

Reading Abstract Expressionism

Context and Critique

Edited and with an Introduction by Ellen G. Landau



Reading Abstract Expressionism Context And Critique

Christina Weyl



Reading Abstract Expressionism Context And Critique:

Reading Abstract Expressionism Ellen G. Landau, Richard Pipes, 1991-04-24 Abstract Expressionism is arguably the most important art movement in postwar America Many of its creators and critics became celebrities participating in heated public debates that were published in newspapers magazines and exhibition catalogues This up to date anthology is the first comprehensive collection of key critical writings about Abstract Expressionism from its inception in the 1940s to the present day *Women, the New York School, and Other True Abstractions* Maggie Nelson, 2007-12 Maggie Nelson provides the first extended consideration of the roles played by women in and around the New York School of poets from the 1950s to the present and offers unprecedented analyses of the work of Barbara Guest Bernadette Mayer Alice Notley Eileen Myles and abstract painter Joan Mitchell as well as a reconsideration of the work of many male New York School writers and artists from a feminist perspective

Rereading Abstract Expressionism, Clement Greenberg and the Cold War Daniel Neofetou, 2021-09-23 Since the 1970s it has been argued that Abstract Expressionism was exhibited abroad by the post war US establishment in an attempt to culturally match and reinforce its newfound economic and military dominance The account of Abstract Expressionism developed by the American critic Clement Greenberg is often identified as central to these efforts However this book rereads Greenberg s account through Theodor Adorno and Maurice Merleau Ponty in order to contend that Greenberg s criticism in fact testifies to how Abstract Expressionism opposes the ends to which it was deployed With reference not only to the most famous artists of the movement but also female artists and artists of colour whom Greenberg himself neglected such as Joan Mitchell and Norman Lewis it is argued that far from reinforcing the capitalist status quo Abstract Expressionism engages corporeal and affective elements of experience dismissed or delegitimated by capitalism and promises a world that would do justice to them

Abstract Expressionism at the Museum of Modern Art Ann Temkin, 2010 More than sixty years have passed since the critic Robert Coates writing in The New Yorker in 1946 first used the term Abstract Expressionism to describe the richly coloured canvases of Hans Hofmann The name stuck and over the years it has come to designate the paintings and sculptures of artists as different as Jackson Pollock and Barnett Newman Willem de Kooning and Mark Rothko Lee Krasner and David Smith The achievements of this generation which put New York City on the map as the centre of the international art world are some of the 20th century s greatest masterpieces Beginning in mid 1940s under the aegis of Alfred H Barr Jr works by then little known American artists including Pollock de Kooning Smith Arshile Gorky and Adolph Gottlieb began to enter the Museum s collection These ambitious acquisition initiatives continued throughout the second half of the last century and produced a collection of Abstract Expressionist art with a breadth and depth unrivalled by any museum in the world With an essay by Ann Temkin Abstract Expressionism at The Museum of Modern Art celebrates the Museum s holdings from this epochal moment in the history of art and the institution like no other book

"American Women Artists, 1935-1970 " Helen Langa, 2017-07-05 Numerous American women artists built successful

professional careers in the mid twentieth century while confronting challenging cultural transitions shifts in stylistic avant gardism harsh political transformations and changing gender expectations for both women and men These social and political upheavals provoked complex intellectual and aesthetic tensions Critical discourses about style and expressive value were also renegotiated while still privileging masculinist concepts of aesthetic authenticity In these contexts women artists developed their careers by adopting innovative approaches to contemporary subjects techniques and media However while a few women working during these decades have gained significant recognition many others are still consigned to historical obscurity The essays in this volume take varied approaches to revising this historical silence Two focus on evidence of gender biases in several exhibitions and contemporary critical writings the rest discuss individual artists complex relationships to mainstream developments with attention to gender and political biases cultural innovations and the influence of racial ethnic diversity Several also explore new interpretative directions to open alternative possibilities for evaluating women s aesthetic and formal choices Through its complex nuanced approach to issues of gender and female agency this volume offers valuable and exciting new scholarship in twentieth century American art history and feminist studies **Art and Social Change**

Klare Scarborough, Susan Dixon, 2015-10 The scholarly essays in this book focus on the theme of art and social change in Western art from the Renaissance to about 1950 The edited volume includes contributions by scholars with a range of professional backgrounds and affiliations Their essays address some aspect of the theme and engage with one or more artworks in the collection of La Salle University Art Museum Topics include religious iconography portraiture landscape journal illustrations and Modernist abstraction These essays on the collection add to the body of scholarship which situates works of art in contexts that help reveal and explain changes in social political or cultural values The book is lavishly illustrated with 104 color illustrations **The Women of Atelier 17** Christina Weyl, 2019-01-01 This timely reexamination of the experimental New York print studio Atelier 17 focuses on the women whose work defied gender norms through novel aesthetic forms and techniques *Sublime Economy* Jack Amariglio, Joseph W. Childers, Stephen E. Cullenberg, 2008-11-25 Bringing together economists literary and art critics philosophers sociologists and others this book fosters the emergence of a rich set of concerns about the intersections of art aesthetics and economics *Where Heaven and Earth Meet* W.

