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Robert Morris Robert Morris, Runkel, Hue, Williams Ltd, 1990 **After Modern Sculpture** Richard J. Williams, 2000

Stars are central to the cinema experience and this collection offers a variety of fresh and informed perspectives on this important but sometimes neglected area of film studies This book takes as its focus film stars from the past and present from Hollywood its margins and beyond and analyses them through a close consideration of their films and the variety of contexts in which they worked The book spreads the net wide looking at past stars from Rosalind Russell and Charlton Heston to present day stars including Sandra Bullock Jackie Chan and Jim Carrey as well as those figures who have earned themselves a certain film star cachet such as Prince and the martial artist Cynthia Rothrock The collection will be essential reading for students and lecturers of film studies as well as to those with a general interest in the cinema *New York Magazine*, 1990-05-14 *New York Magazine* was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Contemporary Artists: L-Z Sara Pendergast, Tom Pendergast, 2002 Arranged alphabetically from Magdalena

Abakanowicz to Tadaaki Kuwayama this volume provides a biography of the artist a selected list of exhibitions a list of public collections that include work by the artist and more **Flash Art**, 1990 *New York Magazine*, 1990-05-21 *New York Magazine* was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Artbibliographies Modern*, 1996

Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of *Artbibliographies Modern* extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971 **Catalogues of Sales**

Sotheby's (Firm), 1991 **New York Magazine**, 1990-05-28 *New York Magazine* was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Art Now Gallery Guide*, 1990-03 **After Modern Art 1945-2000** David

Hopkins,2000-09-14 Following a clear timeline the author highlights key movements of modern art giving careful attention to the artists political and cultural worlds Styles include Abstract Expressionism Pop Art Minimalism Conceptualism Postmodernism and performance art 65 color illustrations 65 halftones **Video Art Historicized** Malin Hedlin Hayden,2016-03-03 Video art emerged as an art form that from the 1960s and onwards challenged the concept of art hence art historical practices From the perspective of artists critics and scholars engaged with this new medium art was seen as too limiting a notion Important issues were to re think art as a means for critical investigations and a demand for visual reconsiderations Likewise art history was argued to be in crisis and in need of adapting its theories and methods in order to produce interpretations and thereby establish historical sense for moving images as fine art Yet as this book argues video art history has evolved into a discourse clinging to traditional concepts ideologies and narrative structures manifested in an increasing body of texts Video Art Historicized provides a novel insightful and also challenging re interpretation of this field by examining the discourse and its own premises It takes a firm conceptual approach to the material examining the conceptual theoretical and methodological implications that are simultaneously contested by both artists and authors yet intertwined in both the legitimizing and the historicizing processes of video as art By engaging art history s most debated concepts canon art and history this study provides an in depth investigation of the mechanisms of the historiography of video art Scrutinizing various narratives on video art the book emphasizes the profound and widespread hesitations towards but also the efforts to negotiate traditional concepts and practices By focusing on the politics of this discourse theoretical issues of gender nationality and particular themes in video art Malin Hedlin Hayden contests the presumptions that inform video art and its history *The Concrete Body* Elise Archias,2016-12-06 Cover Half title Title Copyright Contents Acknowledgments Introduction When the Body Is the Material 1 Hurray for People Yvonne Rainer 2 Concretions Carolee Schneemann 3 Reasons to Move Vito Acconci Coda Forming the Senses Notes Bibliography Index A B C D E F G H I J K L M N O P R S T U V W Y Z Illustration Credits **The Contingent Object of Contemporary Art** Martha Buskirk,2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades In this book Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art Among other practices contemporary artists have employed mass produced elements impermanent materials and appropriated imagery have incorporated performance and video and have created works through instructions carried out by others Furthermore works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent Buskirk begins with questions of authorship raised by minimalists use of industrial materials and methods including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists works Examining recent examples of appropriation she finds precedents in pop art and the early twentieth century readymade and explores the intersection of contemporary artistic copying and the system of copyrights trademarks and

brand names characteristic of other forms of commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality

