Visions of Modern Art

Modernism

Medieval Modern

Modern Art Despite Modernism

After the End of Art

How New York Stole the Idea of Modern Art

Scientific Examination of Art

Manifestos and Polemics in Latin American Modern Art

What was Contemporary Art?

Modern Art and the Death of a Culture

Anselm Kiefer

Beyond Modern Art

How Folklore Shaped Modern Art

Image, Action, and Idea in Contemporary Jewish Art

Modern Women: Women Artists at The Museum of Modern Art

Primitivism in Modern Art

Modern Art: A Very Short Introduction

Learning to Look at Modern Art

What is Painting?

Imagining the Future of the Museum of Modern Art

The Challenge Of Modern Art

Bringing together sixty-five primary documents vital to understanding the history of art in Latin America since 1900, Patrick Frank shows how modern art developed in Latin America in this important new work complementing his previous book, Twentieth-Century Art of Latin America, Revised and Expanded Edition. Besides autobiographies, manifestos, interviews, and artists’ statements, the editor has assembled material from videos, blogs, handwritten notes, flyers, lectures, and even an after-dinner speech. As the title suggests, many of the texts have a polemical or argumentative cast. In these documents, many of which appear in English for the first time, the artists themselves describe what they hope to accomplish and what they see as obstacles. Designed to show how modern art developed in Latin America, the documents begin with early modern expressions in the early twentieth century, then proceed through the avant-garde of the 1920s, the architectural boom of midcentury, and the Cold War years, and finally conclude with the postmodern artists in the new century.