Stoker, 2012-01-01 Art has always been important for religion or spirituality Secular art displayed in museums can also be spiritual and it is this art that is the subject of this book Many of the works of art produced by Wassily Kandinsky Mark Rothko Andy Warhol and Anselm Kiefer are spiritual in nature These works reveal their own spirituality which often has no connection to official religions Wessel Stoker demonstrates that these artists communicate religious insights through images and shows how they depict the relationship between heaven and earth between this world and a transcendent reality thus clearly drawing the contours of the spirituality these works evince [The Rise and Fall of American Art, 1940s-1980s](#) Assoc Prof Catherine Dossin, 2015-06-28 In *The Rise and Fall of American Art 1940s 1980s* Catherine Dossin challenges the now

mythic perception of New York as the undisputed center of the art world between the end of World War II and the fall of the Berlin Wall a position of power that brought the city prestige money and historical recognition Dossin reconstructs the concrete factors that led to the shift of international attention from Paris to New York in the 1950s and documents how peripheries such as Italy Belgium and West Germany exerted a decisive influence on this displacement of power As the US economy sank into recession in the 1970s however American artists and dealers became increasingly dependent on the support of Western Europeans and cities like Cologne and Turin emerged as major commercial and artistic hubs a development that enabled European artists to return to the forefront of the international art scene in the 1980s Dossin analyses in detail these changing distributions of geopolitical and symbolic power in the Western art worlds a story that spans two continents forty years and hundreds of actors Her transnational and interdisciplinary study provides an original and welcome supplement to more traditional formal and national readings of the period

The Rise and Fall of American Art, 1940s-1980s Catherine Dossin, 2016-03-03 In The Rise and Fall of American Art 1940s 1980s Catherine Dossin challenges the now mythic perception of New York as the undisputed center of the art world between the end of World War II and the fall of the Berlin Wall a position of power that brought the city prestige money and historical recognition Dossin reconstructs the concrete factors that led to the shift of international attention from Paris to New York in the 1950s and documents how peripheries such as Italy Belgium and West Germany exerted a decisive influence on this displacement of power As the US economy sank into recession in the 1970s however American artists and dealers became increasingly dependent on the support of Western Europeans and cities like Cologne and Turin emerged as major commercial and artistic hubs a development that enabled European artists to return to the forefront of the international art scene in the 1980s Dossin analyses in detail these changing distributions of geopolitical and symbolic power in the Western art worlds a story that spans two continents forty years and hundreds of actors Her transnational and interdisciplinary study provides an original and welcome supplement to more traditional formal and national readings of the period

The Myth of Abstraction Andrea Meyertholen, 2021 An alternative genealogy of abstract art featuring the crucial role of 19th century German literature in shaping it aesthetically culturally and socially Once upon a time or more specifically in 1911 there was an artist named Wassily Kandinsky who created the world's first abstract artwork and forever altered the course of art history or so the traditional story goes A good story but not the full story The Myth of Abstraction reveals that abstract art was envisioned long before Kandinsky in the pages of nineteenth century German literature It originated from the written word described by German writers who portrayed in language what did not yet exist as art Yet if writers were already writing about abstract art why were painters not painting it To solve the riddle this book features the work of three canonical nineteenth century authors Heinrich von Kleist Johann Wolfgang von Goethe and Gottfried Keller who imagine theorize and describe abstract art in their literary writing sometimes warning about the revolution it will cause not just in art but in all

aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms e first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms

The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Saving Abstraction Ryan Dohoney, 2019-10-25 Saving Abstraction Morton Feldman the de Menils and the Rothko Chapel tells the story of the 1972 premier of Morton Feldman s music for the Rothko Chapel in Houston Built in 1971 for people of all faiths or none the chapel houses 14 monumental paintings by famed abstract expressionist Mark Rothko who had committed suicide only one year earlier Upon its opening visitors responses to the chapel ranged from spiritual succor to abject tragedy the latter being closest to Rothko s intentions However the chapel s founders art collectors and philanthropists Dominique and John de Menil opened the space to provide an ecumenically and spiritually affirming environment that spoke to their avant garde approach

to Catholicism A year after the chapel opened Morton Feldman's musical work Rothko Chapel proved essential to correcting the unintentionally grave atmosphere of the de Menil's chapel translating Rothko's existential dread into sacred ecumenism for visitors Author Ryan Dohoney reconstructs the network of artists musicians and patrons who collaborated on the premier of Feldman's music for the space and documents the ways collaborators struggled over fundamental questions about the emotional efficacy of art and its potential translation into religious feeling Rather than frame the debate as a conflict of art versus religion Dohoney argues that the popular claim of modernism's autonomy from religion has been overstated and that the two have been continually intertwined in an agonistic tension that animates many 20th century artistic collaborations

