual' – broadly defined – was inextricably linked to their roles as pioneers of modernism. This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid-twentieth centuries. Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names, such as Kazimir Malevich, Mikhail Larionov, and Natalia Goncharova, and introduce less well-known figures, such as the Georgian artists Ucha Japaridze and Lado Gudishvili, and the craftswoman and art promoter Aleksandra Pogosskaia. Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharow that sets these perspectives in their historical and critical context, *Modernism and the Spiritual in Russian Art: New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re-examination of the role of religion and spirituality in the visual arts in late Imperial Russia. Of interest to historians and enthusiasts of Russian art, culture, and religion, and those of international modernism and the avant-garde, it offers innovative readings of a history only partially explored, revealing uncharted corners and challenging long-held assumptions.

🔍 **Great Works of Art and What Makes Them Great** Fred Wellington Ruckstull, 1925 This is a book of combat, in which little quarter will be given to certain tendencies in the art world and the pessimistic cynicism and childish hypocrisy by which they are pushed forward. Ruckstull makes his point with 175 illustrations from the art world.

🔍 **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.

🔍 **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.

🔍 **Icons of Art** Jürgen Tesch, Eckhard Hollmann, 1997 Prestel's experienced editors have selected what they consider to be the 100 most important works of art created this century. Each work is reproduced in color on one full page. The facing page contains description and background of the work, concise biography and picture of the artist, and comparative art. 160 color and 140 b&w illustrations.

🔍 **A Wounded Innocence** Alejandro R. Garcia-Rivera, 2015-03-15 What is the theological significance of art? Why has the Church always encouraged the arts? What is so profoundly human about the arts? In *A Wounded Innocence* Alejandro R. Garcia-Rivera answers these questions in a series of sketches that are mixed spiritual and theological reflections on various works of art written in a poetic style. These reflections explore the relationship between the multi-dimensional spiritual and the arts. The first *sketch, - *The Beginning of Art, - introduces the rest that go on to explore further the human, artistic, and theological implications of a wounded innocence. Each *sketch - reflects on a particular human work of art. Some are conventional works of art. Others may never find their way into a museum but, then, that is one of the implications coming out of this book. A museum does not define what a work of art is, its human depth does. In these deeply studied yet spiritually written reflections on each work of art, it is hoped that the reader will find his and her own creative depth described, perhaps even revealed. *A Wounded Innocence* is both inspiring and informative. Readers will learn about art, spirituality, and theology, and will find themselves inspired to look at works of art, and even to produce a work of art. It sets a new way of doing theology that is at the same time spiritual. More importantly, Garcia-Rivera describes a theology of art. Chapters are *The Beginning of Art, - *The End of Art, - *Human Freedom and Artistic Creativity, - *Heaven-with-Us, - *The Human Aspect of Atonement, - *The Tyger and the Lamb, - and *A Wounded Innocence. - Includes black and white art. Alejandro R. Garcia-Rivera, PhD, is Associate Professor of Systematic Theology at the Jesuit School of Theology at Berkeley. The author of numerous articles, he also wrote a Catholic Press Association award-winning book on theology and aesthetics titled *The Community of the Beautiful* (The Liturgical Press).

🔍 **The Art of the Icon** Paul Evdokimov, 1990 A presentation on the biblical and patristic vision of beauty, applied then to contemporary movements in art. A 'theology of the icon' from a personal point of view, as well as in the context of the Church. Finally, the author includes a section and commentaries on 10 icons, from Riblev's Holy Trinity to the Novgorodian Angel.

🔍 **CD-ROMs in Print**, 2001

🔍 **State of Mind** Constance Lewallen, Karen Moss, Julia Bryan-Wilson, Anne Rorimer, 2011-10-31 There is not a trace of the provincial nor the apologetic in the tone of the *State of Mind* texts. Rather there is a justified claim for the sophisticated originality of this Californian art—sophisticated because the authors have convincingly argued that the artists, for the most part, had many conscious connections and familiarity with art from the rest of the country and Europe, yet were driven by a desire to be independent and different. —Moir Roth, editor and contributor, *The Amazing Decade: Women and Performance Art in America 1970-1980* *State of Mind: New California Art circa 1970* is an essential overview of the rich and complex moment when California assumed its role as a leading center for the making and exhibition of the kind of adventurous and progressive art that immediately fascinated the world, and over the years has come to define a generation and a region. An unmatched source of hard-to-find primary images combined with thought-provoking critical essays, this book can easily function as a standard text on this subject.” —David Ross, former director of SFMOMA and the Whitney Museum of American Art, and currently Chairman of the MFA program in Art Practice at The School of Visual Arts