In Potential Images Dario Gamboni explores ambiguity in modern art, considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect. Ambiguity became increasingly important in late 19th- and early 20th-century aesthetics, as is evidenced in works by such artists as Redon, Cezanne, Gauguin, Ensor and the Nabis. Similarly, the Cubists subverted traditional representational conventions, requiring their viewers to decipher images to extract their full meanings. The same device was taken up in the various experiments leading to abstraction. For example, it
was Kandinsky's intention that his work could be interpreted in both figurative and non-figurative ways, and Duchamp's Readymades suggested the radical conclusion that 'it is the beholder who makes the picture'. These invitations to viewers to participate in the process of artistic communication had social and political implications, as they accorded artist and beholder symmetrical, almost interchangeable, roles. This book explores the development of abstraction from the moment of its declaration around 1912 to its establishment as the foundation of avant-garde practice in the mid-1920s. The book brings together many of the most influential works in abstractions early history to draw a cross-media portrait of this watershed moment in which traditional art was reinvented in a wholesale way. Works are presented in groups that serve as case studies, each engaging a key topic in abstractions first years: an artist, a movement, an exhibition or thematic concern. Key focal points include Vasily Kandinsky's ambitious Compositions V, VI and VII; a selection of Piet Mondrian's work that offers a distilled narrative of his trajectory to Neo-Plasticism; and all the extant Suprematist pictures that Kazimir Malevich showed in the landmark 0.10 exhibition in 1915.0Exhibition: MoMA, New York, USA (23.12.2012-15.4.2013). This companion text to the author's Learning to Look at Paintings addresses some of the questions commonly asked about modern art, covering key movements of the modern and postmodern periods in an illustrated volume. Marius de Zayas (1880-1961), a Mexican artist and writer whose witty caricatures of New York's theater, dance, and social elite brought him to the attention of Alfred Stieglitz and his circle at "291," was among the most dedicated and effective propagandists of modern art during the early years of this century. His writings were the first to provide the American public with an intellectual basis upon which to understand and eventually appreciate the newest artistic developments. How, When, and Why Modern Art Came to New York, originally written in the 1940s, is a fascinating chronicle assembled from de Zayas's personal archive of photographs and from newspaper reviews of the exhibitions he discusses, beginning with those held at the Stieglitz gallery and including important shows mounted in his own galleries: the Modern Gallery (1915-1918) and the De Zayas Gallery (1919-1921). Examines the development of pop art from its roots to its rise in popularity, and discusses how it was once considered outside the limits of art but is now celebrated in the Western world. Contemporary Jewish art is a growing field that includes traditional as well as new creative practices, yet criticism of it is almost exclusively reliant on the Second Commandment's prohibition of graven images. Arguing that this disregards the corpus of Jewish thought and a century of criticism and interpretation, Ben Schachter advocates instead a new approach focused on action and process. Departing from the traditional interpretation of the Second Commandment, Schachter addresses abstraction, conceptual art, performance art, and other styles that do not rely on imagery for meaning. He examines Jewish art through the concept of melachot—work-like "creative activities" as defined
by the medieval Jewish philosopher Maimonides. Showing the similarity between art and melachot in the active processes of contemporary Jewish artists such as Ruth Weisberg, Allan Wexler, Archie Rand, and Nechama Golan, he explores the relationship between these artists’ methods and Judaism’s demanding attention to procedure. A compellingly written challenge to traditionalism, Image, Action, and Idea in Contemporary Jewish Art makes a well-argued case for artistic production, interpretation, and criticism that revels in the dual foundation of Judaism and art history. With over 400 color illustrations, this authoritative introduction covers every major development in the visual arts, from Impressionism to Post-Modernism. Come on, you know you’ve thought it—while viewing a “masterpiece” of abstract art, you mutter, “A kid could do that.” Here Susie Hodge, author of How to Survive Modern Art, explains why the best examples of modern art are actually the result of sophisticated thought and serious talent. From Marcel Duchamp’s notorious Fountain and the scribbles of Cy Twombly to Mark Rothko’s multiforms and Carl Andre’s uncarved blocks, Hodge addresses critical outrage with a revealing insight into the technical skill, layering of ideas, and sheer inspiration behind each work. In cleverly organized chapters such as "Objects/Toys," "Provocations/Tantrums," and "People/Monsters," Hodges thoughtfully and definitively lays bare the perception that modern art is mere child’s play. Graffiti crews are willing to risk anything for their art. Called vandals, criminals, even creative terrorists, graffiti artists set out to make their voices heard and alter the way people view the world. But when one crew finishes the biggest graffiti bomb of their careers, the consequences get serious and spark a public debate asking, "Where does art belong?" Kevin Coval is the author of Schtick, L-vis Lives, the American Library Association "Book of the Year" Finalist Slingshots: A Hip-Hop Poetica, and an editor of The BreakBeat Poets. Idris Goodwin is a playwright, spoken-word performer, and essayist recognized across