Abstract Bodies David J. Getsy, 2015-11-03 Original and theoretically astute Abstract Bodies is the first book to apply the interdisciplinary field of transgender studies to the discipline of art history It recasts debates around abstraction and figuration in 1960s art through a discussion of gender's mutability and multiplicity In that decade sculpture purged representation and figuration but continued to explore the human as an implicit reference Even as the statue and the figure were left behind artists and critics asked how the human and particularly gender and sexuality related to abstract sculptural objects that refused the human form This book examines abstract sculpture in the 1960s that came to propose unconventional and open accounts of bodies persons and genders Drawing on transgender and queer theory David J Getsy offers innovative and archivally rich new interpretations of artworks by and critical writing about four major artists Dan Flavin 1933 1996 Nancy Grossman b 1940 John Chamberlain 1927 2011 and David Smith 1906 1965 Abstract Bodies makes a case for abstraction as a resource in reconsidering gender's multiple capacities and offers an ambitious contribution to this burgeoning interdisciplinary field

Composing Ambiguity: The Early Music of Morton Feldman Alistair Noble, 2016-05-23 American composer Morton Feldman is increasingly seen to have been one of the key figures in late twentieth century music with his work exerting a powerful influence into the twenty first century At the same time much about his music remains enigmatic largely due to long standing myths about supposedly intuitive or aleatoric working practices In Composing Ambiguity Alistair Noble reveals key aspects of Feldman's musical language as it developed during a crucial period in the early 1950s Drawing models from primary sources including Feldman's musical sketches he shows that Feldman worked deliberately within a two dimensional frame allowing a focus upon the fundamental materials of sounding pitch in time Beyond this Feldman's work is revealed to be essentially concerned with the 12 tone chromatic field and with the delineation of complexes of simple proportions in crystalline forms Through close reading of several important works from the early 1950s Noble shows that there is a remarkable consistency of compositional method despite the varied experimental notations used by Feldman at this time Not only are there direct relations to be found between staff notated works and grid scores but much of the language developed by Feldman in this period was still in use even in his late works of the 1980s

Hans Hofmann Lucinda Barnes, 2019-02-22 Hans Hofmann The Nature of Abstraction offers a fresh and

revealing assessment of the artist's prolific and innovative painterly career. The comprehensive exhibition and accompanying catalogue will feature approximately seventy paintings and works on paper by Hofmann from 1930 through the end of his life in 1966 including works from public and private collections across North America and Europe. Curator Lucinda Barnes builds on new scholarship published over the past ten years and the 2014 catalogue raisonné to present Hofmann as a unique synthesis of student, artist, teacher, and mentor who transcended generations and continents. His singular artistic achievement drew on artistic influences and innovations that spanned two world wars and transatlantic avant-gardes. Over the last fifty years, Hofmann has come to be understood primarily from the vantage of his late color plane abstractions. *Hans Hofmann: The Nature of Abstraction* expands our understanding and reinvigorates our appreciation of Hofmann through an inclusive presentation of his artistic arc, showing the vibrant interconnectedness and continuity in his work of European and American influences from the early twentieth century through the advent of abstract expressionism.

Exhibition dates: Berkeley Museum of Art/Pacific Film Archive (BAMPFA) February 27–July 21, 2019; The Peabody Essex Museum, Salem, MA, September 21, 2019–January 6, 2020.

Morton Feldman Ryan Dohoney, 2022-02-24. *Morton Feldman: Friendship and Mourning in the New York Avant-Garde* documents the collaborations and conflicts essential to the history of the post-war avant-garde. It offers a study of composer Morton Feldman's associations and friendships with artists like John Cage, Jackson Pollock, Philip Guston, Frank O'Hara, Charlotte Moorman, and others. Arguing that friendship and mourning sustained the collective aesthetics of the New York School, Dohoney has written an emotional and intimate revision of New York modernism from the point of view of Feldman's agonistic community.

Modernism at the Barricades Stephen Eric Bronner, 2012-07-10. Stephen Eric Bronner revisits the modernist project's groundbreaking innovations in experimental imagination and its utopian politics. Reading the artistic and intellectual achievements of the movement's leading figures against larger social, political, and cultural trends, he follows the rise of a flawed yet salient effort at liberation and its confrontation with modernity. *Modernism at the Barricades* features chapters on expressionism, futurism, surrealism, and revolutionary art and includes fresh perspectives on the work of Arnold Schoenberg, Wassily Kandinsky, and Emil Nolde, among others. The volume illuminates an international avant-garde intent on resisting bureaucracy, standardization, scientific rationality, and the increasing commodification of mass culture. Modernists sought new ways of feeling, new forms of expression, and new possibilities of experience while seeking to refashion society. Liberation was their aim, along with the invigoration of daily life, yet their process entangled political resistance with the cultural. Exploring both the political responsibility of the artist and the manipulation of authorial intention, Bronner reconfigures the modernist movement for contemporary progressive purposes and offers insight into the problems still complicating cultural politics. He ultimately reasserts the political dimension of developments often understood in purely aesthetic terms and confronts the self-indulgence and political irresponsibility of certain so-called modernists today. The result is a long overdue reinterpretation and rehabilitation of the modernist legacy for a new age.

Rethinking Arshile

Gorky , A reexamination of the art of Arshile Gorky 1904 1948 and an exploration of his role in the development of modern abstraction in America

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