Eye of the Sixties Judith E. Stein, 2024-05-01 An evocative portrait of one of the most influential and enigmatic American art dealers of the 1960s Barbara Rose The New York Times In 1959 Richard Bellamy was a witty poetry loving beatnik on the fringe of the New York art world By 1965 he was representing Mark di Suvero had been the first to show Andy Warhol's pop art and had introduced the new genre of installation art An eccentric art dealer and founder of the Green Gallery on Fifty Seventh Street Bellamy helped discover many of the innovative successors to the abstract expressionists including Claes Oldenburg James Rosenquist Donald Judd Dan Flavin Walter de Maria and many others But uninterested in anything more than showing the artists he loved Bellamy slowly slid into obscurity while fellow dealers such as Leo Castelli and Sidney Janis capitalized on the stars he helped find Based on decades of research and on hundreds of interviews with Bellamy's artists friends colleagues and lovers Judith E Stein's Eye of the Sixties rescues the legacy of the elusive art dealer and tells the story of a counterculture that became the mainstream Ranging from the Beat orbits of Provincetown to white glove events like Guggenheim's opening gala from Norman Mailer's parties to historic downtown Happenings Richard Bellamy's story is a remarkable window on the art of the twentieth century and the making of a generation's aesthetic Judith E Stein's engrossing impressively researched consistently readable and often entertaining tale restores a crucial figure to his rightful place in the annals of postwar American art Lilly Wei Art in America By using Bellamy's unlikely ascent as a prism Ms Stein brings to vibrant life a corner of the culture that was as outrageous as it was visually revolutionary Ann Landi The Wall Street Journal A man of shrewd and impeccable taste Bellamy's role in promoting the often misunderstood art of abstract expressionism pop and minimalism was profound This is an endearing and illuminating work of biography A shadowy figure of the 1960s art world is gloriously revealed Kirkus Reviews

Creative Writing and Art History Catherine Grant, Patricia Rubin, 2012-03-19 Creative Writing and Art History considers the ways in which the writing of art history intersects with creative writing Essays range from the analysis of historical examples of art historical writing that have a creative element to examinations of contemporary modes of creative writing about art Considers the ways in which the writing of art history intersects with creative writing Covers a diverse subject matter from late Neolithic stone circles to the writing of a sentence by Flaubert The collection both contains essays that survey the topic as well as more specialist articles Brings together

specialist contributors from both sides of the Atlantic No Innocent Bystanders Frazer Ward, 2012 The changing role of the spectator in contemporary performance art *Art Subjects* Howard Singerman, 2023-09-01 Nearly every artist under the age of fifty in the United States today has a Master of Fine Arts degree Howard Singerman's thoughtful study is the first to place that degree in its proper historical framework and ideological context Arguing that where artists are trained makes a difference in the forms and meanings they produce he shows how the university with its disciplined organization of knowledge and demand for language played a critical role in the production of modernism in the visual arts Now it is shaping what we call postmodernism like postmodernist art the graduate university stresses theory and research over manual skills and traditional techniques of representation Singerman who holds an M F A in sculpture as well as a Ph D in Visual and Cultural Studies is interested in the question of the artist as a professional and what that word means for and about the fashioning of artists He begins by examining the first campus based art schools in the 1870s and goes on to consider the structuring role of women art educators and women students the shift from the fine arts to the visual arts the fundamental grammar of art laid down in the schoolroom and the development of professional art training in the American university Singerman's book reveals the ways we have conceived of art in the past hundred years and have institutionalized that conception as atelier activity as craft and finally as theory and performance Nearly every artist under the age of fifty in the United States today has a Master of Fine Arts degree Howard Singerman's thoughtful study is the first to place that degree in its proper historical framework and ideological context Arguing that where ar **Annual Bibliography of Modern Art** Museum of Modern Art (New York, N.Y.). Library, 1993 **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

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