mediums by the National Endowment for the Arts, the Ford Foundation, and the Mellon Foundation. Meyer analyzes an undergraduate course taught by Alfred Barr at Wellesley College in 1927 as a key moment in the introduction of works by living artists into the discipline of art history, then turns to a series of exhibitions from the 1930s that put contemporary art in dialogue with premodern works ranging from prehistoric cave pictures to Italian Renaissance paintings. Meyer also treats the controversy that arose in 1948 over the decision by Boston's Institute of Modern Art to change its name to the Institute of Contemporary Art. By retrieving moments in the history of once-current art, Meyer redefines "the contemporary" as a condition of being alive to and alongside other moments, artists, and objects. Nicole Alexander's new bestseller is a sweeping rural saga spanning two generations. In 1923 nineteen-year-old Jack Manning watches the construction of the mighty Harbour Bridge and dreams of being more than just a grocer's son. So when he's offered the chance to manage Absolution Creek, a sheep property 800 miles from Sydney, he seizes the opportunity. But outback life is tough, particularly
if you're young, inexperienced and have only a few textbooks to
guide you. Then a thirteen-year-old girl, Squib Hamilton, quite
literally washes up on his doorstep – setting in motion a
devastating chain of events Forty years later and Cora Hamilton is
waging a constant battle to keep Absolution Creek in business. She's
 ostracized by the local community and hindered by her inability to
move on from the terrible events of her past, which haunt her both
physically and emotionally. Only one man knows what really happened
in 1923. A dying man who is riding towards Absolution Creek, seeking
his own salvation From the gleaming foreshores of Sydney Harbour to
the vast Australian outback, this is a story of betrayal and
redemption and of an enduring love which defies even death.Over a
decade ago, Arthur Danto announced that art ended in the sixties.
Ever since this declaration, he has been at the forefront of a
radical critique of the nature of art in our time. After the End of
Art presents Danto's first full-scale reformulation of his original
insight, showing how, with the eclipse of abstract expressionism,
art has deviated irrevocably from the narrative course that Vasari
helped define for it in the Renaissance. Moreover, he leads the way
to a new type of criticism that can help us understand art in a
posthistorical age where, for example, an artist can produce a work
in the style of Rembrandt to create a visual pun, and where
traditional theories cannot explain the difference between Andy
Warhol's Brillo Box and the product found in the grocery store. Here
we are engaged in a series of insightful and entertaining
conversations on the most relevant aesthetic and philosophical
issues of art, conducted by an especially acute observer of the art
scene today. Originally delivered as the prestigious Mellon Lectures
on the Fine Arts, these writings cover art history, pop art,
"people's art," the future role of museums, and the critical
contributions of Clement Greenberg--who helped make sense of
modernism for viewers over two generations ago through an aesthetics-
based criticism. Tracing art history from a mimetic tradition (the
idea that art was a progressively more adequate representation of
reality) through the modern era of manifestos (when art was defined
by the artist's philosophy), Danto shows that it wasn't until the
invention of Pop art that the historical understanding of the means
and ends of art was nullified. Even modernist art, which tried to
break with the past by questioning the ways of producing art, hinged
on a narrative. Traditional notions of aesthetics can no longer
apply to contemporary art, argues Danto. Instead he focuses on a
philosophy of art criticism that can deal with perhaps the most
perplexing feature of contemporary art: that everything is
possible.Modern Art and Modernism offers firsthand material for the
study of issues central to the development of modern art, its
theory, and criticism. The history of modern art is not simply a
history of works of art, it is also a history of ideas
interpretations. The works of critics and theorists have not merely
been influential in deciding how modern art is to be seen and
understood, they have also influenced the course it has taken. The
nature of modern art cannot be understood without some analysis of
the concept of Modernism itself. Modern Art and Modernism presents a selection of texts by the major contributors to debate on this subject, from Baudelaire and Zola in the nineteenth century to Greenberg and T. J. Clark in our own times. It offers a balanced section of essays by contributors to the mainstream of Modernist criticism, representative examples of writing on the themes of abstraction and expression in modern art, and a number of important contributions to the discussion of aesthetics and the social role of the artist. Several of these are made available in English translation for the first time, and others are brought together from a wide range of periodicals and specialized collections. This book will provide an invaluable resource for teachers and students of modern art, art history, and aesthetics, as well as for general readers interested in the place of modern art in culture and history. Examines the application of scientific methods to the study and conservation of art and cultural properties. This work addresses scientific topics of broad interest, cutting across the boundaries of traditional disciplines and attracting up to 250 leading researchers in the field. Presents an irreverent narrative tour of modern art that explains its cultural relevance and why it is so compelling, tracing a century’s worth of movements, achievements, and masterpieces that have reshaped the art world. The science of aesthetics was originally