



Robert Rauschenberg The Silkscreen Paintings 1962 1964

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Robert Rauschenberg The Silkscreen Paintings 1962 1964:

Robert Rauschenberg Roni Feinstein,1990 Robert Rauschenberg Robert Rauschenberg,Roni Feinstein,1990

Robert Rauschenberg Robert Rauschenberg,Craig F. Starr Associates,2006* Art and Design in 1960s New York

Amanda Gluibizzi,2021-02-26 Art and Design in 1960s New York explores the mutual influence between fine art and graphic design in New York City during the long decade of the 1960s Beginning with advertising s creative revolution and its relationship to pop artists the book traces design and art s developing interest in responses to civic problems such as the proliferation of billboards navigation through the city s streets and subways and issues of deteriorating infrastructure The strategies exploited by these artists and designers resulted in similar approaches to visual imagery and shared techniques for thinking about and responding to the city in which they lived **Robert Rauschenberg and Surrealism** Gavin

Parkinson,2023-03-23 The art of Robert Rauschenberg 1925 2008 is usually viewed as quite distinct from Surrealism a movement which the artist himself displayed some hostility towards However Rauschenberg had a very positive reception among Surrealists particularly across the period 1959 69 In the face of Rauschenberg s avowals of his own literalism and insistence on his art as facts this book gathers generous evidence of the poetic metaphorical allusive associative and connotative dimensions of the artist s oeuvre as identified by Surrealists and thus extrapolates new readings from Rauschenberg s key works on that basis By viewing Rauschenberg s art against the expansion of the cultural influence of the United States in Europe in the period after the Second World War and the increasingly politicized activities of the Surrealists in the era of the Algerian War of Independence 1954 62 **Robert Rauschenberg and Surrealism** shows how poetic inference of the artist s work was turned towards political interpretation By analysing Rauschenberg s art in the context of Surrealism and drawing from it new interpretations and perspectives this volume simultaneously situates the Surrealist movement in 1960s American art criticism and history **Robert Rauschenberg : the silkscreen paintings 1962-64** R. Feinstein,1990

The Robert and Jane Meyerhoff Collection National Gallery of Art (U.S.),Harry Cooper,2009 A selection of images from the Meyerhoff collection which was built around six major figures Jasper Johns Ellsworth Kelly Roy Lichtenstein Brice Marden Robert Rauschenberg and Frank Stella *Meta- and Inter-Images in Contemporary Visual Art and Culture* Carla Taban,2013-10-14 Exploring the epistemological potential of meta and inter images Since the 1990s when the question of the visual became central in various arts and humanities disciplines images that refer to themselves as such or to other images have enjoyed an increasing interest *Meta and Inter Images in Contemporary Visual Art and Culture* partakes in enriches and updates these debates It investigates what meta and inter images can make known about the visual in its own terms by its own means Written by scholars in aesthetics art history and cultural film literary media and visual studies the essays gathered here tackle meta and inter images in an array of creative artefacts practices and media They unfold the epistemological potential of every meta and inter image discussed to raise questions such as What are images How do they

work By whom to what purpose to what effect and in what context s are they used How are they created and understood And how do they challenge our pre conceptions of images and the ways we study them Contributors Maaheen Ahmed Universit catholique de Louvain Vangelis Athanassopoulos Universit Paris I Panth on Sorbonne Sotirios Bahtsetzis Hellenic Open University Concepci n Cort s Zulueta Universidad Aut noma de Madrid Mafalda D maso Goldsmiths University of London Elisabeth Christine Gamer University of Bern Amanda Gluibizzi Ohio State University Stella Hockenhull University of Wolverhampton Ana l Lejeune Universit catholique de Louvain Fabrice Leroy University of Louisiana at Lafayette Johanna Malt King s College London Olga Moskatova IKKM Bauhaus Universit t Weimar Magdalena Nowak The Graduate School for Social Research at the Polish Academy of Sciences Jorgelina Orfila Texas Tech University Fran Pheasant Kelly University of Wolverhampton Rapha l Pirenne School of Graphic Research E R G Brussels Abigail Susik Willamette University Robert Rauschenberg's »Erased de Kooning Drawing« (1953) Gregor Stemmrich,2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verst ndnis von Autorschaft herausfordert Drei amerikanische K nstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverst ndnis gegeben hatte Jasper Johns versah es anl sslich seiner ersten Pr sentation mit einem Label das ma geblich zu seiner Wahrnehmung als eigenst ndigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche K nstler innen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall f r Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks f r die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus *The Aesthete in the City: The Philosophy and Practice of American Abstract Painting in the 1980s* ,1994 *Robert Rauschenberg* Roni Feinstein,Whitney Museum of American Art,1990 **Whitney Museum of American Art** Whitney Museum of American Art,2015-01-01 An exciting guide to and celebration of the Whitney Museum and its outstanding collection of American art This all new handbook a fresh look at the Whitney Museum of American Art s collection highlights the museum s extraordinary holdings and its fascinating history Featuring iconic pieces by artists such as Calder Hopper Johns O Keeffe and Warhol as well as numerous works by under recognized individuals this is not only a guide to the Whitney s collection but also a remarkable primer on modern and contemporary American art Beautifully illustrated with abundant new photography the book pairs scholarly entries on 350 artists with images of some of their most significant works The museum s history and the evolution of its collection including the Whitney s important distinction as one of the few American museums founded by an artist and the notion of American in relation to the collection are covered in two short essays Published to coincide with the Whitney s highly anticipated move to a new facility in downtown New York in