🔍 **Painting the Sacred in the Age of Romanticism** Cordula Grewe, 2017-07-05 After a century of rationalist scepticism and political upheaval, the nineteenth century awakened to a fierce battle between the forces of secularization and the crusaders of a Christian revival. From this battlefield arose an art movement that would become the torchbearer of a new religious art: Nazarenism. From its inception in the Lukasbund of 1809, this art was controversial. It nonetheless succeeded in becoming a lingua franca in religious circles throughout Europe, America, and the world at large. This is the first major study of the evolution, structure, and conceptual complexity of this archetypically nineteenth-century language of belief. The Nazarene quest for a modern religious idiom evolved around a return to pre-modern forms of biblical exegesis and the adaptation of traditional systems of iconography. Reflecting the era's historicist sensibility as much as the general revival of orthodoxy in the various Christian denominations, the Nazarenes responded with great acumen to pressing contemporary concerns. Consequently, the artists did not simply revive Christian iconography, but rather reconceptualized what it could do and say. This creativity and flexibility enabled them to intervene forcefully in key debates of post-revolutionary European society: the function of eroticism in a Christian life, the role of women and the social question, devotional practice and the nature of the Church, childhood education and bible study, and the burning issue of anti-Judaism and modern anti-Semitism. What makes Nazarene art essentially romantic is the meditation on the conditions of art-making inscribed into their appropriation and reinvention of artistic tradition. Far from being a reactionary move, this self-reflexivity expresses the modernity of Nazarene art. This study explores Nazarenism in a series of detailed excavations of central works in the Nazarene corpus produced between 1808 and the 1860s. The result is a book about the possibility of religious meanin

🔍 **The Documented Image** Gabriel P. Weisberg, Laurinda A. Dixon, 1987-12-01

🔍 **Carl Schmitt** Carl Schmitt, 2013 Carl Schmitt expressed the beauty of truth in painting in the way that the deepest spiritual writers expressed in words the truths about God and creation. In 43 paintings selected to show the broad range of his work, this book presents not only art, but his ideas about art and life. Scepter is proud to join with the Carl Schmitt Foundation to present a selection of his work for the first time, from private and public collections. It arrives just

AHEAD OF THE 125TH ANNIVERSARY OF THE AUTHOR’S BIRTH IN WARREN, OHIO.CARL SCHMITT (1889-1989) PRODUCED HUNDREDS OF PAINTINGS FROM LANDSCAPE AND STILL LIFE TO PORTRAITS OF HIS WIFE AND NINE CHILDREN AS WELL AS POETS, ARTISTS, AND MARIAN AND RELIGIOUS THEMES. HIS OVER 500 WORKS PAINTED IN THE U.S. AND EUROPE ARE SCATTERED THROUGH MUSEUMS FROM THE NATIONAL GALLERY IN WASHINGTON DC TO PRIVATE COLLECTIONS WORLDWIDE. HIS PAINTED WITH EXTREME PRECISION TO PRESENT ART AS AN EXPRESSION OF THE BEAUTY THAT LIES WITHIN ALL CREATION. HE WAS A MAN OF DEEP FAITH, A LIFELONG CATHOLIC, WHO SAW GOD IN EVERYTHING HE STUDIED AND DREW.

📖 **ART IN AMERICA** FRANK JEWETT MATHER,FREDERIC FAIRCHILD SHERMAN,2006-08

📖 **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.

📖 **FINE ART REPRODUCTIONS OF OLD & MODERN MASTERS** NEW YORK GRAPHIC SOCIETY,1972

📖 **CONTEMPORARY ART AND CLASSICAL MYTH** ISABELLE LORING WALLACE,JENNIE HIRSH,2011 CONTEMPORARY ART IS DEEPLY ENGAGED WITH THE SUBJECT OF CLASSICAL MYTH. YET WITHIN THE LITERATURE ON CONTEMPORARY ART, LITTLE HAS BEEN SAID ABOUT THIS PROVOCATIVE RELATIONSHIP. COMPOSED OF FIFTEEN ORIGINAL ESSAYS, CONTEMPORARY ART AND CLASSICAL MYTH ADDRESSES THIS SCHOLARLY GAP, EXPLORING, AND IN LARGE PART ESTABLISHING, THE MULTIFACETED INTERSECTION OF CONTEMPORARY ART AND CLASSICAL MYTH.

📖 **MASTERS IN ART** ,1900

📖 **ARTICONS** SAN FRANCISCO MUSEUM OF MODERN ART,1997 FROM BLUE JEANS AND SURFBOARDS TO COSMETICS AND CORPORATE LOGOS, 12 EVERYDAY OBJECTS ARE RECAST AS ICONS-SINGLE, PHYSICAL FORMS THAT EMBODY A COMPLEX UNIVERSE OF ASSOCIATIONS-AND EXPLORED AS BENCHMARKS FOR THE CURRENT STATE OF DESIGN. INCLUDES ESSAYS BY BETSKY, CHEE PEARLMAN, AND OTHERS.

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