based on classical art even a contemporary philosopher of art like Croce never departs from the data of the Graeco-Roman and Renaissance tradition. Modern art, however, has made a decisive break with that tradition, and considerable confusion has been caused by the application to its products of criteria of judgment derived from a past historical phase. Even in our private, unprofessional approach to modern art, we come unconsciously armed with such prejudices. What, therefore, was necessary was a complete revision of aesthetics on the basis of the ample material produced by the modern movement in art, and this Mr. Allen Leepa has now provided. The material in question consists primarily of the works’ of art themselves, and these, in significant selection, Mr. Leepa has subjected to a thorough functional analysis. But he realises that the explanation of art does not end with its formal dissection the function of art, as he says, is to express emotional meanings in the organized patterns of a medium and he has ventured on the much more difficult task of defining the nature of that psychological process. At this point formal analysis is of no avail, and what we fall back on is the artist’s own description of his activity. Luckily modern artists have been surprisingly communicative, and Mr. Leepa has not failed to take advantage of the statements which, from time to time, artists like Picasso, Matisse, Klee and Mondrian have made. He has been aided in his understanding of what they mean (which is not always clear) by his own practice as a painter, which has saved him from some of the simplifications which an outsider might be tempted to make for the sake of a neat system. Admirable, for example, is the way in which he insists, in Chapter X, on the mutual interaction of medium and idea in the process of creation. We are far too apt to think of the
work of art as the illustration of a preconceived idea, instead of an organic growth in which idea only played the part of germ or seed. Particular attention should be given to all that Mr. Leepa has to say on the subject of abstract art, for which the average critic has hitherto reserved his most obstinate resistance. In its various forms (and there is a wide divergence of aim within the so-called abstract movement) this type of art does, of course, make the most decisive break with the classical or humanist tradition. It is to be observed, however, that it is precisely this type of art which lends itself to the formulation of a coherent aesthetic; and though Mr. Leepa quite rightly insists on its individualistic and subjective nature, the final result would seem to be the discovery of archetypal forms of the widest social significance. The last point I would like to select for emphasis from a book so replete with interest is the firm way in which Mr. Leepa insists on the social significance of his subject. As public interest in modern art continues to grow, as witnessed by the spectacular success of Tate Modern and the Bilbao Guggenheim, there is a real need for a book that will engage general readers, offering them not only information and ideas about modern art, but also explaining its contemporary relevance and history. This book achieves all this and focuses on investigating the idea of 'modern' art by asking such questions as: What has made a work of art qualify as modern (or fail to)? How has this selection been made? What is the relationship between modern and contemporary art? Is 'postmodernist' art no longer modern, or just no longer modernist—in either case, why, and what does this claim mean, both for art and the idea of 'the modern'? Cottington examines many key aspects of this subject, including the issue of controversy in modern art, from Manet's Dejeuner sur L'Herbe (1863) to Picasso's Les Demoiselles, and Tracey Emin's Bed, (1999); and the role of the dealer from the main Cubist art dealer Kahnweiler to Charles Saatchi. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable. Rich collisions and fresh perspectives illuminate the profound continuities of thought and practice that have marked Western art through the ages. Since the 1990s, artists and art writers around the world have increasingly undermined the essentialism associated with notions of "critical practice." We can see this manifesting in the renewed relevance of what were previously considered "outsider" art practices, the emphasis on first-person accounts of identity over critical theory, and the proliferation of exhibitions that refuse to distinguish between art and the productions of culture more generally. How Folklore Shaped Modern Art: A Post-Critical History of Aesthetics underscores how the cultural traditions, belief systems and performed exchanges that were once integral to the folklore discipline are now central to contemporary art's "post-critical turn." This shift is considered here as less a direct
confrontation of critical procedures than a symptom of art’s inclusive ideals, overturning the historical separation of fine art from those "uncritical" forms located in material and commercial culture. In a global context, aesthetics is now just one of numerous traditions informing our encounters with visual culture today, symptomatic of the pull towards an impossibly pluralistic image of art that reflects the irreducible conditions of identity. The Mediterranean is an invented cultural space, on the frontier between North and South, West and East. Modern Art and the Idea of the Mediterranean examines the representation of this region in the visual arts since the late eighteenth century, placing the 'idea of the Mediterranean' - a cultural construct rather than a physical reality - at the centre of our understanding of modern visual culture. This collection of essays features an international group of scholars who examine competing visions of the Mediterranean in terms of modernity and cultural identity, questioning and illuminating both European and