the spring of 2015 this book celebrates the museum's storied past and vibrant present as it looks ahead to its future The Artist at Home Imogen Racz, Jill Journeaux, 2024-01-11 Artists have worked from home for many reasons including care duties financial or political constraints or availability and proximity to others From the home studios of Charles and Ray Eames to the different photographic representations of Robert Rauschenberg's studio this book explores the home as a distinct site of artistic practice and the traditions and developments of the home studio as concept and space throughout the 20th and into the 21st century Using examples from across Europe and the Anglophone world between the mid 20th century and the present each chapter considers the different circumstances for working at home the impact on the creative lives of the artists their identities as artists and on the work itself and how sometimes these were projected and promoted through photographs and the media Key themes include the gendered and performative aspects of women practising at home collaborative studio communities of the 1970s 90s including the appropriation of abandoned spaces in East London and the effects of Covid on artistic practices and family life within the spaces of home The book comprises full length chapters by artists architects art and design historians each of whom bring different perspectives to the issues interwoven with short interviews with artists to enrich and broaden the debates At a time when individual relationships to home environments have been radically altered The Artist at Home considers why some artists in previous decades either needed to or chose to work from home producing work of vitality and integrity Tracing this long tradition into the present the book will provide a deeper understanding of how the home studio has affected the practices and identity of artists working in different countries and in different circumstances from the mid 20th century to the present **The Poetics of Perspective** James Elkins, 2018-10-18

Perspective has been a divided subject orphaned among various disciplines from philosophy to gardening In the first book to bring together recent thinking on perspective from such fields as art history literary theory aesthetics psychology and the history of mathematics James Elkins leads us to a new understanding of how we talk about pictures Elkins provides an abundantly illustrated history of the theory and practice of perspective Looking at key texts from the Renaissance to the present he traces a fundamental historical change that took place in the way in which perspective was conceptualized first a technique for constructing pictures it slowly became a metaphor for subjectivity That gradual transformation he observes has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic cognitive or epistemological metaphor Elkins considers how the principal concepts of perspective have been rewritten in work by Erwin Panofsky Hubert Damisch Martin Jay Paul Ricoeur Jacques Lacan Maurice Merleau Ponty and E H Gombrich The Poetics of Perspective illustrates that perspective is an unusual kind of subject it exists as a coherent idea but no one discipline offers an adequate exposition of it Rather than presenting perspective as a resonant metaphor for subjectivity a painter's tool without meaning a disused historical practice or a model for vision and representation Elkins proposes a comprehensive revaluation The perspective he describes is at once a series of specific

pictorial decisions and a powerful figure for our knowledge of the world The Ascent of Rauschenberg Carolyn Russo, 2025-10-14 Take flight with postmodern artist Robert Rauschenberg in this tribute to his space and aviation art featuring art history and 150 fascinating images Most famous for his groundbreaking Combines painting and sculpture hybrids that often incorporated everyday objects American artist Robert Rauschenberg 1925 2008 created within a range of mediums including collage performance photography and printmaking But a connective tissue through it all was his fascination with flight The Ascent of Rauschenberg explores the flight motif across his work spanning birds insects aviation spaceflight sensory experiences and metaphors for his own life More than 150 images reveal the vibrant scope of his work from lithographs inspired by the Apollo 11 launch that NASA invited him to witness and document to a Combine featuring a taxidermied eagle that evokes Roman mythology Nine accompanying essays reflect on his many flight themes and subtleties that might otherwise be overlooked The book also includes archival photographs and personal papers from the Robert Rauschenberg Foundation Considered a forerunner of several artistic movements most notably pop art Rauschenberg was one of the most influential artists of his time This gorgeous volume engages with his work at an intimate level and through a distinctive lens revealing an artist deeply mesmerized by the innovation of flight within nature technology and art By observing Rauschenberg's work through the prism of flight The Ascent of Rauschenberg refracts to reveal the depth and dazzle of an unparalleled career Art about Art Jean Lipman, Richard Marshall, Whitney Museum of American Art, 1978

The Great Migrator Hiroko Ikegami, Robert Rauschenberg, 2010 Unlike other writers who have viewed the export of American art during the 1950s and 1960s as another form of Cold War propagandizing and famous American artists as cultural imperialists Ikegami sees the global rise of American art as a cross cultural phenomenon in which each art community Rauschenberg visited was searching in different ways for cultural and artistic identity in the midst of Americanization Rauschenberg's travels and collaborations established a new kind of transnational network for the postwar art world prefiguring the globalization of art before the era of globalization **Who's who in American Art**, 1993-12

Between Memory and Document Ruth Rosengarten, 2013-08 The sixth book in the series Sem Título is an essay by Ruth Rosengarten on the links between photography and the archive in contemporary art plotting a personal trajectory through the works of the Berardo Collection by linking artists such as Marcel Duchamp Anselm Kiefer Hiroshi Sugimoto and Bernd and Hilla Becher Beside the text now published in English the book includes colour reproductions of the works selected *Who's Who in American Art, 1991-1992* Bowker Editorial Staff, R R Bowker Publishing, 1990

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