non-European representations. An introductory essay frames the analysis in terms of a new spatial paradigm of the Mediterranean as a geographic, historical, and cultural region that emerged in the late eighteenth century, as France and Britain colonized the surrounding territories. Essays are grouped around three vital themes: visualization of the space of the new Mediterranean; varied uses of the classical paradigm; and issues of identity and resistance in an age of modernity and colonialism. Drawing on recent geographical, historical, cultural and anthropological studies, contributors address the visual representation of identity in both the European and the 'Oriental,' the colonial and post-colonial Mediterranean. Edited by John Elderfield. Introduction by Glenn D. Lowry. This now classic study maps the profound effect of primitive art on modern, as well as the primitivizing strain in modern art itself. Robert Goldwater describes how and why works by primitive artists attracted modern painters and sculptors, and he delineates the differences between what is truly primitive or archaic and what intentionally embodies such elements. His analysis distinguishes the romanticism of Gauguin; an emotional primitivism exemplified by the Brücke and Blaue Reiter groups in Germany; the intellectual primitivism of Picasso and Modigliani; and a “primitivism of the subconscious” in Miró, Klee, and Dali. Two of Goldwater’s related essays—“Judgments of Primitive Art, 1905–1965” and “Art History and Anthropology”—have been added for this new paperback edition. A retrospective volume of Anselm Kiefer’s work, this book addresses the artist’s entire career through the lens of one compelling theme. From his earliest sculptures to his recent highly textured paintings, Anselm Kiefer has woven themes of heaven and earth into his work, exploring the polarities of these ideas while struggling to define the transcendent quality that places art squarely in between. Destruction and rebirth, glory and shame, sin and redemption all figure largely in Kiefer’s often controversial depictions of Germany’s physical and cultural landscape. This book of more than fifty reproductions includes Kiefer’s first work, The Heavens, as
well as numerous other rare early works and recent works being presented for the first time. It features an interview with the artist, which is accompanied by rich black-and-white photographs of his ongoing monumental installations on his property in Barjac, France. Essay by Robert Storr. Foreword by Glenn D. Lowry. The development of art theory over the course of the Renaissance and Baroque eras is reflected in major stylistic shifts. In order to elucidate the relationship between theory and practice, we must consider the wider connections between art theory, poetic theory, natural philosophy, and related epistemological matrices. Investigating the interdisciplinary reality of framing art-making and interpretation, this treatment rejects the dominant synchronic approach to history and historiography and seeks to present anew a narrative that ties together various formal approaches, focusing on stylistic transformation in particular artist's oeuvres - Michelangelo, Annibale Carracci, Guercino, Guido Reni, Poussin, and others - and the contemporary environments that facilitated them. Through the dual understanding of the art-theoretical concept of the Idea, an evolution will be revealed that illustrates the embittered battles over style and the overarching intellectual shifts in the period between art production and conceptualization based on Aristotelian and Platonic notions of creativity, beauty and the goal of art as an exercise in encapsulating the "divine" truth of nature. Explores the issues of what defines paintings, what happened to the idea of representation in modern art, and how the twenty-first century will redefine the practice of painting. Uses popular and lesser-known paintings to show modern art’s reflection of a dying culture and how Christian attitudes can create hope in today's society. This textbook provides a comprehensive guide to modern and post-modern art. The authors bring together history, theory and the art works themselves to help students understand how and why art has developed during the 20th century. No other book on modern and contemporary art presents in as authoritative and concise a manner the ideas that underlie the diverse and radical developments of the last hundred years. In this new edition, an important essay, "Postmodernism and the Art of Identity", not only brings the story of modern art right up to the present, but also introduces the unexpected development of returning to art the day-to-day meaning it may have lost, through engagement with issues raised in the representation of gender, sexuality, and AIDS. In other essays by some of the most internationally acclaimed writers on art, the extraordinary challenges of twentieth-century art are introduced and discussed with unparalleled lucidity, intelligence, and factual accuracy. "A provocative interpretation of the political and cultural history of the early cold war years. . . . By insisting that art, even art of the avant-garde, is part of the general culture, not autonomous or above it, he forces us to think differently not only about art and art history but about society itself."—New York Times Book Review. In a series of essays by some of the most internationally acclaimed writers on art, the extraordinary artistic challenges of the 20th century are introduced and discussed. Studying the art
writing and critique of the three leading art writers of the latter 20th century with focus on canonical modern artists, Harris brings us this study which assesses the development of modern art writing. In 1935, the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form. Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film & promoted the concept of art cinema.

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